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THE Melinaeator

A JOURNAL
of
FASHION
CULTURE
and
FINE ARTS.



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THE

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The

DELINEATOR

IS A MONTHLY MAGAZINE OF

**Fashion, Culture
and Fine Arts.**

ALBERT B. MANN
CORNELL UNIVERSITY



STATUE IN HORTICULTURAL BUILDING AT THE WORLD'S FAIR.

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6282

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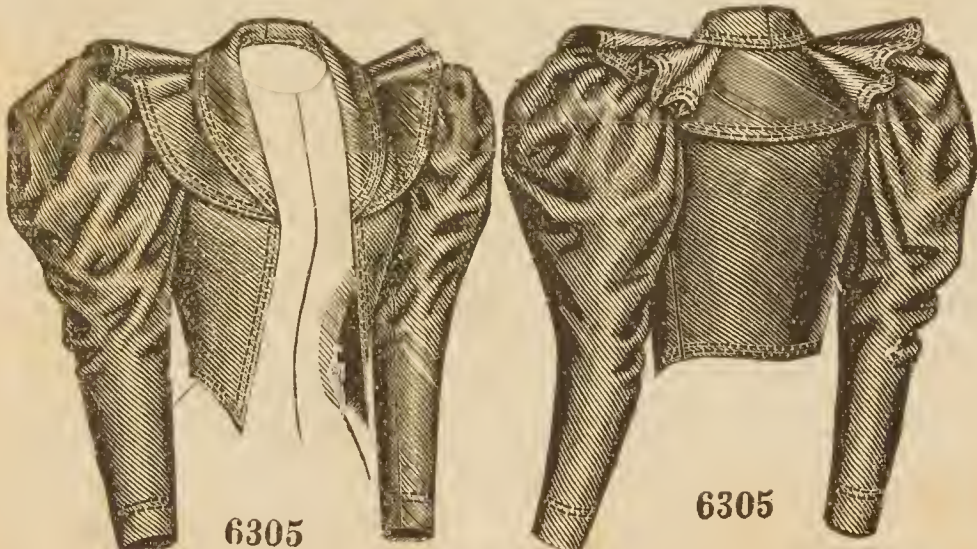
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FIGURE No. 276D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6288 (copyright), price 20 cents.



FIGURE No. 265 D.—MISSES' SHIRT-WAIST.—This illustrates Pattern No. 6279 (copyright), price 25 cents.

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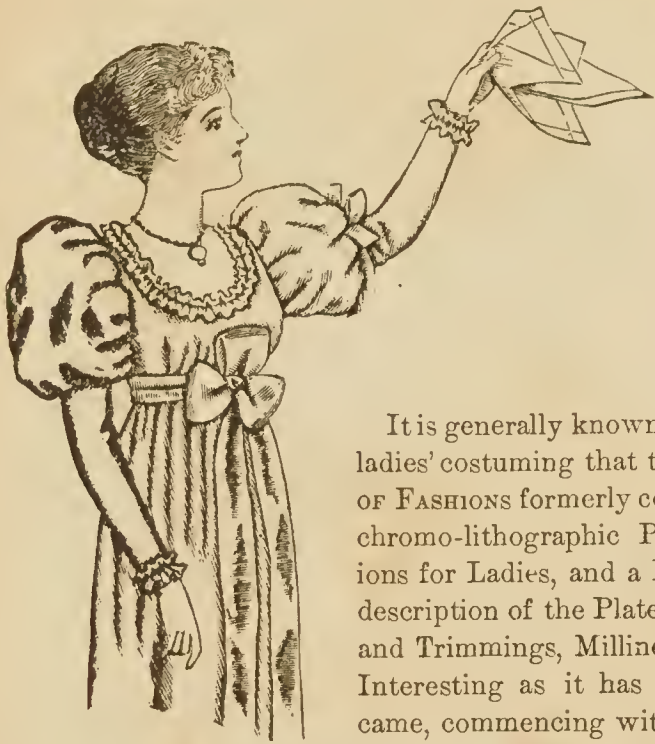


FIGURE No. 444 Q.—LADIES'
SHORT-WAIST EMPIRE GOWN.
—This illustrates Pattern
No. 4912 (copyright), price
35 cents.

It is generally known to those interested in ladies' costuming that the QUARTERLY REPORT OF FASHIONS formerly consisted of a handsome chromo-lithographic Plate illustrating Fashions for Ladies, and a Magazine containing a description of the Plate, Articles upon Fabrics and Trimmings, Millinery and Coiffures, etc. Interesting as it has been, however, it became, commencing with the issue for Spring, 1893, a work of much greater importance and convenience to dressmakers, whether their labors be confined to the limits of the family circle or be performed in estab-

lishments that cater to the public tastes.

The Plate itself, while retaining its characteristics as a pleasing exemplar of the latest modes in ladies' wear, reproduces the newest fabrics, textures and tints so clearly and efficiently that those who adopt its combinations cannot fail to be pleased with the results. It is printed in lithograph with water-color effects by processes only recently perfected, which permit a fidelity to originals in reproduction otherwise impossible of attainment. While it is also issued in its usual size for window and other display, the figures

are so grouped upon it as to permit its subdivision into several smaller Plates suitable for handling. By this plan, it can be made as convenient for use as if it had been issued in pamphlet form, while it loses none of its primary advantages as a distinctively representative Plate of Fashions.

Supplementary to the large Plate for Summer, 1893, and included in the same issue without extra charge, are three separate smaller Plates printed in tinted inks, which give the subscriber a fair idea of the handiness of the large Plate when subdivided into the groupings of its figures. These three Plates illustrate respectively "Visiting and Carriage Toilettes," "Promenade Costumes" and "House and Evening Dresses," all of them in the newest styles accorded popular favor.

The Descriptive Book, which forms a part of the Publication, has also taken a new departure. Every figure on the four Plates is described in detail, the descriptions being rendered additionally attractive and explanatory by the introduction with each of miniature front and back views of the modes represented, these miniatures giving the reader an understanding of how the garments would appear if differently or less elaborately trimmed.

Furthermore, the Book contains a choice selection of figures in addition to those represented on the Plates. These figures are fully described, and in every case reverse views of the garments shown by the figures, engraved in our popular size, accompany the descriptions.

Other items of improvement and interest are added, but we believe we have said enough to satisfy our patrons that the Publication under the new conditions is more than ever entitled to the fullest measure of popular esteem.

The subscription price of the Ladies' Quarterly Report remains the same—\$1.00 per year. An advertisement of the Publication will be found elsewhere in this issue.



FIGURE No. 99 Q.—
LADIES' SHORT-
WAIST EMPIRE
GOWN.—This il-
lustrates Pattern
No. 4944 (copy-
right), price 40 cts.

FIGURE No. 88 Q.—LADIES' SHORT-WAIST EMPIRE
COSTUME.—This illustrates Pattern No. 4971
(copyright), price 40 cents.



FIGURE No. 333 Q.—LADIES' SHORT-WAIST EMPIRE
GOWN.—This illustrates Pattern No. 4912 (copy-
right), price 35 cents.

The Butterick Publishing Co. (Limited),

7, 9 and 11 W. 13th St., New York.



FIGURE No. 239 D.—LADIES' VISITING TOILETTE.



FIGURE No. 240 D.—LADIES' TOILETTE.

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



FIGURE No. 241 D.

FIGURE No. 242 D.

FIGURES Nos. 241 D AND 242 D. —LADIES' STREET TOILETTES.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Page 7.)



FIGURE NO. 243 D.

FIGURE NO. 244 D.

FIGURES NOS. 243 D AND 244 D.—LADIES' COSTUMES.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Page 10.)



FIGURE No. 245 D.

FIGURE No. 246 D.

FIGURES NOS. 245 D AND 246 D.—LADIES' PROMENADE GOWNS.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Page 12.)



VOL. XLII.

July, 1893.

No. 1.

Fashions of To-Day.



FIGURE NO. 247 D.

Nearly all garments show an appreciable diminution in length and a marked increase in breadth.

Capes terminate at the natural waist-line, where they round away to show considerable of the bodice.

Some of the newest capes consist of triple flouncings, which contribute the desired breadth at the shoulders.

The fulness in many capes is disposed in tubular folds that correspond pleasingly with the flutes in the fashionable skirt.

Bertha-bretelles, which are now accorded such marked favor, are effectively used upon the jaunty-looking Spanish jacket.

This modish little garment is short enough to display a goodly portion of the bodice worn beneath it.

Shirt-waists take as kindly to Eton and Spanish jackets as they do to blazers.



FIGURE NO. 248 D.

FIGURES NOS. 247 D AND 248 D.—LADIES' PROMENADE GOWNS.—(Other Views of these Gowns are given on Page 4.)

Surplice effects are now produced in blouses as well as in basques.

A wonderfully picturesque blouse-waist has bretelles, surplice fronts, and balloon puffs upon the sleeves that give the garment an Empire air.

A Marie Antoinette fichu is suggested by the surplice fronts of a lately designed blouse. The fronts extend in sinuous folds about the body to the back, where they are sufficiently narrowed to admit of a sash-like disposal.

Sailor collars are seen on blouse-waists.

Pointed and round basques contend for supremacy with short-waisted bodices.

The latest pointed basque has surplice fronts and a very full back.

The round basque offers numerous opportunities for distinctive disposals of garniture.

A waist that is especially commended for slight figures shows a drawn, pointed yoke that resembles a kerchief, below which the portions are fluffy, though by no means loose.

That a correct adjustment may be produced without the aid of curving seams is illustrated in a short bodice that has a seamless back and front. Fan-shaped bretelles, which extend only across the shoulders, redeem the garment from absolute severity.

Smooth, shaped bretelles are introduced in a graceful Summer costume. They have the effect of rather exaggerated revers when viewed from the front.

In another new costume the skirt has a front-gore, and the bodice widens out over the shoulders as the skirt does toward the hem.

Tapering lapels are still fashionable, despite the great popularity of bretelles and other accessories.

One of the choicest of the season's gowns consists of a full skirt and a fanciful bodice having oddly shaped bretelles, a narrow crush girdle, and sleeves with spherical puffs.

The fulness in one of the new swelling skirts is confined in box-plaits at the back.

In some skirts the flare begin just below the belt, while in others it starts at or a trifle above the knee. The folds are, however, always rolling.

A four-gored skirt with a deep girdle attached recalls the bodice Princess skirt of last Summer.

The box-plaited Elizabethan petticoat performs the same service as the farthingale used in the days of "England's Eliza."

A skirt that is made without stiffening will stand out stylishly over this petticoat, which flares considerably toward the bottom.

A stylish leg-o'-mutton sleeve is close-fitting below the elbow and very full near the shoulder. It is to be hoped that women with broad shoulders will choose a more moderate form of gigot sleeve.

FIGURE No. 239 D.—
LADIES' VISITING
TOILETTE.

(For Illustration see
Page 1.)

FIGURE No. 239 D.—This consists of a Ladies' round basque and nine-gored skirt. The basque pattern, which is No. 6281 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 two views on page 26 of this DELINEATOR. The skirt pattern, which is No. 6268 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is given a different portrayal on page 33.

An extremely modish visiting toilette is represented at this figure made of violet silk-and-wool novelty suiting and Richelieu satin. The skirt is one of the most pronounced novelties of the season, and pleasingly introduces plaits that render it a desirable shape for tall women. It consists of a front-gore, three gores at each side and two gores at the back; and the seams at the sides are entirely concealed by forward-turning plaits, which are stitched along their outer folds to some distance below the belt, the lower ends of the stitching being finished with triangular ornaments. The back is arranged in two box-plaits that widen gradually to the lower edge, and the skirt flares in approved manner. The front-gore is revealed with tablier effect, and the bottom of the skirt is trimmed with three equally spaced satin milliners' folds, the lowest of which is set at hem depth from the lower edge.

The round basque is accurately fitted by the customary darts and seams, and is closed invisibly at the center. The upper part is decorated with three milliners' folds

to simulate a round yoke, and at the neck is a close-fitting standing collar of satin. Arranged over the coat-shaped sleeves and drooping gracefully from the shoulders are full Empire puffs of satin, which



FIGURE No. 249 D.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Basque No. 6295 (copyright), price 1s. 3d. or 30 cents; and Empire Skirt No. 6249 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 13.)

extend almost to the elbows; the puffs contrast prettily with the sleeves, which are made of novelty suiting and are each decorated at the wrist with three milliners' folds.

Very stylish gowns may be developed by the mode in cheviot, hopsacking, illuminated diagonal, fine serge, homespun or Summer-weight camel's-hair; and they may be trimmed in a variety of pretty ways with rows of ribbon, plain or fancy braid, gimp, galloon, insertion or embroidery. The sleeves and collar will frequently be made of ombré velvet, Bengaline or fancy silk; and from the lower edge of the collar may fall a deep frill of black *point de Gène* lace.

The dark straw hat is fashionably trimmed with white polka-dotted silk and wild flowers.

FIGURE No. 240 D.—
LADIES' TOILETTE.

(For Illustration see
Page 1.)

FIGURE No. 240 D.—This consists of a Ladies' serpentine or fichu blouse and nine-gored skirt. The blouse pattern, which is No. 6269 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 28 of this DELINEATOR. The skirt pattern, which is No. 6203 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.

Russian-blue cashmere, white silk and Russian-blue figured silk are strikingly associated in the present development of the toilette. The skirt, which is known as the Sappho skirt, is of the nine-gored variety, being composed of a front-gore, two gores at each side

and four gores at the back. The front-gore and the adjoining side-gores are sufficiently narrow at the top to produce a smooth effect at the front and over the hips, and the fulness of the remaining

gores is massed in gathers at the top and falls to the lower edge in graceful flutes or folds. The skirt flares broadly at the bottom after the manner of the Empire shapes; it is stylishly trimmed with three self-headed frills of figured silk, and above each frill is placed a bias band of white silk. The frills are equally spaced, the upper one being located some distance above the knee.

The blouse is one of the most artistic yet devised and will be especially admired by women who favor the revival of the old-time modes. The fronts cross the bust in surplice fashion, and are extended to pass around the waist to the center of the back, where they are knotted, the ends being narrowed to points. The fronts are disposed in countless graceful folds and wrinkles by closely drawn rows of shirring on the shoulders, and they join the seamless back in under-arm and shoulder seams. The back fits smoothly across the shoulders, and the fulness at the waist-line is laid in three backward-turning plaits at each side of the center. At the neck is a shawl collar of white silk, between the edges of which the throat is becomingly revealed. The full puff sleeves are gathered at the top and bottom and finished with deep cuffs of white silk. Included in the arm's-eye seams are epaulette-like bretelles of white silk, which are arranged in box-plaits and are becomingly narrowed under the arms.

The skirt will make up stylishly in faille, Bengaline, fancy silk, novelty suiting, serge, camel's-hair and numerous other silken and woollen fabrics of similar weave. Frills of narrow ribbon arranged in clusters of two or three, fancy braid, ruchings of silk, bands of insertion, gimp or passementerie will supply fashionable garniture. The blouse is so simple in design and yet so picturesque in effect that its popularity is assured. It will develop prettily in soft silk, *crépe*



FIGURE No. 250 D.—LADIES' TOILETTE.—This consists of Ladies' Eton Jacket No. 6305 (copyright), price 1s. or 25 cents; Four-Gored Skirt No. 6302 (copyright), price 1s. 6d. or 35 cents; and Blouse No. 6233 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 14.)

de Chine, gingham, percale, linen lawn, batiste, organdy or dimity and may be trimmed with lace or fine embroidery. The epaulettes, collar and cuffs may be cut from all-over embroidery, although just now it is considered more elegant to have them made of the material simply edged with lace or embroidery.

The hat is of old-blue fancy straw bent coquettishly at the front to suit the face, and is trimmed with ribbons, flowers and aigrettes in the most approved fashion.

FIGURES Nos. 241 D AND 242 D.—LADIES' STREET TOILETTES.

(For Illustrations see Page 2.)

FIGURE No. 241 D.

This consists of a Ladies' shirt-waist or blouse and Marquise skirt. The shirt-waist pattern, which is No. 6278 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and receives further portrayal on page 29 of this *DELINEATOR*. The skirt pattern, which is No. 6216 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 its accompanying label.

The stylish toilette is here represented developed in an attractive combination of dark-gray silk and light-gray cloth. The shirt-waist or blouse presents a fashionably *négligé* effect, although it is becomingly trim in appearance. The back is arranged in backward-turning tucks at each side of the center, the tucks being free below the waist-line; and the fronts are tucked to correspond with the back at each side of the closing, which is made invisibly at the center. The blouse is drawn closely to

the figure at the waist-line by a tape inserted in a casing across the back and tied at the front. At the neck is a moderately deep sailor-collar trimmed at the edge with a drooping frill of white lace,



FIGURE NO. 251 D.—LADIES' CARRIAGE TOILETTE.—This consists of Ladies' Surplice Basque No. 6266 (copyright), price 1s. 3d. or 30 cents; and Empire Four-Gored Skirt No. 6241 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 15.)

and a jabot-frill of similar lace falls softly over the front edge of the overlapping front. The sleeves are the regulation shirt sleeves, made with fashionable fulness and finished with narrow wristbands



FIGURE NO. 252 D.—LADIES' CIRCULAR CAPE.—This illustrates Pattern No. 6298 (copyright), price 1s. or 25 cents.

(For Description see Page 16.)

which are concealed by rolling cuffs. The blouse may be worn above or beneath the skirt; and the waist is encircled with a belt, the overlapping end of which is pointed.

The skirt is fashionably known as the Marquise circular skirt and is one of the season's extreme novelties. It presents the flaring effect now considered essential in fashionable skirts, and consists of an upper and a lower section. The lower section joins the upper part with the effect of a deep flounce, and is decorated with several rows of fancy gray braid of graduated widths. The skirt shows a becomingly smooth adjustment at the top, and a flare at the bottom that is strongly suggestive of the quaint 1830 styles. The pattern also includes three narrow ruffles, which are in this instance omitted.

A graceful Summer toilette may be developed by the mode in silk gingham, percale, batiste, organdy, cotton crêpe, Canton crêpe or any other fashionable goods of seasonable weight. A more elaborate toilette may be produced by selecting wash silk for the waist and any variety of woollen goods for the skirt; or, if liked, figured or plain India or China silk may be used throughout.

The tarpaulin sailor-hat is simply trimmed with ribbon.

FIGURE NO. 242 D.—This consists of a Ladies' Empire blouse-waist and Empire four-gored skirt. The blouse-waist pattern, which is No. 6280 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is illustrated in four views on page 27 of this magazine. The skirt pattern, which is No. 6241 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 its accompanying label. The toilette is here pictured charmingly developed for a blonde in two shades of violet étamine. The blouse presents the easy



FIGURE NO. 253 D.—LADIES' CAPE.—This illustrates Pattern No. 6263 (copyright), price 1s. or 25 cents.

(For Description see Page 16.)

grace one looks for in a garment of this kind, but it is in reality comfortably close-fitting, being arranged upon a closely adjusted body-lining that extends a trifle below the waist-line. The lining is closed invisibly at the center of the front from the lower edge to the bust, above which the right front is widened to the left shoulder seam and closed invisibly at the left side. The fronts display graceful fulness resulting from gathers at the shoulder edges, the back is smooth across the shoulders, and the fulness at the waist-line of both the back and the fronts is drawn closely to the figure by shirr-tapes inserted in casings. The fronts cross in surplice folds below the bust, and the surplice effect is made more pronounced by bretelles of contrasting goods, which are arranged upon the back to outline a pointed yoke, and crossed with regulation surplice effect below the bust, being gathered above the bust to stand out in full folds on the shoulders and droop softly below. The right front of lining exposed between the surplices is faced with dark étamine to simulate a chemisette; and at the neck is a close-fitting standing collar that closes at the left shoulder seam. The coat sleeves have short Empire puffs which are full enough to spread out in balloon fashion; and the wrists are trimmed with bands of light étamine on which a Greek-key design is wrought with dark-violet braid. Similar bands ornament the standing collar and the edges of the bretelles. The blouse is worn beneath the skirt in this instance, and the waist is encircled by an Empire belt, the overlapping end of which is turned under and gathered to form a dainty frill finish.

The skirt is fashioned in the graceful Empire style, and consists of a front-gore, a gore at each side and a wide back, the side edges of which are slightly gored to produce the desired flaring effect. A smooth effect is produced at the top of the skirt at the front and sides, a pronounced flare is presented below the hips, and the fulness at the back is gathered at the top to fall in rolling flutes or folds to



FIGURE NO. 254 D.—LADIES' VISITING TOILETTE.—This consists of Ladies' Waist No. 6267 (copyright), price 1s. or 25 cents; and Circular Double Skirt No. 6205 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 16.)

the bottom, where an underfacing of canvas or crinoline may be added, if desired. Self-headed frills of the light étamine trim the skirt at the bottom, at the knee, and half-way between the knee and the top, each frill being surmounted by a band of dark étamine decorated with a Greek-key design wrought in light braid.

In a toilette of this kind the most artistic color combinations are possible, and the style is equally suitable to morning and afternoon

wear in the mountains or at the seashore. Serge, hopsacking, velours, wool Bengaline, *épingline*, etc., are adaptable to the mode, and so are silk gingham, Scotch gingham, batiste and other cottons. Ribbon, folds, braid, bands, gimp, etc., may comprise the decoration.

The straw hat is tastefully trimmed with ribbon, lace and jet.

FIGURES Nos. 243 D
AND 244 D.—LADIES'
COSTUMES.

(For Illustrations see
Page 3.)

FIGURE No. 243 D.—This illustrates a Ladies' costume. The pattern, which is No. 6303 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 16 of this DELINEATOR.

Havane crépon, black satin and white India silk are here charmingly associated in the costume, and appliqué bands and frills of black satin provide a rich decoration. The skirt is in circular Empire style, and has straight back edges joined in a seam at the center. It is *fourreau* at the top of the front and sides, just enough fulness being allowed to secure a smooth adjustment over the hips. The fulness at the back is drawn to the center by gathers at the top, from which it spreads to the lower edge in well marked flutes or folds. The skirt flares broadly at the bottom in the approved manner. The lower edge is trimmed with a handsome appliqué band, above which is set a self-headed frill of black satin; and this decoration is repeated at the knee and again a little below the hips.

The waist has a full back and fronts, which are shaped in deep V outline at the top and are arranged

over a snugly fitted body-lining that is closed invisibly at the center of the front. The fronts cross in surplice fashion, and becoming fulness is produced over the bust by two shallow, upturning plaits



FIGURE No. 255 D.—LADIES' YACHTING TOILETTE.—This consists of Ladies' Reefer Blazer No. 6294 (copyright), price 1s. 3d. or 30 cents; Four-Gored Skirt No. 6302 (copyright), price 1s. 6d. or 35 cents; Blouse No. 6233 (copyright), price 1s. 3d. or 30 cents; and Commodore Cap No. 3637 (copyright), price 5d. or 10 cents.

(For Description see Page 17.)

in each arm's-eye edge. The fulness in the right front is laid in forward-turning, overlapping plaits at the lower edge, the plaits flaring prettily upward; and underarm gores secure a smooth adjustment at the sides and separate the fronts from the seamless back, which presents a smooth effect across the shoulders and is laid in backward-turning, overlapping plaits at each side of the center. Broad, shaped bretelles that are overlaid with *appliqué* embroidery and taper to points at the ends are joined to the neck edges of the waist; they meet at the center of the back and are joined to the front edges of the fronts to below the bust. Above the bretelles is effectively revealed a yoke of white silk arranged upon the lining. The yoke is disposed with pretty fulness at the center of the back and at each side of the closing, and at the neck is a curate collar concealed by a crush collar of white silk. The round lower outline of the basque is followed by a fold of black satin. The mutton-leg sleeves are arranged on smooth, coat-shaped linings and fall in soft folds and wrinkles to the elbow, below which they fit smoothly.

The mode is admirably adapted to light-weight Summer fabrics, such as fancy shotsilk, shaded grenadine, figured crépon, challis, silk gingham, percale and fine embroidered batiste. Suitable decoration may be arranged with rich jewelled passementerie, beaded net, Venetian-point insertion, fine Irish-point embroidery, ribbon, gimp or galloon, any tasteful disposal being permissible.

The hat is a stylish shape in fancy straw, profusely trimmed with flowers and a ruching of silk.

FIGURE No. 244 D.—This illustrates a Ladies' costume. The pattern, which is No. 6304 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 differ-



FIGURE NO. 256 D.—LADIES' STREET TOILETTE.—This illustrates Ladies' Spanish Jacket No. 6306 (copyright), price 10d. or 20 cents; and Shirred Blouse-Waist No. 6193 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 18.)

ently developed on page 18 of this publication.

A handsome costume for a brunette, suitable for theatre or reception wear, is here pictured made of black lace flouncing and edging and canary taffeta. The skirt is made with an under-skirt in the four-gored style, being formed of a front-gore, a gore at each side, and a seamless back, and a full skirt of flouncing that is made with just enough fulness at the front and sides to secure a pretty effect over the hips, the ful-

separate the fronts from the back. The portion of the lining revealed with pointed-yoke effect is attractively faced with the silk overlaid with lace and decorated with vertical waved rows of jet passementerie. Over the coat-shaped sleeves of black lace are arranged very full Empire puffs of canary taffeta, which extend almost to the elbow, and are gathered at the top and bottom to stand out well. The sleeves are trimmed below the puffs with encircling rows of the passementerie. The waist is encircled by a crush girdle of silk, the ends of

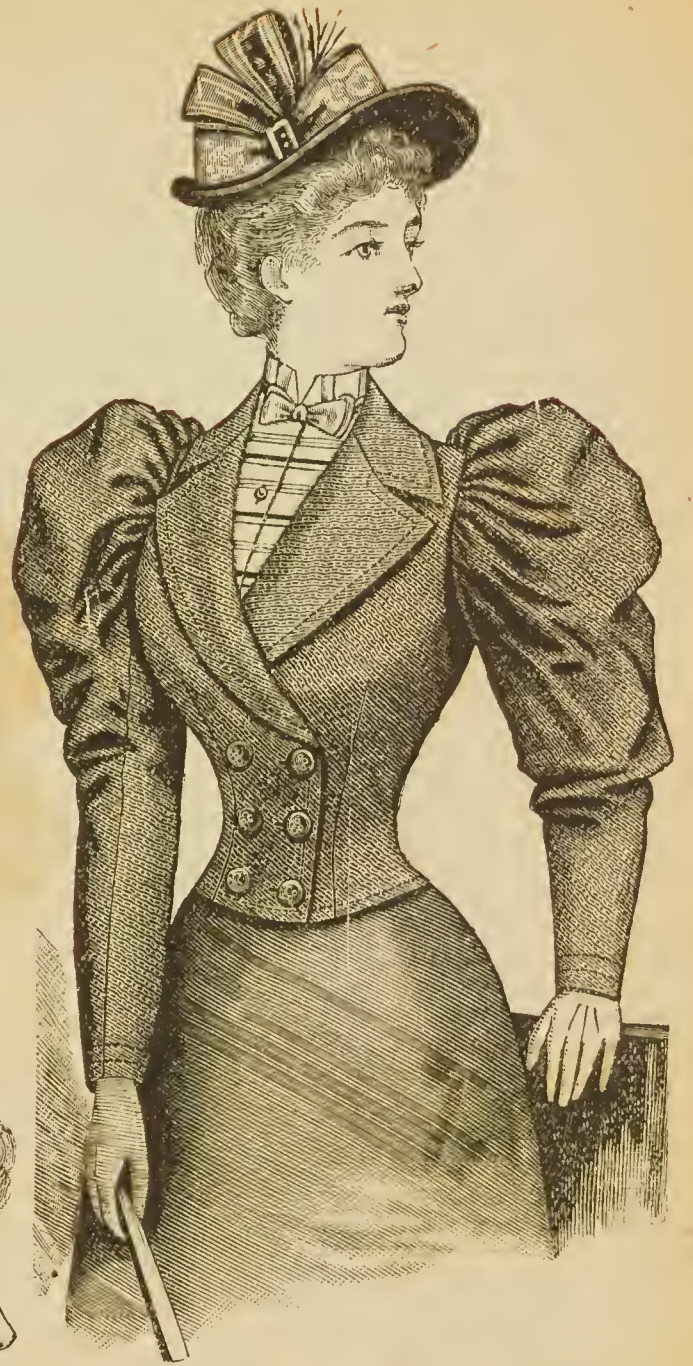


FIGURE NO. 257 D.—LADIES' REEFER ETON JACKET.—This illustrates Pattern No. 6307 (copyright), price 1s. or 25 cents.

(For Description see Page 19.)

ness at the back being massed in coarsely drawn gathers which produce well defined folds to the lower edge. The skirt is broadly distended at the bottom, and the lower edge of the under-skirt is trimmed with a ruffle of silk, which is attractively revealed between the scallops of the flouncing.

The waist is worn beneath the skirt and is very fanciful in design. It is arranged over a high-necked body-lining that is fitted by the customary darts and seams and closed invisibly at the center of the front. The full back and full fronts are shaped in low, pointed outline at the top and are gathered at the upper edge, and the fulness at the waist-line is disposed in short rows of shirring at the center of the back and at each side of the closing. Under-arm gores secure a smooth adjustment at the sides and



FIGURE NO. 258 D.—LADIES' COSTUME.—This illustrates Pattern No. 6304 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 19.)

which are turned under and shirred to form frills at the closing. At the neck is a close-fitting standing collar concealed by a crush collar of lace, which displays shirrings and frills at the back. From the upper edges of the back and fronts falls a deep, gathered Bertha-bretelle of black lace edging, which droops gracefully over the puffs and reaches almost to the top of the girdle; and over the bretelle at the front and back are arranged fanciful revers that flare broadly over the shoulders and round prettily to points at the center of the front and back. The free edges of the revers are handsomely outlined with a waved row of jet passementerie.

The costume will

develop elegantly in rich brocade, fancy silk, satin, Bengaline, rainbow novelty suiting, ombré grenadine, organdy, embroidered batiste or Bulgarian flouncing, and it may be appropriately decorated with jet, iridescent gold or silver passementerie, embroidered bands, quillings of ribbon, or lace of any handsome variety, such as *point de Gène* or Venetian point.

The tiny jet bonnet is handsomely trimmed with lace and flowers.

FIGURES NOS. 245 D, 246 D, 247 D AND 248 D.
—LADIES' PROMENADE GOWNS.

(For Illustrations see Pages 4 and 5.)

FIGURES NOS. 245 D AND 248 D.—These two figures illustrate the same pattern—a Ladies' costume. The pattern, which is No. 6289 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 observed made up in a different combination on page 17 of this DELINEATOR.

At figure No. 245 D the costume is shown developed in a fashionable combination of old-blue serge and net and black satin. The skirt flares fashionably and is becomingly smooth at the front. It has a narrow front-gore arranged between two wide gores that extend to the center of the back, where their straight back edges are joined in a seam. The fulness at the top of the skirt is collected in slight gathers at the front and sides and in closely drawn gathers at the back, and the skirt depends in the distended fashion of the Empire modes, the flaring effect at the lower edge being emphasized by an underfacing of canvas, crinoline, haircloth or moreen. A unique decoration is provided by three lace ruchings, which start from the seam at each side of the front and are carried around the skirt, one being applied close to the bottom, another at the knee, and the third midway between the other two. A band of old-blue gimp ornaments the center of each ruching, and large rosettes of lace decorated at the center with gimp conceal the ends.

The fronts of the shapely round waist are reversed in broad lapels that suggest the modes of the Directoire period; between them are displayed softly folded surplices of net disposed with quaint effect upon the dart-fitted fronts of lining, which close invisibly at the center; and a satin chemisette is sewed underneath the right surplice and fastened invisibly at the left side. The seamless, bias back is disposed upon a fitted back of lining, and under-arm gores produce a smooth adjustment at the sides. The mutton-leg sleeves display the drooping cross folds and wrinkles and the broad-shouldered effect of the newest styles; they are arranged smoothly on their coat-shaped linings below the elbow, and the wrists are ornamented with gimp-trimmed lace ruchings applied close to the edges. At the neck is a high standing collar which closes at the left shoulder seam. The waist is encircled by a silk belt, the overlapping end of which is passed through a fancy buckle.

The hat is a large poke of fine straw faced with *crêpe* and decorated with apple blossoms and ostrich tips; and ribbon ties are bowed beneath the chin.

Figure No. 248 D shows a back view of the costume made up for sea-side wear in white serge. The skirt is trimmed with three widely spaced rows of dark fancy braid headed respectively by one, two and three rows of narrow braid. Each wrist is ornamented with one row of wide and three rows of narrow braid, and wide braid decorates the belt and collar.

The mode will prove especially becoming to stout or short-waisted figures. The chemisette, surplices and lapels give a lengthened effect that is decidedly improving; and the skirt apparently diminishes the size of the figure, especially when cordings or some other trimmings applied along the seams in front are chosen instead of an all-round decoration.

The costume is well adapted to satins and stately silks, such as *peau de soie*, Ondine, Bengaline, India or China silk, etc. Grenadine, éta-



FIGURE NO. 259 D.—LADIES' EMPIRE WRAPPER.—This illustrates Pattern No. 6262 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 19.)

mine, hopsacking, whipcord, velours, serge, challis, silk gingham and many other fashionable dress fabrics will make up attractively in this way. Bourdon or *point de Gène* lace, Bulgarian embroidery, velvet, changcable taffeta, shot silk, braid, gimp or galloon will contribute effective garniture.

center of the front by a bow formed of standing loops of crape.

The skirt is one of the most graceful of the Empire modes and is fashioned in Marquise style. It consists of a circular upper-portion, and a gored lower-portion which is so shaped that, while it is smoothly joined to the upper portion, it flares at the bottom in graceful flutes all round, the flare being made more pronounced by an underfacing of canvas, crinoline or hair-cloth. The upper portion presents a smooth effect at the front, and slight fullness at the back is disposed in backward-turning plaits at each side of the center seam. The joining of the upper and lower portions is concealed by a broad, bias band of crape, and a deeper band decorates the bottom of the skirt.

The close-fitting *capote* of fancy straw is adorned with crape and aigrettes, and silk ties are bowed prettily under the chin.

Figure No. 247 D presents a partial back view of the toilette, the materials selected for its development being shaded green-and-violet serge, violet satin, and green-and-violet dotted Surah. The sleeves are made of satin below the puffs and are decorated at the wrists with buttons applied along the outside seams.

The mode is extremely picturesque and will develop exquisitely in whipcord, étamine, velours, figured wool Bengaline or figured or plain China or India silk or *épingline*. A combination of textures or shades will be very effective both in the waist and in the skirt; and the skirt presents opportunities for attractive disposals of ribbons, lace, braid, gimp, milliners' folds or flat bands of satin or velvet.



FIGURE NO. 260 D.—LADIES' WRAPPER.—This illustrates Pattern No. 6284 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 20.)

FIGURE NO. 249 D.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 6.)

FIGURE NO. 249 D.—This consists of a Ladies' basque and Empire skirt. The basque pattern, which is No. 6295 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to

FIGURES NOS. 246 D AND 247 D.—These two figures illustrate the same patterns—a Ladies' waist and Empire skirt. The waist pattern, which is No. 6293 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 28 of this magazine. The skirt pattern, which is No. 6249 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 its accompanying label.

At figure No. 246 D the toilette is displayed made up for deep mourning in black Henrietta cloth and crape. The fanciful waist is especially adapted to slender figures, introducing, as it does, a full yoke, and full fronts and full backs that are "pulled" into soft folds and wrinkles all the way down. The fronts are turned under and shirred to form dainty frills at the center, where the closing is made invisibly; and the backs present similar frills at the center. To the upper edges of the fronts and backs are joined bretelles, which taper to points at the center of the front and back and stand out in full, soft folds on the shoulders. Above the fronts and back is displayed a full, seamless yoke, which is arranged upon a closely adjusted body-lining that closes invisibly at the center of the front; and a close-fitting collar in standing style is at the neck. Balloon puffs are arranged upon the coat sleeves to spread in regulation fashion and rise high above the shoulders, and each sleeve is decorated at the bottom with a broad band of crape surmounted by three narrow ones. The waist is encircled by a section of crape, the ends of which are concealed near the

forty-six inches, bust measure, and is given another portrayal on page 25 of this magazine. The skirt pattern, which is No. 6249 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be again observed on its accompanying label.

The toilette is one of the most picturesque styles offered this season, and is here shown developed in *vieux-rose* novelty suiting and silk and white *crêpe de Chine*. The basque introduces short jacket-fronts that flare widely over full fronts, which are disposed in full, soft folds above the bust and plaited to a point at the lower edge. The full fronts are arranged upon dart-fitted fronts of lining, and the closing is made invisibly at the center of the front. The back is smooth across the shoulders, and the fulness below is plaited to a point at the lower edge, the plaits being held in place by takings to a fitted back of lining. Under-arm gores complete the admirable adjustment. To the upper edges of the jacket fronts are joined bretelles that are very broad on the shoulders; they are gathered to fall in soft folds upon the sleeves, and their back ends meet and flare at the center of the back. The fashionably full leg-o'-mutton sleeve, which is made with an inside seam only, displays numerous wrinkles above the elbow and a smooth, close effect below; and it is decorated below the elbow with a box-plaited ruching of ribbon decorated at the center with fancy cord and applied diagonally. The lower edge of the basque describes a shapely point at the center of the front and back and is concealed by a folded belt, which is closed invisibly at the center of the back, its ends being turned under and gathered to form pretty frills. A close-fitting collar in standing style is at the neck.

The skirt is one of the most attractive of recent shapes. It is fashioned in Marquise style, having a circular upper-portion, to which a gored lower-portion is joined with the effect of a deep flounce. The upper part of the skirt is smooth at the front and sides, and the back is plaited at the top to fall in rolling flutes or folds that widen all the way to the bottom. If a very pronounced flare be desired, a deep underfacing of canvas or crinoline may be added. The joining of the upper and lower portions is concealed by a ribbon ruching having a fancy cord at the center, and two similar ruchings trim the lower portion, one being applied at the lower edge.

The mode is wonderfully picturesque and will prove very generally becoming. It is particularly desirable for developing the shaded silks and silk-and-wool novelties which have lately appeared in such charming varieties. The widest range is allowed in the matter of skirt decoration, numerous flat bands, milliners' folds or rows of ribbon, braid or gimp being especially desirable for foot garniture.

The large Leghorn hat is fancifully bent to suit the face, and is trimmed at the front and back with velvet narcissuses and satin-edged ribbon.



FIGURE No. 261 D.—LADIES' WRAPPER, WITH REMOVABLE COLLAR.—This illustrates Pattern No. 6260 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 20.)

FIGURE No. 250 D.—LADIES' TOILETTE.

(For Illustration see Page 7.)

FIGURE No. 250 D.—This consists of a Ladies' four-gored skirt, Eton jacket and blouse. The skirt pattern, which is No. 6302 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 page 32 of this DELINEATOR. The jacket pattern, which is No. 6305 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is depicted in three views on page 24. The blouse pattern, which is No. 6233 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on its accompanying label.

An extremely jaunty toilette is here pictured made of navy-blue hopsacking and blue-and-white striped silk, with gilt braid and buttons for decoration. The skirt is one of the most admired of new Empire shapes and consists of a front-gore, a gore at each side and a seamless back. It presents a *fourreau* effect at the top of the front and sides and falls in rolling flutes or folds at the back and in less pronounced folds at the sides. It is finished at the top with a wide belt and flares broadly at the bottom, where it is smartly trimmed with braid arranged in two groups of three rows; each row nearly meets at the left side of the front and is finished in a point at one end and tacked under a button at the opposite end. The belt is trimmed with braid and buttons.

The Eton jacket presents the jaunty air which is invariably a distinguishing feature of the style. It has loose fronts, which display sharply pointed front corners, and are reversed at the top in lapels by a rolling collar. The fronts may be closed at the bust or, as in the present instance, left open all the way down. The back is

seamless and joins the fronts in under-arm and shoulder seams. The front edges of the fronts are artistically decorated with pointed diagonal rows of braid, each tipped with a gilt button. The mutton-leg sleeves are gathered at the top to droop gracefully from the shoulders, and are smooth below the elbow; and each wrist is tastefully trimmed with three short rows of braid, each pointed at one end and decorated with a button at the other. A *chic* air is given the jacket by a removable fancy collar, which is arranged under the rolling collar and lapels. This collar is rounded at the back and gathered on the shoulders, where it stands out over the sleeves in rolling flutes or folds. The ends of the collar taper to points, and the free edges of both collars are ornamented with a double row of braid.

The blouse is made of blue-and-white striped silk, and has a loose back and fronts that are joined in under-arm and shoulder seams. The closing is made invisibly at the center of the front, and the fulness is drawn in at the waist-line by tapes inserted in a casing across the back and tied over the fronts. The mutton-leg sleeve has a seam at the inside of the arm only, and fits smoothly below the elbow, above which it falls in soft folds resulting from gathers at the top. The blouse is given a dressy appearance by the addition of plaited jabots, which are arranged upon the front edges of the fronts and extend from the throat nearly to the waist-line, where they taper to points. At the neck is a standing collar concealed by a crush collar, the ends of which are turned under and shirred to form frills. The Empire belt provided by the pattern is here omitted, its place being taken by the belt of the skirt.

The skirt will make up stylishly in cloth, silk flannel, serge, cheviot, rainbow novelty suiting, lined grenadine or silk-and-wool Bengaline, and the last named fabric will require little or no trimming. The jacket may match the skirt or may be made of velvet, broad-cloth, faille or heavy silk. It may be all-over beaded or embroidered, or the free edges may be simply decorated with braid or gimp. Pretty blouses may be fashioned from plain, shot or fancy silk, linen lawn, Madras cloth, percale, chambray or batiste, with lace or narrow embroidered edging, fancy-stitched bands, stitching or ribbon for decoration.

The large straw hat is bent coquettishly to suit the face, and is bountifully trimmed with ribbons and flowers.

FIGURE No. 251 D.—LADIES' CARRIAGE TOILETTE.

(For Illustration see Page 8.)

FIGURE No. 251 D.—This consists of a Ladies' surplice basque and Empire four-gored skirt. The basque pattern, which is No. 6266 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 26 of this *DELINEATOR*. The skirt pattern, which is No. 6241 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again shown on its accompanying label.

White challis strewn with blossoms that graduate from the lightest to the darkest shade of pink is here associated with *vieux-rose* velvet in the construction of the toilette, which is pictured made up for carriage, church or visiting wear; and velvet ribbon contributes suitable decoration. The four-gored skirt is smooth at the top of the front and sides, and presents a series of flutes or folds at the back and less pronounced folds at the sides. It is attractively trimmed at the bottom with two moderately deep flounces of the material, the upper one of which is self-headed, laps over the top of the lower one, and is tastefully decorated with boys of velvet ribbon set on at intervals below the heading.

The fanciful basque has surplice fronts, which are fitted by single bust darts and are disposed in pretty, soft folds above the bust, where they flare to reveal the closely-fitted lining-fronts in V shape. Below the bust the surplice fronts are lapped in characteristic fashion, and the fulness at the lower edge is arranged in forward-turning, overlapping plaits that flare becomingly upward. The closing is made invisibly at the center of the front, and under-arm and side-back gores separate the fronts from the seamless back, which is arranged over a fitted back of lining and displays gathers at the neck and shoulder edges and rows of shirring at the waist-line and lower edge. At the neck is a close-fitting standing collar of velvet, and the lining-fronts revealed with V effect are faced with the same rich material. The mutton-leg sleeves droop gracefully from the shoulders, and each is uniquely

trimmed with three pointed rows of velvet ribbon. The lower edge of the basque describes a decided point at the center of the front and back, arches stylishly over the hips, and is tastefully outlined with velvet ribbon, which is arranged in a jaunty bow at the left side.



FIGURE No. 262 D.—LADIES' PRINCESS WRAPPER.—This illustrates Pattern No. 6270 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 21.)

Charming Summer gowns may be developed by the mode in cotton *crépe*, light silk-and-wool *crépon*, embroidered batiste, silk gingham, Lansdowne or figured lawn or organdy; and they may be appropriately decorated with novelty laces, fine embroidery, quilings of silk, ribbon or fancy bands. If desired, the collar may be omitted, and the fronts turned back to prettily reveal the throat.

The hat is a becoming shape in *vieux-rose* straw, modishly trimmed with *ombré* ribbons and an *aigrette*.

FIGURE No. 252 D.—LADIES' CIRCULAR CAPE.

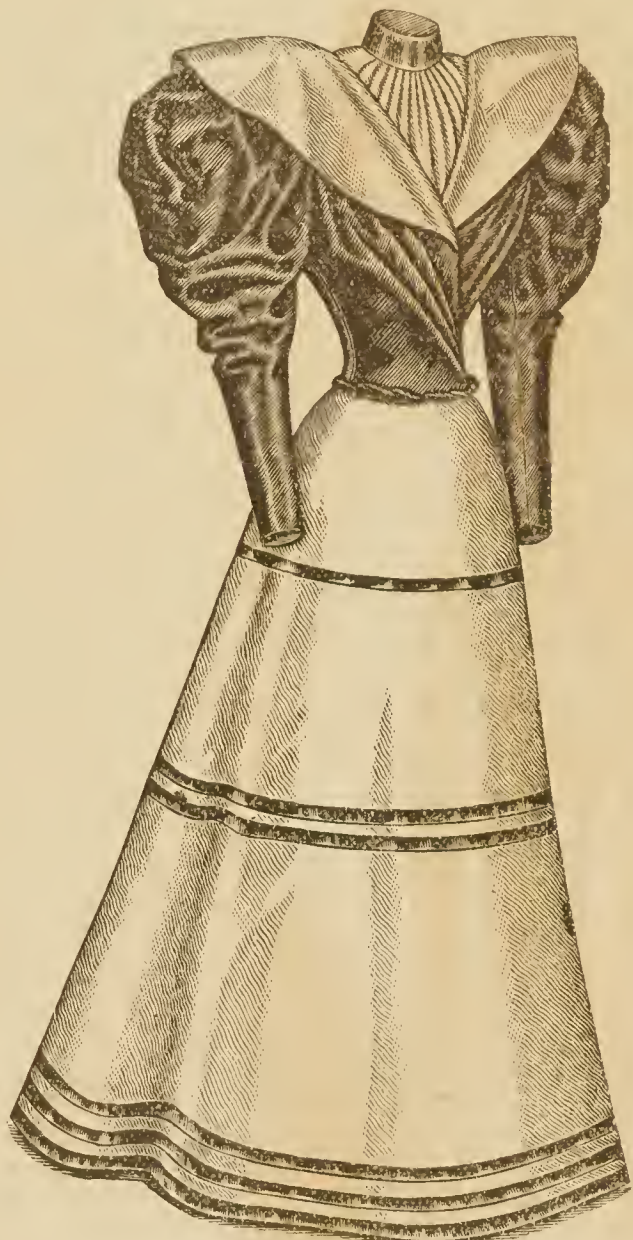
(For Illustration see Page 8.)

FIGURE No. 252 D.—This illustrates a Ladies' cape. The pattern, which is No. 6298 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 in three views on page 23 of this publication.

Among the many novelties in capes and short top-garments shown this season none is more artistic than the one here represented made up in a rich combination of black satin and cream-white Venetian point lace. The garment is of fashionable length, reaching only to the waist-line, and is in circular style, with bias back edges joined in a center seam. The shaping of the cape produces a smooth effect over the shoulders, and the fulness falls below in rolling folds suggestive of the military modes. A deep flounce of Venetian point lace is arranged upon the cape at shallow, round-yoke depth from the top, and above it is a collar of satin that is disposed in a series of box-plaits all round. At the neck is a standing collar with slightly flaring ends. The free edges of the standing collar and the lower edges of the plaited collar and cape are ornamented with jet gimp, and a tiny jet fringe depends from the lower edges of the plaited collar and cape, the gimp forming a dainty heading.

The mode is suitable alike for young ladies and matrons and may be developed in a variety of fabrics. The handsomest capes are made up in combinations of materials, plain and shaded velvet being used with satin, Bengaline or Ondine, cloth with satin, and Marquise, Chantilly or Venetian point lace with Bengaline or satin. If preferred, a single fabric of either silken or woollen texture may be employed; and appropriate garniture may be arranged with rows or ruchings of satin or moire ribbon, fancy braid, gimp, galloon, passementerie, etc. A handsome cape may be made of black satin and *point de Gène* lace, with an edge decoration of fine jet gimp and a lining of shot silk for a finish.

The bonnet is a dainty affair in black lace, trimmed with flowers, ribbon and a puffing of blue crape; and ribbon ties are bowed at the left side.



6303
Front View.



6303
Side-Back View.

LADIES' COSTUME, WITH CIRCULAR SKIRT. (COPYRIGHT.)

(For Description see Page 21.)

FIGURE No. 253 D.—LADIES' CAPE.

(For Illustration see Page 9.)

FIGURE No. 253 D.—This illustrates a Ladies' cape. The pattern, which is No. 6263 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is pictured in three views on page 23 of this magazine.

The cape will form a charming addition to a dressy Summer toilette, and is here shown developed in black silk lace flouncing and plain net. The upper part of the garment is a rather deep, round, seamless yoke of silk overlaid with lace net through which narrow ribbon is run at intervals. The cape falls from the lower edge of the yoke in a series of full, soft folds resulting from gathers at the top. The cape extends to a becoming depth below the waist-line, and the seam joining the cape and yoke is concealed by an arrangement of narrow black satin ribbon, upon which full rosettes of similar ribbon are placed at intervals. At the neck is a standing collar.

No variety of top garment can surpass a short cape in grace and

general becomingness, and this season an outdoor toilette is considered incomplete unless accompanied by a cape of the same or a contrasting material. Satin, all sorts of handsome silks, and plain and fancy velvet are appropriately employed for garments of this kind, and combinations of shades and textures may be readily effected. Marquise and Chantilly lace flouncings make the daintiest capes for use in very warm weather; and when satin or silk is used, jet, milliners' folds or rows of gimp, galloon, fancy braid, passementerie, etc., may be chosen for decoration. The yoke may be made of alternating rows of lace insertion and ribbon or of black lace net interlaced with ribbon of some delicate hue.

The tiny jet bonnet is deco-

rated with an Alsatian bow of satin ribbon, jet and a handsome *aigrette*.

FIGURE No. 254 D.—LADIES' VISITING TOILETTE.

(For Illustration see Page 9.)

FIGURE No. 254 D.—This consists of a Ladies' waist and circular double skirt. The waist pattern, which is No. 6267 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 27 of this magazine. The skirt pattern, which is No. 6205 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.

A notably stylish visiting toilette is shown at this figure developed in navy-blue serge and black satin and trimmed with bands of beaded net and black satin ribbon. The circular double skirt is

one of the most approved novelties of the season and is particularly becoming to tall, slender women. The under-skirt is fashioned in Marquise style and consists of an upper and a lower section, both of which are in circular Empire shape, their bias back edges being joined in a seam at the center of the back. The upper section extends barely to the knee and presents a smooth effect at the front and sides and rolling folds at the back; and the lower section is so shaped that, although smoothly joined to the upper-section, still it flares broadly at the bottom and falls in a series of graceful flutes or folds. The over-skirt is also in circular style and entirely conceals the upper portion of the under-skirt; it fits smoothly at the top at the front and sides, and flares broadly below, where it follows the same general outline as the lower section. The fulness at the back is massed in gathers, from which it falls in flutes to the edge. The lower edge of the over-skirt is trimmed with a bias band of satin headed by a row of beaded net, and the lower edge of the lower section of the under-skirt shows a similar decoration.

The waist is shaped in low, round outline at the top to reveal a

round yoke of black satin, and is closed invisibly along the left shoulder and under-arm seams.

It is made over a fitted lining and has a bias front which fits the figure snugly without darts, and a seamless, bias back that is separated from the front by under-arm gores.

The bias front and back, by-the-by, are seen in many of the new Summer waists and render them particularly becoming to stout figures. The mutton-leg sleeves of rich black satin have only a seam at the inside of the arm; they fit smoothly below the elbow, while above it they fall in countless soft folds and wrinkles caused by gathers at the top; and each wrist is tastefully trimmed with a diagonal band of beaded net. At the neck is a close-fitting standing collar of black satin. A band of beaded net is applied

to the waist below the collar, and the upper edges of the front and back are richly outlined with similar trimming. A smart effect is produced by plaited bretelles, which pass over the shoulders and are fashionably broad at the center; the bretelles are arranged in backward and forward turning plaits and fall over the sleeves with cap effect. The waist is encircled by a belt of satin ribbon, which fastens at the left side under a bow composed of stiff, irregular loops.

Robin's-egg blue and golden-brown, black and forest-green, two shades of violet, and other harmonious tints will unite charmingly in a toilette of this description. The mode will develop nicely in velours, silk-and-wool novelty suiting, hopsacking, fancy silk, gingham, percale or chambray, and decoration may be supplied by tiny frills of satin ribbon, rows of *point de Gène* insertion over bands of silk in a richly contrasting hue, graduated rows of braid, gimp, galloon, lace or fine embroidery. Stylish gowns suitable for Summer shopping may be made of dark basket-plaid gingham, with *écru* Bulgarian lace and black satin ribbon for decoration.

The fancy straw hat is trimmed with loops of satin ribbon, rosettes of velvet and clusters of fine flowers.

FIGURE No. 255 D.—LADIES' YACHTING TOILETTE.

(For Illustration see Page 10.)

FIGURE No. 255 D.—This consists of a Ladies' reefer blazer, four-gored skirt, blouse and commodore cap. The blazer pattern, which is No. 6294 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 depicted on page 25 of this *DELINEATOR*. The skirt pattern, which is No. 6302 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 32. The blouse pattern, which is No. 6233 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 again on its accompanying label. The cap pattern, which is No. 3637 and costs 5d. or 10 cents, is in seven sizes from six to seven and a half, cap sizes, and receives further illustration on its label.

The toilette is admirably adapted to the purpose for which it is designed, and is here shown made of white yachting serge and red India silk. The four-gored skirt is shaped in the flaring style now in vogue, and presents a smooth effect at the front, the slight fulness at the top being collected in gathers. At the back and sides are displayed a series of rolling flutes or folds that result from closely drawn gathers at the top and spread in regulation fashion to the lower edge, which is decorated with several rows of dark-red fancy braid. The top is completed with a broad belt, the ends of which

lap widely at the back and left side, and the belt is decorated with braid to match the skirt ornamentation. The reefer blazer unites the most desirable features of the reefer and blazer, and is of regulation length. Its half close-fitting fronts are reversed in very broad lapels that meet the rolling collar in notches, and the back, which is separated from the front by side-gores and is shaped by a curving center seam, introduces the fashionable flare below the waist-line. The coat sleeves are stylishly full at the top, and are sufficiently wide below the elbow to slip easily over the blouse sleeves. Each is finished at the wrist with a row of machine-stitching and decorated at the top with rows of braid in epaulette fashion. All the free edges of the jacket are completed with a row of stitching. The fronts may be connected at the bust by a strap or closed with a button and button-hole. The blouse, which is made of red India silk, has a seamless back and loose fronts joined in shoulder and under-arm seams. The closing is made at the center of the front beneath plaited jabots,



6289

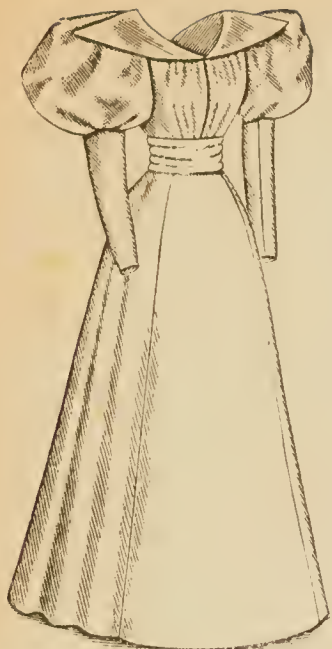
Front View.

6289

Back View.

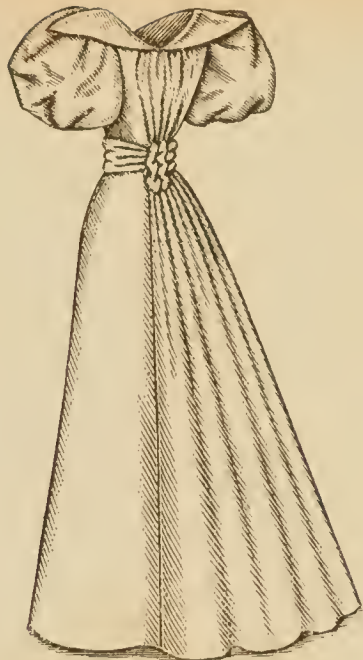
LADIES' COSTUME, WITH CIRCULAR SKIRT HAVING A FRONT-GORE. (COPYRIGHT.)

(For Description see Page 22.)



6304

Front View, without Full Skirt and Bertha-Bretelle and with Long Sleeves and Low Neck.



6304

Back View, without Full Skirt and Bertha-Bretelle and with Short Sleeves and Low Neck.

lower edge of the side, and a visor is attached to the band in front. The front of the cap is decorated with a gold cord and gilt buttons.

A toilette of this kind may be suitably developed in a variety of fabrics, those most favored for the skirt and blazer being storm serge, flannel and non-shrinkable woollens of all kinds. The blouse may be made of flannel, Oxford cloth, wash silk or Surah, and the cap may match or contrast with the skirt and blazer.

FIGURE No. 256 D.—LADIES' STEEET TOILETTE.

(For Illustration see Page 11.)

FIGURE No. 256 D.—This illustrates the jacket and blouse-waist of a Ladies' toilette. The jacket pattern, which is No. 6306 and costs 10d. or 20 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in two views on page 24 of this magazine. The blouse-waist pattern, which is No. 6193 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 depicted on its accompanying label.

The Spanish jacket, which is here shown made of dark cloth, is a most desirable accessory for a reception, calling or promenade toilette, being unique in design and very ornamental in effect. It is sufficiently short to show the outline of the figure at the waist-line. The fronts flare widely above and below the bust and join the seamless

back in shoulder and under-arm seams. The back is shaped in low, round outline at the top and to the upper edge of the jacket are joined bretelles, which are broad and full on the shoulders and smooth at the front and back. Their front ends are narrowed gradually, and their back ends, which are a trifle deeper, flare slightly at the center of the back. The front and lower edges of the jacket and the free edges of the bretelles are decorated with jet fringe, which adds greatly to the quaint effect.

The blouse-waist is made of old-blue India silk. It has a full back and fronts separated by under-arm gores and arranged upon a closely adjusted body-lining. The fulness at the top of the blouse is drawn by three rows of shirring to have the effect of a square yoke, and the fulness at the waist-line is drawn closely to the figure by two rows of shirring. The closing is made invisibly at the center of the front. The sleeve is in the quaint 1830 style, being made with a full puff that is shirred to cap depth at the top and droops in graceful fashion to the elbow; and the wrist is ornamented with a soft fold of silk. A crush collar with frill-finished ends covers the high standing collar. About the waist is worn a wrinkled Empire belt, the ends of which are turned under and shirred to form frills,

the closing being made invisibly at the center of the back.

The jacket offers opportunities for numerous quaint combinations of fabrics and garnitures, gay colors and rich embroideries being considered indispensable for the development of Spanish fashions. The jacket is especially becoming to youthful figures, but may be appropriately worn by matrons as well. The blouse-waist may be developed in China silk, Surah or any preferred cotton fabric.

The hat is a rather large shape in fine straw, and is becomingly adorned with Spring flowers, silk and standing loops of ribbon.



6304

Front View.



6304

Side-Back View.

LADIES' COSTUME, WITH FULL SKIRT OVER A FOUR-GORED EMPIRE SKIRT. (COPYRIGHT.)

(For Description see Page 23.)

which are arranged upon the front edges of the fronts and taper becomingly to points at the waist-line. The fulness at the waist-line is drawn in closely to the figure by tapes inserted in a casing and tied over the fronts. A wrinkled belt provided by the pattern is omitted in this instance. The sleeves are of the full mutton-leg variety, and at the neck is a standing collar concealed by a crush collar, which is finished in frills at the ends and closed invisibly at the center of the back.

The cap is here shown made of white serge. It has a circular crown, and a side that is in four sections. A band is sewed to the

FIGURE No. 257 D.—LADIES' REEFER ETON JACKET.

(For Illustration see Page 11.)

FIGURE No. 257 D.—This illustrates a Ladies' reefer Eton jacket. The pattern, which is No. 6307 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 24 of this DELINEATOR.

The jacket, which may accompany any of the fashionable skirts, is here represented made of light-brown cheviot and finished with stitching. The fronts are fitted by single bust darts and are lapped in double-breasted fashion below the bust and closed with button-holes and large fancy buttons. They are reversed at the top in deep lapels, which meet the rolling collar in notches; between the lapels is revealed a shirt of striped piqué, which is finished at the neck with a Piccadilly collar; and a band-bow of white lawn is worn. Side-back gores produce a smooth adjustment at the sides and separate the fronts from the back, which is shaped by a well curved center seam. The sleeves are in very full mutton-leg style and have inside and outside seams; they are gathered at the top and fall gracefully from the shoulder to the elbow, below which they follow the outline of the arm. Each wrist is stylishly finished with two rows of machine-stitching, and a single row of stitching outlines the remaining free edges of the jacket. The garment extends to a little below the waistline and presents a uniform lower outline, which renders it becoming alike to tall and short figures.

The jacket may form part of a serviceable shopping or travelling toilette, for which purpose it may be developed in hopsacking, storm serge, cheviot, camel's-hair, homespun, tweed, duck, French flannel, light-weight cloth or piqué. It may be plainly completed or finished with rows of stitching.

The hat is a stylish shape and is prettily trimmed with ribbons, a buckle and aigrettes.

FIGURE No. 258 D.—LADIES' COSTUME.

(For Illustration see Page 11.)

FIGURE No. 258 D.—This illustrates a Ladies' costume. The pattern, which is No. 6304 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 depicted on page 18 of this publication.

A partial back view of the costume is here shown developed for evening wear in poppy-green silk, velvet in a deeper shade and fine white lace. The portion of the lining revealed with pointed-yoke effect is in this instance cut away above the revers, and the sleeves are cut off below the puffs. A rosette of silk is placed at the center of the front and back at the meeting of the revers. A front view of the costume, showing a high neck, and sleeves extending to the wrist, is given at figure No. 244 D, where the costume is fully described.

Very elegant gowns, suitable for ball, opera and dinner wear, may be developed by the mode in embroidered *crêpe*, rich brocade, Lansdowne, *crêpon*, Surah, China or India silk, *crêpe de Chine*, Bengaline, or any of the delicate filmy tissues now so fashionable. The most magnificent trimmings may be added, such as gold or silver passementerie profusely studded with mock jewels, floral bands of embroidery, iridescent or jet trimmings, or laces of the costliest varieties. The sleeves will generally contrast widely with the remainder of the gown, satin, brocade or velvet being most frequently employed in their construction. If preferred, however, they may be made of the same material as the costume, and strapped in

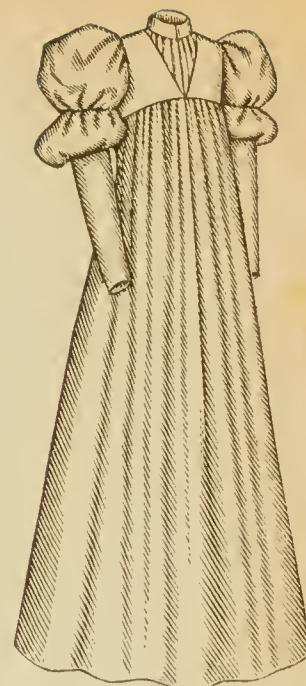
Henri Deux fashion with any of the rich trimmings mentioned.

FIGURE No. 259 D.—LADIES' EMPIRE WRAPPER.

(For Illustration see Page 12.)

FIGURE No. 259 D.—This illustrates a Ladies' Empire wrapper. The pattern, which is No. 6262 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 represented elsewhere on this page.

A very attractive wrapper that may be appropriately worn at breakfast *en famille* is here illustrated made of figured challis and trimmed with lace and ribbons. The full skirt is artistically decorated at the bottom with a frill of lace headed by a fanciful arrangement of rib-



6262



6262

Front View.



6262

Back View.

LADIES' EMPIRE WRAPPER. (COPYRIGHT.)

(For Description see Page 24.)

bon, which is disposed at intervals in knots and jaunty, upturning bows. The top of the skirt is gathered and joined to the short waist, from which the fulness falls about the figure in graceful, flowing folds. The fanciful waist is deepest under the arms and shallowest at the center of the front and back, and is arranged over a body lining that is closed invisibly at the center of the front. The fronts and backs meet at the lower edge and flare broadly toward the shoulders, revealing full portions with deep V effect; they are tastefully trimmed with overlapping bands of lace, and the seam joining the waist to the skirt is concealed by a frill of lace

headed by bands of ribbon, which are arranged in knots and upturning bows to correspond with the decoration on the skirt. Double Empire puffs that extend almost to the elbow are arranged over the coat-shaped sleeves, and the seams joining the puffs are concealed by bands of ribbon, which are bowed at the outside of the arm. Each sleeve is smartly trimmed from the wrist to the lower puff with a diagonal row of lace. At the neck is a close-fitting standing collar.

The wrapper will make up prettily in figured silk, embroidered crêpon, vailing, challis, linen lawn, figured batiste or dimity, and may be decorated with frills of lace, fine embroidery, fancy braid, gimp, galloon, etc. The fronts and backs and the portions of the sleeves below the puffs will frequently be cut from lace net, all-over embroidery or some other material that contrasts widely with the remainder of the garment.

FIGURE No. 260 D.—LADIES' WRAPPER.

(For Illustration see Page 13.)

FIGURE No. 260 D.—This illustrates a Ladies' wrapper. The pattern, which is No. 6284 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is presented in a different development on page 22 of this magazine.

The wrapper is a happy medium between the elaborate gown in which the woman of fashion dispenses tea to her intimate friends and the decidedly *négligé* robe which is or should be worn only in the *boudoir*. The wrapper is here represented developed in ciel-blue gloria figured with black, and plain black India silk. The fronts fall in full, flowing folds from short shirrings at the top, and are revealed with the effect of a pointed yoke between the flaring edges of jacket fronts, which meet at the bust and round gracefully below, confining the fulness in a very becoming manner. The back is shirred at the top to correspond with the fronts, the shirrings being tacked, like those at the front, to a shallow, fitted stay; and the fulness falls in gracefully rolling folds between jacket backs, which flare widely at each side and join the jacket fronts in shoulder and under-arm seams. The closing is made invisibly at the center of the front, and below the closing the hemmed front edges are lapped and tacked. The very full sleeves, which are shaped by inside seams only, are drawn in closely above the wrists by gathers to form deep frills, the edges of which are decorated with lace edging; and bands of ribbon encircle the sleeves above the frills. A close-fitting standing collar is at the neck. The upper and lower edges of the jacket fronts are decorated with drooping frills of lace, and an Empire bow with long, fluttering ends conceals the closing of the jacket fronts. The wrapper is trimmed at the bottom with a box-plaited ruching of black India silk, and a butterfly bow of wide black satin-edged ribbon is placed at the center of the front, with charming effect. If preferred, the sleeves may be cut off below the gathers and finished with frills of deep lace.

Crêpe de Chine, India or China silk, Surah, challis, vailing, albatross, cashmere and all other softly falling silks and woollens are suitable for wrappers and house-gowns, and the refined woman considers no material or garniture too dainty for the *négligé* in



6260

View without Removable Collar.



6260

Front View.



6260

Back View.

LADIES' WRAPPER, WITH REMOVABLE COLLAR. (COPYRIGHT.)

(For Description see Page 24.)

which she appears before her own family. Judicious contrasts of colors are especially effective in a wrapper of this kind, and, if liked, the jacket fronts may be of Hamburg or Bulgarian embroidery when pale-pink, blue or violet China silk is used for the balance of the wrapper. Washable fabrics are adaptable to the mode, and embroidery, insertion, fancy bands, etc., may be used for garniture.

FIGURE No. 261 D.—LADIES' WRAPPER, WITH REMOVABLE COLLAR.

(For Illustration see Page 14.)

FIGURE No. 261 D.—This illustrates a Ladies' wrapper. The pattern, which is No. 6260 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is represented in three views on this page.

The wrapper is quite as attractive in style as it is comfortable in adjustment, the removable collar, which closely resembles the Derby shape, giving it an exceptionally smart air. It presents in no

particular a decidedly *négligé* effect, and is here shown developed in *sang du bœuf* cashmere and tastefully trimmed with lighter moiré ribbon in two widths. The full fronts are fitted at the sides by long under-arm darts and are closed invisibly at the center; they are gathered at the neck, and the fulness is caught in soft folds at the waist-line by ribbon ties that fall in long loops and ends at the center. Three backward-turning tucks are taken up in the back at each side of the center seam, and a becoming tapering effect is produced by two backward-turning plaits made at and a little above the waist-line. Below the seam is allowed under-folded fulness, which is arranged in a double box-plait that flares in fan fashion to the lower edge. The very full sleeves are gathered at the top and bottom and finished with very narrow wristbands, from which fall frills of the material that are deepest at the back of the arm and are attractively lined with moiré. Each wristband is concealed by a band of ribbon tied in a loop bow at the outside of the sleeve. At the neck is a stand-

ing collar having rounded ends, and also a removable collar. The removable collar is prettily rounded at the back and over the shoulders and describes a deep point at the center of the front; it is gathered at the neck and tastefully trimmed at the lower edge with a frill of ribbon headed by a milliners' fold of cashmere, and a jaunty bow of moiré is worn. The foot of the wrapper is trimmed at the back and sides with a frill of moiré ribbon, which is brought up at the center of the front to form a deep point, and is headed by a milliners' fold of the material. Beneath this frill in front are displayed three similar frills that produce the petticoat effect now so much admired both in wrappers and tea-gowns.

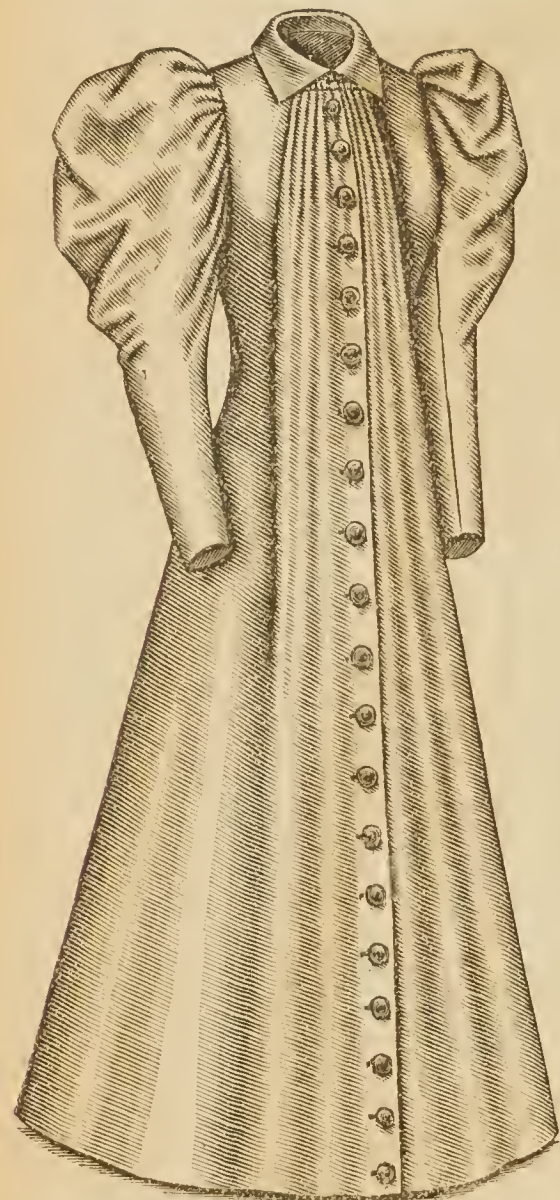
The mode will develop attractively in fine camel's-hair, figured crépon, embroidered vailing, challis, lincn lawn or batiste, and appropriate decoration may be arranged with rows or frills of lace or of the material, ribbon, lace and embroidered insertion, beading, fancy braid, or embroidered bands wrought in rich Eastern tints. When a very elaborate petticoat is worn, the wrapper may be closed only to the waist-line to reveal the dainty skirt beneath. A pretty white nainsook wrapper made up by the mode may have a

drawn rows of shirring made at the neck at each side of the closing, which is effected invisibly at the center; and they are gracefully inclined to the figure at the sides by long under-arm darts. The back is admirably shaped by side-back gores and a well curved center seam, and becoming fulness is produced in the skirt by an underfolded double box-plait arranged below the waist-line of the center seam. The mutton-leg sleeves droop gracefully from the shoulders and fall in pretty folds and wrinkles above the elbow, while below they follow the outline of the arm. Each wrist is daintily decorated with a drooping frill of lace, and similar trimming falls from the free edges of the rolling collar, the ends of which flare broadly at the throat. The bottom of the wrapper is trimmed with a frill of lace, and another frill is placed just below the knee. The full fronts are held in to the figure by ribbons, which are included in the under-arm darts and are brought to the center of the front, where they are arranged in a bow having long loops and ends.

The mode will develop prettily in fancy silk, embroidered crépon, dotted vailing, cashmere, lawn, mull or figured dimity, and trimming may be supplied by lace, fine embroidery, ribbon or fancy braids.

A very comfortable wrapper for Summer wear is made of white dotted Swiss. The lower edge is trimmed with a very full frill of lace caught up at intervals in festoon fashion under butterfly bows of pink satin ribbon; narrow frills of similar lace fall from the front edges of the fronts in jabot style and trim the free edges of the rolling collar; and the sleeves are cut away just below the elbow and finished with frills of lace. The fulness

at the front is held in by sections of broad satin ribbon, and a jaunty bow of the same is placed at the throat. Such a gown may be appropriately assumed for breakfast; and it will be found very comfortable for lounging purposes when one is fatigued by a day of sight-seeing or shopping.



6270

Front View.



6270

Side-Back View.



6270

LADIES' PRINCESS WRAPPER, WITH LOOSE FRONT AND SHORT FITTED LINING—FRONT. (COPYRIGHT.)

(For Description see Page 25.)

LADIES' COSTUME, WITH CIRCULAR SKIRT.

(For Illustrations see Page 16.)

No. 6303.—Havane crépon, black satin and white India silk are prettily united

in this costume at figure No. 243 D in this magazine, and appliqué bands and embroidery form the decoration.

The costume is fashioned in the charmingly quaint style of the Empire modes, the prominent features of which are here shown to advantage in an effective combination of shaded green-and-rose velours and darker green satin. The skirt is a graceful example of the circular Empire styles and presents the regulation flare at the bottom, which measures about four yards and three-quarters in the medium sizes. The front and sides of the skirt are adjusted with the fashionable smooth effect, the very slight fulness at the top being collected in gathers; and the back is gathered to produce a series of rolling flutes or folds that spread to the lower edge at each side of the seam joining the straight back edges of the skirt. A deep underfacing of haircloth or crinoline is added to emphasize the flaring effect. A placket is finished above the center seam, and the top of the skirt is completed with a belt. The skirt is decorated in a unique manner with folds of satin, three folds being applied at

removable collar of all-over embroidery decorated with frills of embroidered edging.

FIGURE NO. 262 D.—LADIES' PRINCESS WRAPPER.

(For Illustration see Page 15.)

FIGURE NO. 262 D.—This illustrates a Ladies' Princess wrapper. The pattern, which is No. 6270 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 three views on this page.

A dainty wrapper or negligée is here portrayed made of white challis strewn with moss rose-buds and tastefully trimmed with novelty lace and moss-green satin ribbon. The loose fronts are arranged upon dart-fitted fronts of lining, which extend to basque depth and are closed at the center with a lacing cord drawn through eyes, the lacing adjusting the lining as closely to the figure as desired. The fronts are disposed with pretty fulness by short, closely

the lower edge, two at the knee and a single one some distance above.

The short round basque has surplice fronts and a seamless back that are shaped in low, pointed outline at the top and joined in short shoulder seams made independently of the lining, which is adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed invisibly at the center of the front. The fronts display surplice folds resulting from two upturning plaits in each arm's-eye edge, and the fulness below the bust is plaited to a point at the lower edges, the plaits flaring prettily upward. The fronts lap in regulation fashion and close invisibly, and between their flaring edges is revealed a full yoke which passes into the right shoulder seam of the lining and is secured with hooks and loops at the left side; the yoke being disposed in soft folds at the center by gathers at the top. The fulness in the back is disposed in two backward-turning plaits at each side of the center, the plaits flaring gracefully upward from the lower edge; and above the

back a full yoke, that is gathered at the top and arranged upon the lining, is revealed with pointed effect to correspond with the front. Under-arm gores produce a becoming close adjustment at the sides. Bretelles are joined to the upper edges of the fronts and back and produce a picturesque effect; they are very broad upon the shoulders and taper to points at the ends, and they rest with a smooth effect upon the leg-o'-mutton sleeves, which are shaped by inside seams only. The sleeves are mounted upon coat-shaped linings and are unusually full at the top, where they are gathered to rise full and high above the shoulders and droop in soft folds and wrinkles to the elbow, below which a smooth effect is observed. At the neck is a close-fitting standing collar

which closes at the left shoulder seam. The lower edge of the basque is decorated with a twist of satin, the ends of which are concealed beneath a satin rosette, and a similar rosette is coquettishly placed at the center of the back over the ends of the bretelles.

The costume is fashioned in the picturesque style now in vogue, yet is devoid of the exaggerated effect which is avoided by women of quiet tastes. It will develop handsomely in étamine, velours, whipcord, wool Bengaline, serge and cashmere, and in such fashionable silks as plain and figured India, Bengaline, Ondine, shadow silk, etc. A combination of silk or velvet with any preferred variety of woollen goods will be extremely effective in a costume of this kind, and folds or bands of the contrasting goods, satin ribbon, passementerie, fancy braid, etc., may contribute handsome garniture.

We have pattern No. 6303 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires four yards and a fourth of dress goods forty inches wide, and three yards and seven-eighths of satin

twenty inches wide. Of one material, it requires ten yards and seven-eighths twenty-two inches wide, or eight yards and three-eighths thirty inches wide, or five yards and three-fourths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH CIRCULAR SKIRT HAVING A FRONT-GORE.

(For Illustrations see Page 17.)

No. 6289.—This stylish costume may be seen differently made up at figures Nos. 245 D and 248 D in this DELINEATOR.

The costume is at once quaint and charmingly simple in construction, and is here pictured developed in a combination of Summer camel's-hair, Bengaline and velvet. The skirt is a stylish variation of the circular modes and presents the prevailing flare at the bottom. It consists of a narrow front-gore between two wide

gores which extend to the back, where their straight back edges are joined in a center seam. The skirt is made with very slight, gathered fulness at the top of the front and sides, and the fulness at the back is drawn to the center by gathers at the top and spreads in flutes or rolling folds to the lower edge, which measures about five yards round in the medium sizes. The top of the skirt is completed with a belt, and a placket is finished above the center seam. Cordings of velvet are included in the side-front seams.

The round waist has a smooth, seamless, bias back, which extends but little below the waist-line and is arranged upon a back of lining that is shaped by side-back gores and a center seam. The smooth fronts are reversed in stylishly broad lapels, which con-



6284

Front View.



6284

Side-Back View.

LADIES' WRAPPER. (COPYRIGHT.)

(For Description see Page 25.)

ceal long darts that give a perfectly smooth adjustment; they open over surplices arranged upon dart-fitted lining-fronts that are closed at the center. The surplices are gathered at the shoulder edges, the fulness falling naturally into soft folds over the bust and being collected at the lower edges in two forward-turning, overlapping plaits at each side; they are sewed flatly to the lining fronts along their back edges, and between their flaring front edges is revealed a velvet chemisette, which is permanently sewed to the right lining-front and secured with hooks and loops at the left side. Under-arm gores complete the adjustment of the waist. The lapels are faced with velvet, and a velvet collar in standing style is at the neck, its ends being closed at the left shoulder seam. The sleeves are of the fashionable mutton-leg order and are made with inside seams only; they are arranged upon smooth coat-shaped linings and are gathered at the top to produce the prevailing balloon effect, a comfortably close-fitting effect being observed below the elbow. The waist is worn beneath the skirt and is encircled by a belt, the overlapping

end is drawn through a fancy slide at the center of the front. The mode is adaptable to a variety of fabrics, among which may be mentioned India or China silk, Surah, velours, serge, whipcord, hopsacking, novelty woollens, vailings and any preferred cotton goods. Combinations are in order, and pretty color contrasts may be effected in the costume. Applied garnitures are not necessary, but if a lengthwise skirt decoration be not admired, encircling bands or milliners' folds of the same or a contrasting fabric may be selected.

We have pattern No. 6289 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume will need four yards and three-fourths of dress goods forty inches wide, with two yards and five-eighths of silk and a yard and a fourth of velvet each twenty inches wide. Of one material, it will require eleven yards and seven-eighths twenty-two inches wide, or eight yards and three-fourths thirty inches wide, or six yards forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME,
WITH FULL SKIRT
OVER A FOUR-
GORED EMPIRE
SKIRT.

(For Illustrations see
Page 18.)

No. 6304. — Other views of this costume may be obtained by referring to figures Nos. 244 D and 258 D in this DELINEATOR.

The costume may be used for developing the dainty lace flouncings and drapery nets which are made up over changeable or shot silk, satin or India silk for Midsummer fêtes or dancing gowns at fashionable resorts. It is here portrayed developed in silk and Chantilly lace flouncing, net and edging. The under-skirt is fashioned in the flaring style of prevailing modes and is of graceful width, measuring about three yards and a half at the bottom in the medium sizes. It consists of a front-gore, a rather wide gore at each side and a wide back-gore. The flaring effect at the bottom may be emphasized by an underfacing of hair-cloth, morcen or erinoline. The fulness at the top is regulated by closely drawn gathers at the back and slight gathers at the front and sides; and a placket is finished at the center of the back. The outside skirt falls over the under-skirt in flowing folds from gathers at the top, the disposal of the fulness producing a gracefully wrinkled effect at the front and sides and at the back voluminous folds that

spread to the lower edge, which measures about three yards and a half in the medium sizes. The top of the skirt is completed with a belt. The round body is fashioned in the quaint style of the 1830 modes and has a full back and full fronts shaped in low, pointed

outline at the top and separated by under-arm gores. The body is arranged upon a high-necked body-lining, which is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed invisibly at the center of the front. The full fronts and full back are disposed in soft, becoming folds by gathers at the top, and the fulness at the waist-line is drawn closely at the center of the back and at each side of the closing by short gathers. A pointed yoke-facing of net appears above the full fronts and full back, from the upper edges of which a deep Bertha frill of lace edging droops softly with quaint effect below silk revers which cover the gathered edges of the Bertha frill and flare widely on the shoulders,

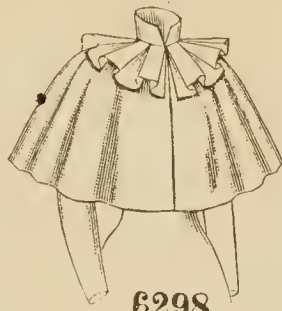
their ends being narrowed to points at the center of the front and back. A rosette of silk is placed over the ends of the revers at the front and back. The coat sleeves have short balloon puffs of extraordinary size; the puffs rise and spread in the approved fashion, and may be stiffened slightly by a lining of book muslin. At the neck is a becomingly high standing collar, which is concealed beneath a crush collar, the ends of which are turned under and gathered to form a dainty frill finish and closed invisibly at the center of the back. The body is worn beneath the skirt, and

the waist is encircled by an Empire belt, the ends of which are turned under deeply and gathered to form frills and closed invisibly at the center of the back. The costume may be made up with either or both skirts, with short or long sleeves and with or without the Bertha-frill, and with the neck cut away in low, pointed outline, as shown in the illustrations.

The costume is one of the most becomingly quaint of the season's novelties and will make up exquisitely in dainty lace and silk for a garden party, ball or reception gown. Developed in Surah, Bengaline, India or China silk, foulard, crépon, vailings, albatross or cashmere it will be suitable for every-day or best wear. Combinations of plain and embroidered batiste, silk and woollen goods, chambrays, etc., are also perfectly adaptable to the mode, and applied garniture will not be necessary.

We have pattern No. 6304 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume with both skirts requires fourteen yards and an eighth of silk twenty inches wide, seven-eighths of a yard of

lace net twenty-seven inches wide, four yards and an eighth of lace flouncing forty-two inches and three-fourths wide, and three yards and a half of lace edging seven inches and a fourth wide. The costume with the full skirt alone needs fifteen yards and three-



View without Flounce.



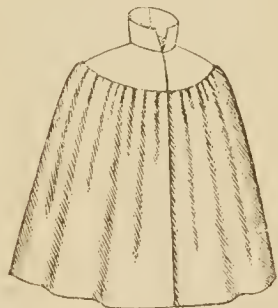
Front View.



Back View.

LADIES' CIRCULAR CAPE, WITH FLOUNCE AND PLAITED COLLAR. (COPYRIGHT.)

(For Description see Page 26.)



View with Collar.



Front View.



Back View.

LADIES' CAPE, WITH CIRCULAR YOKE. (COPYRIGHT.)

(For Description see Page 26.)

fourths of material twenty-two inches wide, or eleven yards and three-fourths thirty inches wide, or eight yards forty-four inches wide. The costume with the gored skirt alone calls for thirteen yards and five-eighths twenty-two inches wide, or ten yards and three-eighths thirty inches wide, or seven yards and five-eighths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

sizing the fanciful shaping of the body; and the ribbon is knotted at the center of the front and back in spreading Empire loops.

A charming house-gown may be developed by the mode in India silk, Surah, challis, cashmere, lawn, dimity, organdy, batiste and many other pretty fabrics devoted to garments of this kind. The wrapper is especially adapted to combinations of plain and figured goods or plain and embroidered fabrics, and it may be made as dainty as desired by adding lace or ribbon for garniture.

We have pattern No. 6262 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the wrapper requires six yards and seven-eighths of lawn thirty-six inches wide, with three-fourths of a yard of all-over embroidery twenty-seven inches wide, and a yard and a fourth of embroidered edging eleven inches wide.

Of one material, it needs eleven yards and an eighth twenty-two inches wide, or eight yards and a half thirty inches wide, or six yards and an eighth forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



6306

Front View.

LADIES' SPANISH JACKET. (COPYRIGHT.)

(For Description see Page 27.)

LADIES' EMPIRE WRAPPER.

(For Illustrations see Page 19.)

No. 6262. — This pretty wrapper is shown made of figured challis at figure No. 259 D in this magazine, grosgrain ribbon and lace edging providing the decoration.

The wrapper displays the short-waisted effect peculiar to the Empire modes, and, developed in handsome



6306

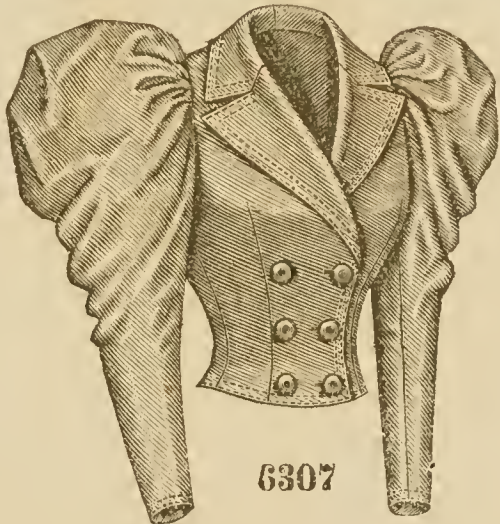
Back View.

LADIES' SPANISH JACKET. (COPYRIGHT.)

(For Description see Page 27.)

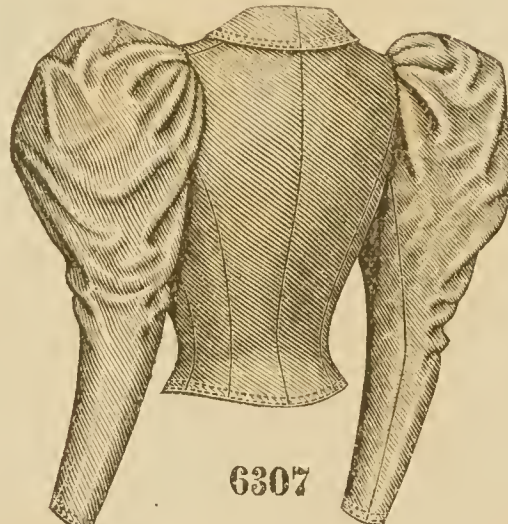
material, is fanciful enough to do duty as a tea-gown, or to receive one's friends *sans ceremonie*. It is here shown made of white lawn, white all-over embroidery and embroidered edging. The skirt is

full and round and is gathered at the top to fall in full, flowing folds from the short body, to which it is joined. The body is deepest at the sides and has a smooth body-lining shaped by very short single bust darts and shoulder and under-arm seams. The fronts and backs of the body flare widely from the lower edges to the shoulder seams to disclose effectively full portions, which are disposed in soft folds by gathers at the top. The wrapper is closed invisibly at the center of the front. The coat sleeves have double Empire puffs which extend to the elbows; the puffs are gathered at the top and bottom and rise and spread in characteristic fashion; below the puffs the sleeves are of all-over embroidery, and the wrists are trimmed with embroidered edging. At the neck is a close-fitting standing collar of becoming height overlaid with embroidered edging. White satin ribbon covers the joining of the skirt and body, empha-



6307

Front View.



6307

Back View.

LADIES' REEFER ETON JACKET. (COPYRIGHT.)

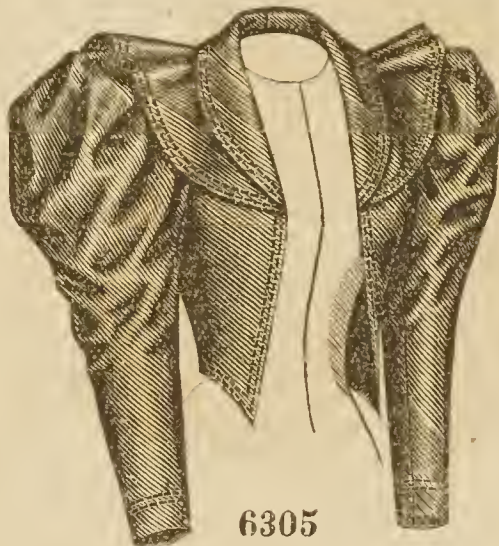
(For Description see Page 27.)

LADIES' WRAPPER, WITH REMOVABLE COLLAR.

(For Illustrations see Page 20.)

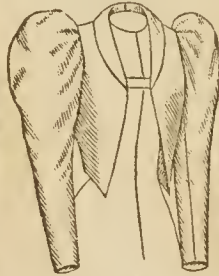
No. 6260. — *Sang du boeuf* cashmere is the material represented in this wrapper at figure No. 261 D in this magazine, garniture being provided by milliners' folds of the material and moiré ribbon in two widths.

The engravings show a dainty novelty in house-gowns with an independent collar of the Derby order. The wrapper is here pictured developed in figured cambric. The loose fronts are closed all the way down the center with button-holes and buttons, and are disposed in pretty, soft folds at each side of the closing by gath-



6305

Front View.



6305

View Without Fancy Collar and with Fronts Connected with a Strap.



6305

Back View.

LADIES' ETON JACKET. (COPYRIGHT.)

(For Description see Page 28.)

ers at the top. Under-arm darts render the fronts smooth-fitting at the sides, and the fronts join the back in shoulder and under-arm seams. The back is fitted by a center seam, which disappears below

the waist-line above extra fulness underfolded in a double box-plait, and at each side of the seam are three backward-turning tucks, which are arranged at the waist-line to form overlapping plaits that flare with the box-plait into the skirt with the effect of a fan. About the waist is a ribbon girdle arranged in a double box-plait at the center of the back and bowed at the front, its long loops and fluttering ends falling low upon the skirt. The full shirt-sleeves are gathered at the top and bottom and are joined to narrow wrist-bands, from which frills of the material that are deepest at the back of the arm fall quaintly over the hands. At the neck is a moderately high standing collar with rounding ends. A frill of the material arranged upon the front edge of the overlapping front conceals the closing, and its gathered edge is covered with a tiny band of the material. The lower edge of the wrapper is decorated with two frills of the material, the upper frill being finished to form a self-heading. The removable collar resembles the Derby modes, and extends in deep points at the center of the front. It is moderately deep and round at the back and disposed in full rolling folds all round by gathers near the top, the fulness above the gathers forming a dainty frill about the neck. A tape serves to stay the gathers. Ribbon ties are attached to this collar and are arranged in a very pretty bow at the throat.

An attractive *négligé* or lounging-robe may be developed by the mode in Surah, India silk, plain, spotted or striped French flannel, lawn, batiste, percale, nainsook or challis; and many other pretty silks, woollens and washable fabrics are adaptable to the mode.

We have pattern No. 6260 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the wrapper requires eleven yards and

five-eighths twenty-two inches wide, or ten yards twenty-seven inches wide, or eight yards and a half thirty-six inches wide, or seven yards and three-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' PRINCESS WRAPPER, WITH LOOSE FRONT AND SHORT FITTED LINING-FRONT.

(For Illustrations see Page 21.)

No. 6270. — Figured challis with trimmings of lace and ribbon produces a charming effect in this wrapper at figure No. 262 D in this *DELINEATOR*.

The wrapper is dainty enough to please the most fastidious and will make up with very graceful effect in soft silks and pretty

woollens. It is here illustrated made of dress goods. The loose fronts are disposed in pretty, soft folds at each side of the closing by three short rows of shirring at the top. They are closed all the way down the center with buttons and button-holes and are arranged upon dart-fitted fronts of lining that extend to basque depth and are closed at the center with lacing cords drawn through eyelets, a manner of closing which is recommended for ladies in delicate health. The fronts are rendered smooth over the hips by long under-arm darts, and the shapely Princess back is conformed to the outlines of the figure by side-back gores, and a curving center seam that terminates a little below the waist-line above extra fulness underfolded in a double box-plait. The back edges of the skirt portion of the back are bias and are joined in a center seam, over which the folds of the box-plait flare with

fan effect to the edge of the short train. The fulness in the fronts may be confined at the waist-line by ribbon tie-strings tacked over the under-arm darts and bowed in long loops and fluttering ends at the center of the front. The sleeves are in leg-o'-mutton style with inside seams only; they are made with fashionable fulness at the top, where they are gathered to spread in innumerable wrinkles above the elbow, and are smooth and comfortably

close-fitting below the elbow. At the neck is a rolling collar.

The wrapper is trim enough for an informal luncheon or for receiving morning calls and is quite *négligé* enough to be comfortable even to a confirmed invalid. All sorts of dress goods are adaptable to a garment of this kind, but preference is given India or China silk, Surah, challis, cashmere, serge and similar soft fabrics. Dainty garniture, consisting of ribbon, lace, embroidery, etc., may be added, or, if preferred, a simple completion may be chosen.

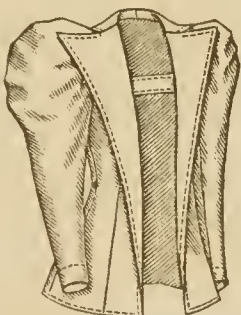
We have pattern No. 6270 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the wrapper requires thirteen yards and a fourth twenty-two inches wide, or eight yards and a fourth thirty inches wide, or six yards and a fourth forty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' WRAPPER.

(For Illustrations see Page 22.)

No. 6284. — Black India silk and ciel-blue gloria figured with black are united in this wrapper at figure No. 260 D in this magazine.

The wrapper is trim and graceful enough to do service as a tea-



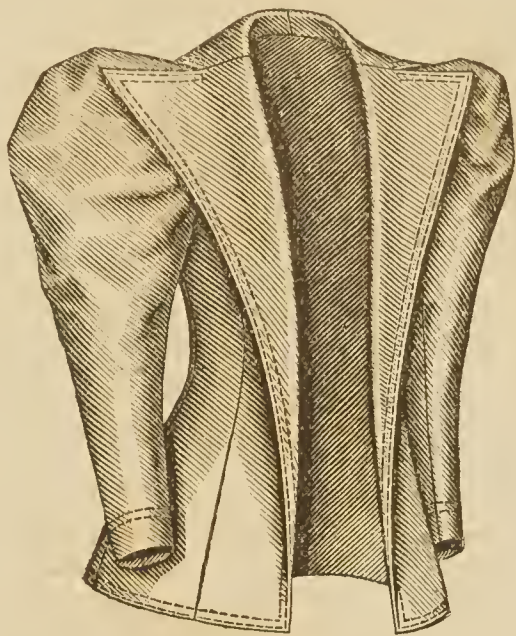
6294

View Showing Fronts Connected by the Strap.



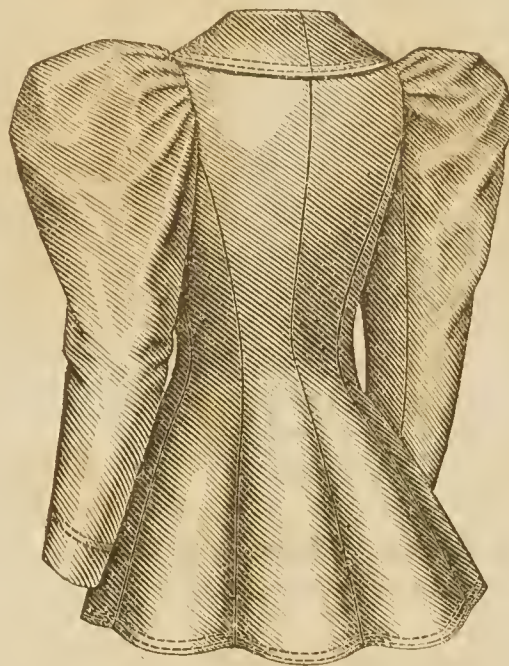
6294

View Showing Fronts Rolled High and Closed with a Button and Button-Hole.



6294

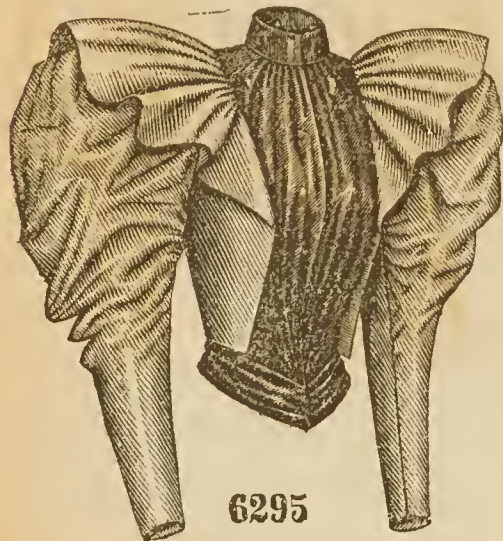
Front View.



6294

Back View.

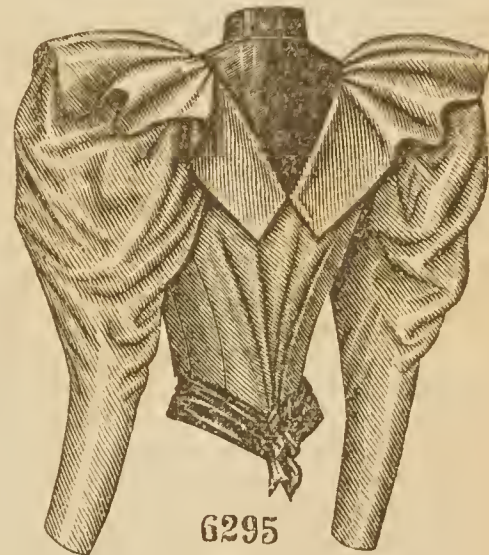
LADIES' REEFER BLAZER. (COPYRIGHT.)
(For Description see Page 28.)



6295

Front View.

LADIES' BASQUE. (COPYRIGHT.)
(For Description see Page 28.)



6295

Back View.

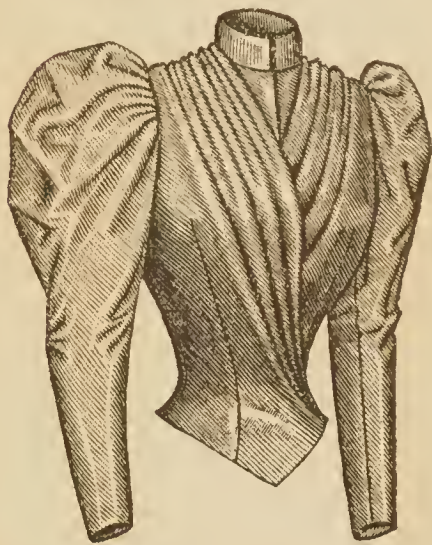
LADIES' BASQUE. (COPYRIGHT.)
(For Description see Page 28.)

gown and is here pictured made of old-blue silk. The fronts and back are joined in shoulder and under-arm seams, and are disposed in full, flowing folds at the center of the back and at each side of the closing by two rows of shirring at the top, the shirrings being tacked to shallow yoke-shaped stays underneath. The fronts are closed invisibly to a desirable depth at the center, and below the closing their hemmed front edges are tacked all the way down. The fulness at the back falls with the effect of a Watteau between the flaring back edges of a fancy jacket having square lower back corners. The jacket fronts meet at the bust and round gracefully below; they are cut away at the top in V shape, and are closed at the bust beneath a bow of ribbon



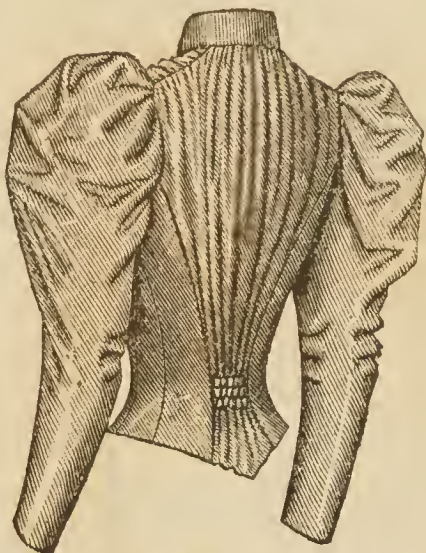
6266

View Showing Neck Low in Front.



6266

Front View.



6266

Back View.

LADIES' SURPLICE BASQUE. (COPYRIGHT.)

(For Description see Page 29.)

consisting of long and short loops and long ends. All the edges of the jacket are decorated with frills of lace edging, which fall in jabots above the bust and along the back edges. The very full sleeves, which are shaped by inside seams only, are gathered at the top to flare stylishly and again some distance above the wrist edges to draw the fulness closely to the arm and form frills that are deepest at the back of the arm. Bows of ribbon and frills of *point de Gène* lace trim the sleeves, and, if desired, the frill part of the sleeves may be cut away from beneath the lace. At the neck is a standing collar overlaid with a standing frill of lace that is gathered near the upper edge and sewed to the collar. A dainty bow of ribbon decorates the back of the wrapper at each side of the shirrings, and a similar bow is tacked to the front of the collar.

A charming *négligé* may be developed by the mode in plain or flowered India or China silk, Surah, challis, pongee, vailing or any other goods of soft, clinging texture. Combinations of materials are specially well adapted to the mode, and fancy silk or Surah may form the sleeves and jacket when the remainder of the wrapper is of woollen goods. Dainty garnitures of Italian, *point de Paris* or *point d'Irlande* lace, embroidery, ribbon, etc., may be added.

We have pattern No. 6284 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the wrapper will require twelve yards and an eighth twenty-two inches wide, or eight yards and seven-eighths thirty inches wide, or six yards and three-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' CIRCULAR CAPE, WITH FLOUNCE AND PLAITED COLLARS.

(For Illustrations see Page 23.)

No. 6298.—Black satin and cream-white Venetian point lace are

united in this stylish cape at figure No. 252 D in this magazine, jet gimp and fringe supplying the decoration.

The cape will form a very dressy accessory of a visiting, driving, church or promenade toilette and is here shown charmingly developed in silk, *point de Gène* lace and velvet. It is fashionably short, extending just to the waist-line, and is in circular style, with bias back edges that are joined in a center seam. A flounce of *point de Gène* lace is arranged upon the cape at shallow-yoke depth from the top, and the gathered edge of the frill is concealed beneath a stylish collar of velvet, which is arranged in box-plaits all round and is deepest at the center of the back, where its bias back edges are joined in a center seam. The neck is completed with a moderately high velvet collar in standing style with slightly flaring ends. The cape and both collars are lined with silk, and the standing collar is trimmed along its free edges with a frill of narrow black lace edging. The cape may be made up without the flounce.

The cape is wonderfully dainty in appearance and will be especially becoming to youthful figures. It will make up exquisitely in shaded or ombré velvet combined with lace and satin, and with equally rich effect in Bengaline and lace. *Vrillé*, Ottoman, armure, Ondine or cloth may form the cape, with velvet, satin or silk for the collars and any variety of lace for the flounce. Narrow braid or jet gimp, galloon, lace edging or ribbon may decorate the standing collar.

We have pattern No. 6298 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 an eighth of silk and a yard and a half of velvet each twenty inches wide, with three yards of lace edging ten inches and a half wide. Of one material it needs four yards twenty-two inches wide, or two yards and a half forty-four inches wide, or two yards fifty-four inches wide. In each instance two yards and seven-eighths of silk twenty inches wide will be needed to line. Price of pattern, 1s. or 25 cents.

LADIES' CAPE, WITH CIRCULAR YOKE.

(For Illustrations see Page 23.)

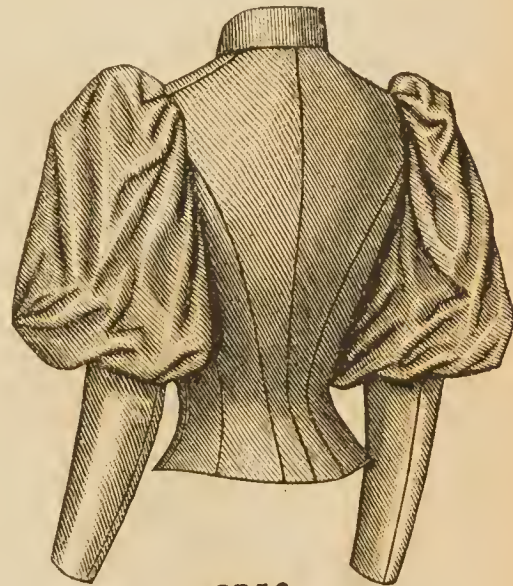
No. 6263.—At figure No. 253 D in this DELINEATOR this cape is shown made of lace net and lace flouncing.

Short capes made up as part of a toilette or independently have retained the popularity accorded them in the Spring and early Autumn and bid fair to form the fashionable top-garment of the coming season. The cape here shown is made of Bengaline. It extends to a stylish depth below the waist-line and is gathered at the top to fall with graceful fulness from a circular, seamless yoke which is rather deep. The cape is closed invisibly at the center of



6281

Front View.



6281

Back View.

LADIES' ROUND BASQUE. (COPYRIGHT.)

(For Description see Page 30.)

the front. The neck may be finished with a high collar having square ends, or with a full triple box-plaited ruching of satin ribbon, as preferred. A similar ruching covers the joining of the yoke to the cape.

The cape combines a modish appearance with a simplicity of construction which will be appreciated by the home dressmaker. It will make up satisfactorily in handsome silks and seasonable woollens and will be frequently developed in a combination of fabrics,

mirroir, *ombné* or plain velvet being used for the yoke, and Bengaline, Ondine, cloth or *drap d'été* for the cape. A very dainty eape to accompany a dressy Summer toilette may be of satin, with a yoke of laee or lace net interlaced with narrow satin ribbon, or, if preferred, the entire cape may be of lace net and flouneing.

We have pattern No. 6263 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the cape requires three yards and an eighth twenty-two inches wide, or a yard and three-fourths forty-four inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SPANISH JACKET.

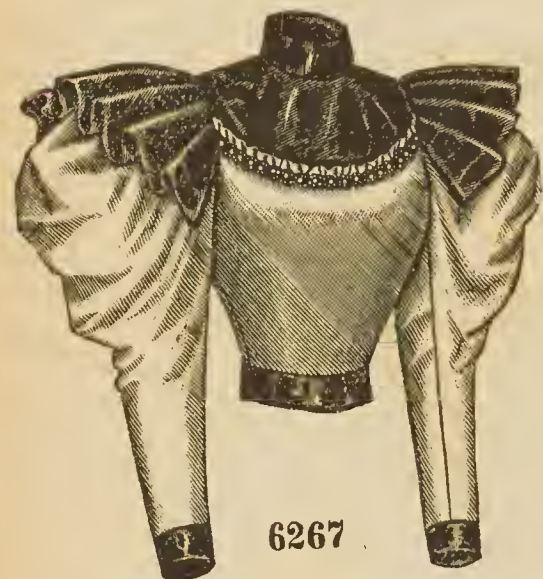
(For Illustrations see Page 24.)

No. 6306.—This handsome jacket is shown worn over a blouse at figure No. 256 D in this magazine, the material being dark cloth and the trimming jet fringe.

The jaunty Spanish jacket is very stylish, and will take its place in the foremost ranks of Summer novelties. The jacket here portrayed made of black velvet may be worn over any style of waist or blouse; the wearing of these jackets, by-the-bye, with a blouse for house uses is considered the correct thing just now, both the blouse and jacket being developed in the richest materials, and the jacket elaborately decorated. The jacket barely extends to the waist-line, and is shaped at the top in low, round outline at the baek and in low, pointed outline at the front. The fronts almost meet at the bust and flare broadly below, and are snugly fitted at the top by three tiny, shallow darts at each side. The baek is seamless and joins the fronts in under-arm and short shoulder seams and is rendered perfectly smooth at the top by a shallow dart taken up at each side of the center, the darts being longer than those in the fronts. A graceful air is given the jacket by the addition of Bertha-like bretelles which are in two sections, the square back ends flaring slightly. The bretelles are fashionably broad upon the shoulders, where they are slightly gathered, and stand out in pretty flutes; and the front ends, which are becomingly narrowed, separate broadly.



View without Bretelles.



Front View.



Back View.

LADIES' WAIST. (COPYRIGHT.)

(For Description see Page 30.)

Natty little jackets of this description may be developed in velvet, velours, Bengaline, satin, cloth and fancy suitings, and may be elaborately braided or embroidered in a rich oriental design. Very handsome jackets may be made of coarse black net overlaid with rows of black mohair braid placed a short distance apart, the bretelles being of heavy glossy black satin. A lining of plain, striped or shot silk or satin will form a pretty completion and it will usually contrast with the jacket material.

We have pattern No. 6306 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the jacket requires a yard and seven-eights twenty inches wide, or seven-eights of a yard either forty-four or fifty inches wide. Price of pattern, 10d. or 20 cents.

LADIES' REEFER ETON JACKET.

(For Illustrations see Page 24.)

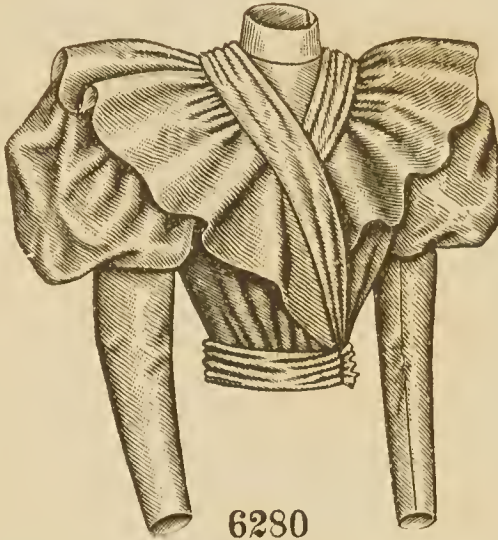
No. 6307.—



6280

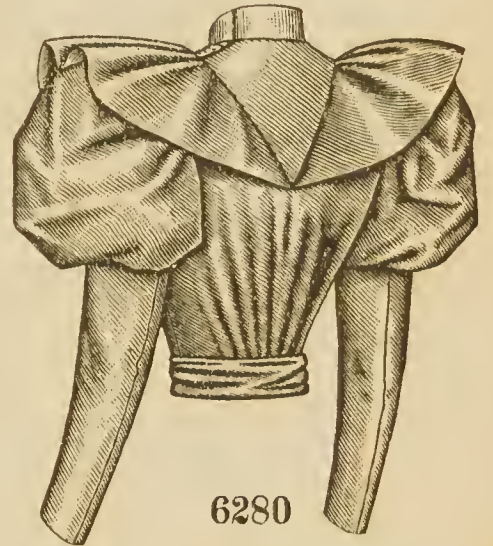


6280



6280

Front View.



6280

Back View.

LADIES' EMPIRE BLOUSE-WAIST, WITH SURPLICE FRONTS. (COPYRIGHT.)

(For Description see Page 30.)

Cheviot is the material illustrated in this stylish jacket at figure No. 257 D in this *DELINEATOR*, two rows of machine-stitching forming the edge finish.

The jacket is a jaunty accessory of a fashionable Summer wardrobe, and is designed to accompany Empire round waists, vests, blouses, Spencer waists, shirt-waists, etc., and forms a needful protection against sudden changes of weather. It is here portrayed made of lady's-cloth and finished in tailor style with machine-stitching. The jacket reaches to a stylish depth a little below the waist-line and has a round lower outline. The fronts are fitted by single bust darts, and are widened to lap in double-breasted fashion below the bust, above which they are reversed in becomingly broad revers that meet the rolling collar in notches. The baek is shaped by a curving center seam and is separated from the front by side-back gores, and the closing is made in double-breasted style with button-holes and buttons. The sleeves are in leg-o'-mutton style and are made with seams along the outside and inside of the arm; they are very full at the top, where they are gathered to droop in regulation fashion, and are sufficiently wide below the elbow to slip on easily over the full sleeves of the present fashion. The edges of the sleeves and all the free edges of the jaeket are finished in tailor style with two rows of machine-stitching.

The jacket will make up stylishly in serge, cloth, hopsacking, cheviot, flannel, duck, piqué, Marseilles and various other fabrics, and may be worn with a silk blouse and any of the fashionable skirts now in vogue to complete a comfortable Summer toilette.

One or two rows of machine-stitching forms the most appropriate mode of completion.

We have pattern No. 6307 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the jacket of one material for a lady of medium size, will require four yards twenty-two inches wide, or two yards forty-four inches wide, or a yard and seven-eights fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' ETON JACKET.

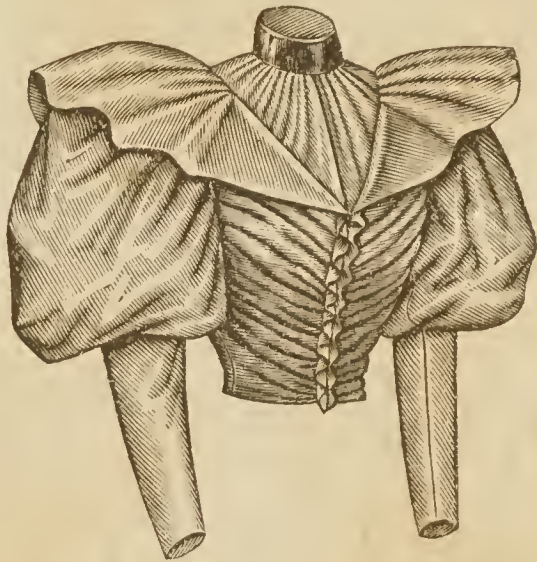
(For Illustrations see Page 24.)

No. 6305.—At figure No. 250 D in this magazine this jacket is shown made of hopsacking and trimmed with gold braid and buttons.

The Eton jacket is as popular now as when it first appeared and is likely to hold its own throughout another season. The jacket is here shown developed in navy-blue serge and is a variation of the Eton modes of the past, and is rendered fanciful by the addition of a removable fancy collar. The back is seamless and joins the loose fronts in shoulder and under-arm seams. The fronts are reversed by the rolling collar to form lapels that taper to points at the bust, below which the fronts flare widely. The lower edge of the jacket is prettily rounded at the back, and the fronts are deepened to form points at their lower front corners. The rolling collar and lapels are covered with a facing of serge, which is continued down the fronts for underfacings; and beneath the collar is attached an independent fancy collar, which is deep and round at the back and gathered on the shoulders to fall with full bretelle effect, its gathered edge being finished with a binding. The sleeves are in mutton-leg style with inside seams only; they droop in soft folds and wrinkles above the elbows from gathers at the top and are finished a little above the lower edges with two rows of machine-stitching. The jacket may be worn open or the fronts may be connected at the bust by a short strap having pointed ends which is attached underneath with button-holes and buttons, as shown in the small engraving. The strap is finished with a single row of machine-stitching, and two rows of stitching decorate all the remaining edges of the jacket. The garment may be worn without the fancy collar, as shown in the small illustration.

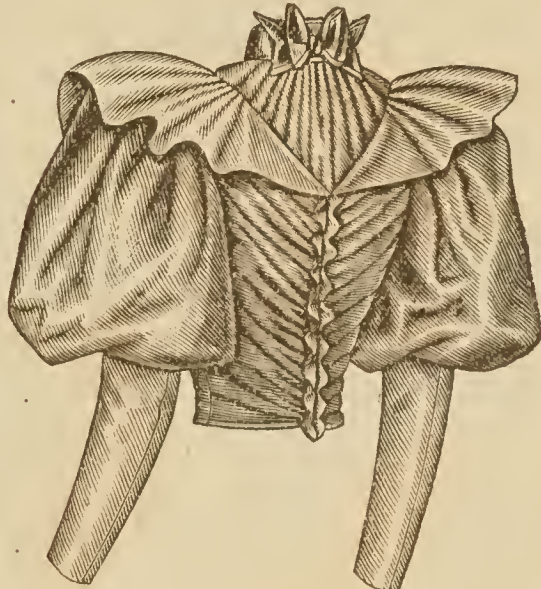
A jacket of this kind may be worn with a silk or cotton blouse or shirt-waist and full, Empire or gored skirt to complete a stylish outing toilette. English or storm serge, cheviot, repped wools, hopsacking, linen duck and piqué are a few of the many fabrics that are adaptable to the mode, and the jacket usually matches the skirt it accompanies. A tailor finish of one or several rows of machine-stitching is the approved mode of completion, and a lining of silk of a prettily contrasting color is frequently added.

We have pattern No. 6305 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the jacket requires four yards and a half twenty-two inches wide, or two yards and three-fourths forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.



6293

Front View.

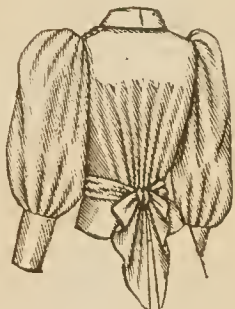


6293

Back View.

LADIES' WAIST. (COPYRIGHT.)

(For Description see Page 31.)



6269

View without Bretelles.



6269

Front View.

LADIES' SERPENTINE OR FICHU BLOUSE. (WITHOUT A BODY LINING.) (COPYRIGHT.)

(For Description see Page 31.)



6269

Back View.

LADIES' BASQUE.

(For Illustrations see Page 25.)

No. 6295.—Novelty suiting, *crêpe de Chine* and silk are united in this basque at figure No. 249 D in this

DELINEATOR, where it forms part of a stylish toilette.

The basque is extremely graceful in effect and is here shown developed in an artistic combination of green cloth and violet shot silk. The fronts are disposed with pretty fulness over the bust by gathers at the top, and the fulness at the lower edges is plaited to a point at the center, the plaits flaring becomingly at each side and being

No. 6294.—This blazer forms part of the outing toilette shown at figure No. 255 D in this magazine, where it is represented made of white serge, finished with machine-stitching and trimmed with braid.

A blazer which is specially designed to accompany the flaring skirts now in vogue is here portrayed developed in cloth. It is of fashionable length and displays a half-close adjustment, which is effected by single bust darts, side-back gores and a curving center seam, the gores and back presenting a flaring effect below the waist-line. The fronts are reversed in unusually broad lapels that meet the rolling collar in notches. The lapels are faced with the material, and a double row of machine-stitching finishes all the edges of the blazer. The

fronts may open all the way down or may be connected above the bust by a strap buttoned to them underneath, or rolled high and closed with a button and button-hole, as shown in the engravings. The mutton-leg sleeves are fashionably full at the top, the fulness being arranged in numerous small box-plaits to rise and spread in the prevailing style; and the wrists are finished a little above the lower edges with a double row of stitching. The blazer is lined with silk.

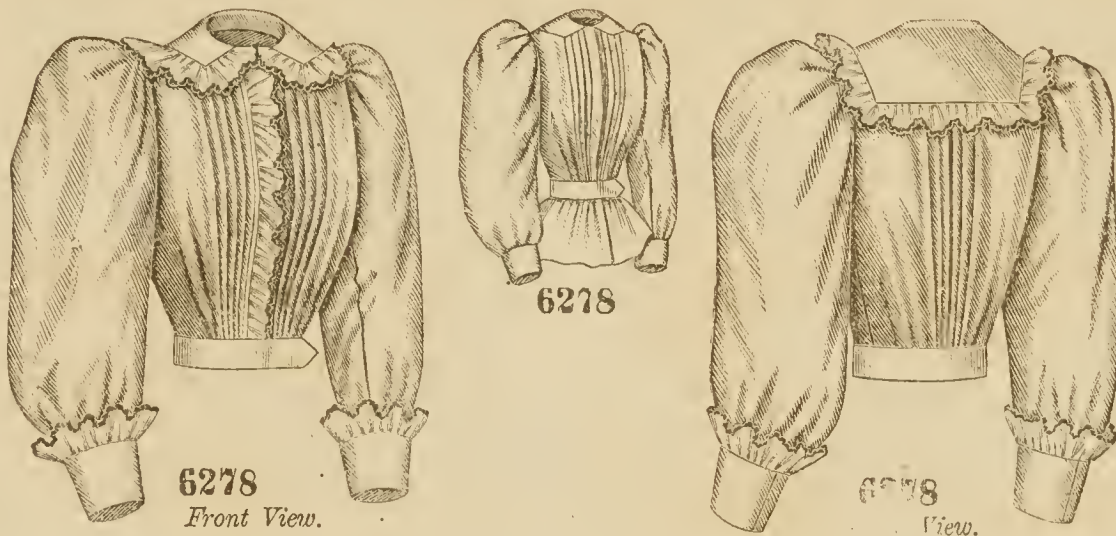
This blazer may be worn with Empire, full or gored skirts and a blouse of wash silk or Oxford cloth to complete a jaunty outing toilette, and when developed in storm serge or yachting flannel will form a natty top-garment for yachting, tennis, bowling, mountain climbing and other sports. Linen, Marseilles, piqué, duck, etc., are also adapted to the mode.

We have pattern No. 6294 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the blazer of one material for a lady of medium size, requires five yards and seven-eighths twenty-two inches wide, or three yards forty-four inches wide, or two yards and three-eighths fifty-four inches wide, each with four yards and three-fourths of silk twenty inches wide to line. Price of pattern, 1s. 3d. or 30 cents.

stayed by tackings to dart-fitted under-fronts of lining that close invisibly at the center. The full fronts are effectively revealed between short jacket-fronts that are cut low at the top and flare widely below the bust. The seamless back, which is smooth at the top and has stylish fulness below, is arranged upon a back of lining fitted by side-back gores, and a curving center seam; the fulness is plaited to a point at the lower edge, the plaits flaring prettily upward; and under-arm gores complete

hair or tinsel braid, machine-stitching, etc., will not be inappropriate. We have pattern No. 6295 in thirteen sizes for ladies from

twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque requires two yards and three-fourths of dress goods forty inches wide, and three yards and three-eighths of silk twenty inches wide. Of one material, it will need five yards and three-eighths twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



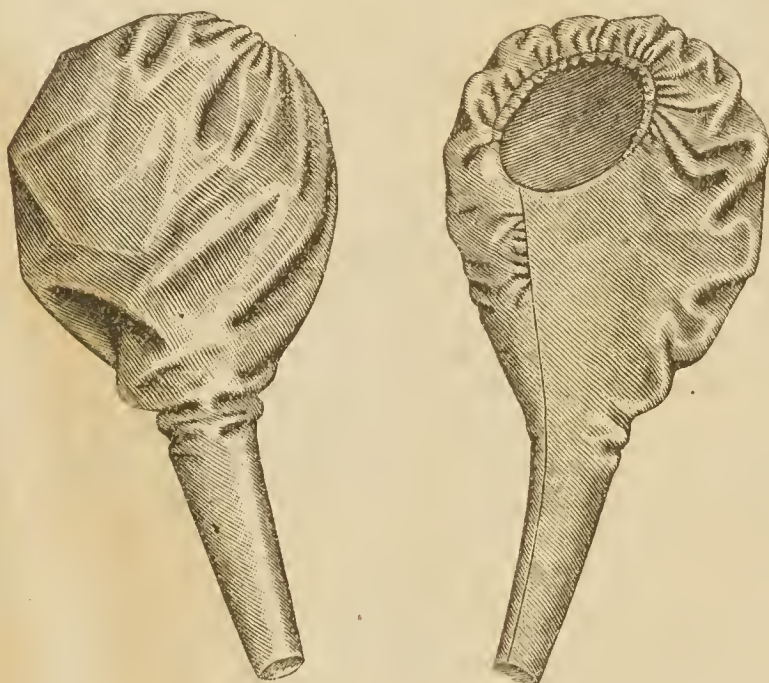
6278
Front View.

6278

6278
View.

LADIES' SHIRT-WAIST OR BLOUSE. (COPYRIGHT.)

(For Description see Page 31.)

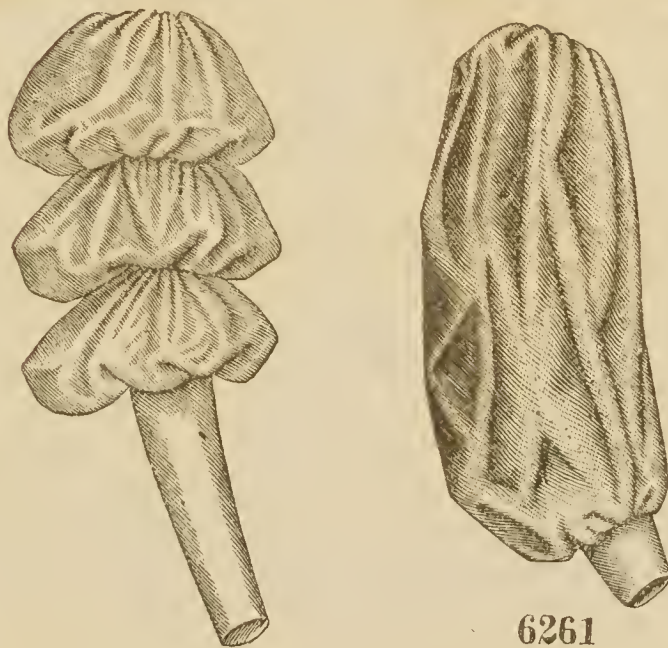


6301
Upper Side.

6301
Under Side.

LADIES' LARGE LEG-O'-MUTTON DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT A FITTED LINING.) (COPYRIGHT.)

(For Description see Page 32.)



6297

LADIES' EMPIRE THREE-PUFF DRESS SLEEVE. (COPYRIGHT.)

(For Description see Page 32.)

6261

LADIES' BISHOP DRESS SLEEVE (MEDIUM WIDTH). (TO BE MADE WITH OR WITHOUT A FITTED LINING.) (COPYRIGHT.)

(For Description see Page 32.)

the admirable adjustment of the basque. Fashionably broad bretelles are joined to the upper edges of the jacket fronts and are continued across the back to outline a pointed yoke, the yoke effect being heightened by a facing of silk. The bretelles are lined with silk and are gathered on the shoulders to stand out with the becoming broad effect of prevailing modes; their front ends are narrowed to points, and their smooth back ends, which are narrowed slightly, meet and flare at the center of the back. The lower edge of the basque describes a shapely point at the center of the front and back and is concealed beneath an Empire girdle, which is fitted with a seam at the center of the front and folded softly to follow the outline of the basque. The ends of the girdle are turned under and shirred to form the fashionable frill finish and are closed invisibly at the center of the back. The very full leg-o'-mutton sleeves are made over coat-shaped linings and with inside seams only; they are gathered at the upper edges and along one side edge of the seams to produce the regulation full effect at the top and a series of broken folds and wrinkles to the elbow, below which they are smooth and comfortably close-fitting. At the neck is a close-fitting standing silk collar that closes at the throat.

The mode is especially adapted to combinations of color and fabric and will make up attractively in a single material. Hopsacking, velours, étamine, whipeord, serge, cheviot or novelty woollens will combine beautifully with rainbow silk, glacé Surah, shadow silk or satin in a basque of this kind, and plain, plaid or ombré velvet will unite handsomely with *peau de cygne*, Ondine, Bengaline or *vrillé*. The mode is so fanciful in effect that applied garniture may be entirely dispensed with; but a simple decoration of gimp, galloon, milliners' folds of velvet or silk, fancy bands, serpentine, soutache, mo-

basque describes a shapely point at the center of the front and back and arches becomingly over the hips. The sleeves are in leg-o'-

LADIES SURPLICE BASQUE.

(For Illustrations see Page 26.)

No. 6266.—This basque forms part of the toilette pictured at figure No. 251D in this DELINEATOR, where it is shown made of figured challis and plain velvet, and trimmed with velvet ribbon.

The simple surplice modes retain their popularity, notwithstanding that more fanciful effects appear from time to time. The basque here shown made of plain challis combines with the folds crossing softly over the bust a smooth effect at the sides and below the waist-line, a feature which will be appreciated by women inclined to stoutness. The basque has smooth under-fronts that are closely adjusted by double bust darts and closed invisibly at the center. Arranged upon the under fronts are surplice fronts, that are gathered at the shoulder edges and cross the bust in soft folds, the fulness below the bust being collected in three deep, forward-turning plaits that flare prettily upward and are tacked invisibly along their outer folds. The surplice fronts cross in regulation fashion, and a smooth effect is obtained back of the plaits by a dart taken up with the second dart in each under front. The admirable adjustment is completed by under-arm and side-back gores. The back, which is mounted upon a back of lining shaped by a center seam, is arranged in soft folds by gathers at the neck and shoulder edges, the fulness at the waist-line being becomingly disposed by four short rows of shirring that are tacked to the lining; and the fulness at the lower edge is collected in a row of gathers. The

mutton style with inside seams only, they are fashionably full at the top, where they are gathered to rise in picturesque fashion upon the shoulders and droop in soft folds and wrinkles to the elbow, below which they follow the outline of the arm closely. At the neck is a becomingly high standing collar, which, however, may be omitted, and the under fronts cut away to expose the throat in a modest V, as shown in the small engraving.

The basque is specially adapted to Summer fabrics, and may stylishly accompany a full, gored, 1830, Empire or umbrella skirt. India or China silk, foulard, shadow silk, Surah, chameleon silk, taffeta, cashmere, vailing, albatross, etc., are peculiarly suited to the mode, and, if liked, the sleeves and collar may be of a contrasting fabric, and applied decoration will not be really necessary. The dainty new French gingham, flowered organdies, batiste and similar sheer cottons are made up over silk or taffeta in basques of this kind.

We have pattern No. 6266 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, will require three yards and three-fourths of material twenty-two inches wide, or three yards thirty inches wide, or a yard and seven-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' ROUND BASQUE.

(For Illustrations see Page 26.)

No. 6281.—This basque forms part of the stylish toilette shown at figure No. 239 D in this DELINEATOR, where it is illustrated made of silk-and-wool novelty suiting and satin.

The basque is especially well adapted to be worn with Empire skirts, and is here pictured made of a fashionable variety of dress goods in a deep mauve tint. It extends but a little below the waist-line and presents a rounding lower outline. The basque is accurately adjusted to the figure by double bust darts, under-arm and side-back gores and a well curved center seam, the closing being made at the center of the front with button-holes and buttons. The close-fitting standing collar forms a becoming completion for the neck. The extreme simplicity of the basque is relieved by the addition of Empire puffs, which are arranged upon the smooth coat-shaped sleeves and extend nearly to the elbows; they are gathered at the top and bottom, and instead of arching over the shoulders according to the style of a past season, droop gracefully to produce the popular long-shouldered effect.

The basque may be rendered as ornamental as desired by the addition of any preferred variety of bretelles, or the smart Derby collar, which, by-the-by, is a very popular decoration for a plain basque. The mode will develop serviceably in silk-and-wool novelty suiting, illuminated cheviot, hopsacking, tweed and serge, as well as in all washable fabrics, and may be trimmed with braid, gimp, lace, passementerie or fine embroidered edging.

We have pattern No. 6281 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 seven-eighths twenty-two inches wide, or three yards thirty inches wide, or two yards and an eighth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' WAIST.

(For Illustrations see Page 27.)

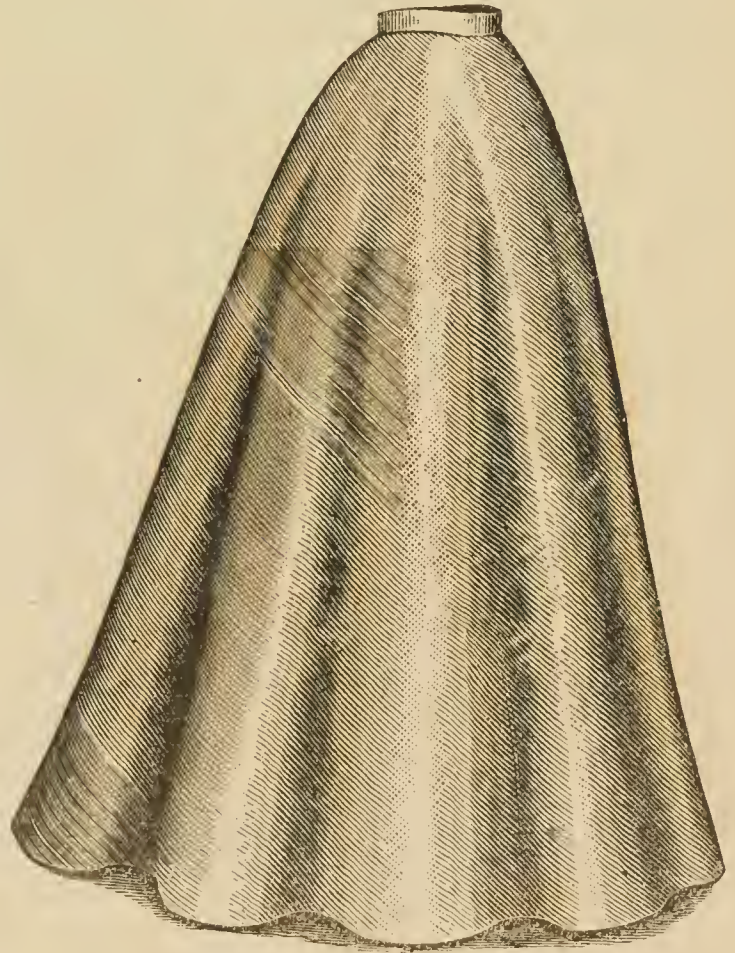
No. 6267.—This stylish waist may be observed made of navy-blue serge and black satin at figure No. 254 D in this DELINEATOR, where it forms part of a visiting toilette.

The present fancy for dartless fronts and seamless backs is exemplified in the picturesque waist shown here developed in a combination of crêpon and silk. It has a body of lining, which extends a little below the waist-line and is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam and is closed invisibly at the center of the front. The front and seamless backs are bias and are shaped in low, round outline at the top; they extend to the waist-line and are joined to a round yoke of silk, a tiny puff ruffle of crêpon being included in the joining. A smooth adjustment is effected at the sides by under-arm gores, and the closing is made invisibly along the left-shoulder and under-arm seams. The waist is encircled by a shaped belt, the ends of which are closed invisibly at the left under-arm seam. The sleeves are in leg-o'-mutton style with inside seams only; they are unusually full at the top, where they are gathered to spread in balloon fashion and droop in soft, broken folds to the elbows, below which they are smooth and comfortably close-fitting. The wrists are trimmed with bands of silk. Included in the arms' eyes are epaulette-like bretelles of silk, which are fashionably broad on the shoulders and are narrowed slightly toward the ends; they are

arranged in side-plaits turning toward the shoulders and fall stylishly on the sleeves. At the neck is a fashionably high standing collar that closes at the left shoulder seam. The upper edges of the front and back are outlined with narrow jet gimp. If preferred, the waist may be made up without the bretelles, as shown in the small engraving.

The waist is one of the most popular styles for developing *épingline* and silk, velours and Bengaline or whipcord and satin. Wool Bengaline, étamine and such fashionable silks as Ondine, crystal Bengaline and plain and figured Indias will develop exquisitely in this way, and any of these fabrics will unite attractively with velvet of a contrasting shade. The mauve or violet shades are particularly charming in a waist of this kind, and passementerie of any preferred variety may contribute handsome garniture.

We have pattern No. 6267 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the waist for a lady of medium size, will require two yards and an eighth of dress goods forty inches wide, and two yards and a fourth of silk twenty inches wide. Of one material, it needs four yards and five-eighths twenty-two inches wide, or three yards and three-eighths



6258

Right Side-Front View.

LADIES' EMPIRE SKIRT, WITH BOX-PLAILED BACK-GORE. (COPYRIGHT.)

(For Description see Page 33.)

thirty inches wide, or two yards and a half forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' EMPIRE BLOUSE-WAIST, WITH SURPLICE FRONTS.

(For Illustrations see Page 27.)

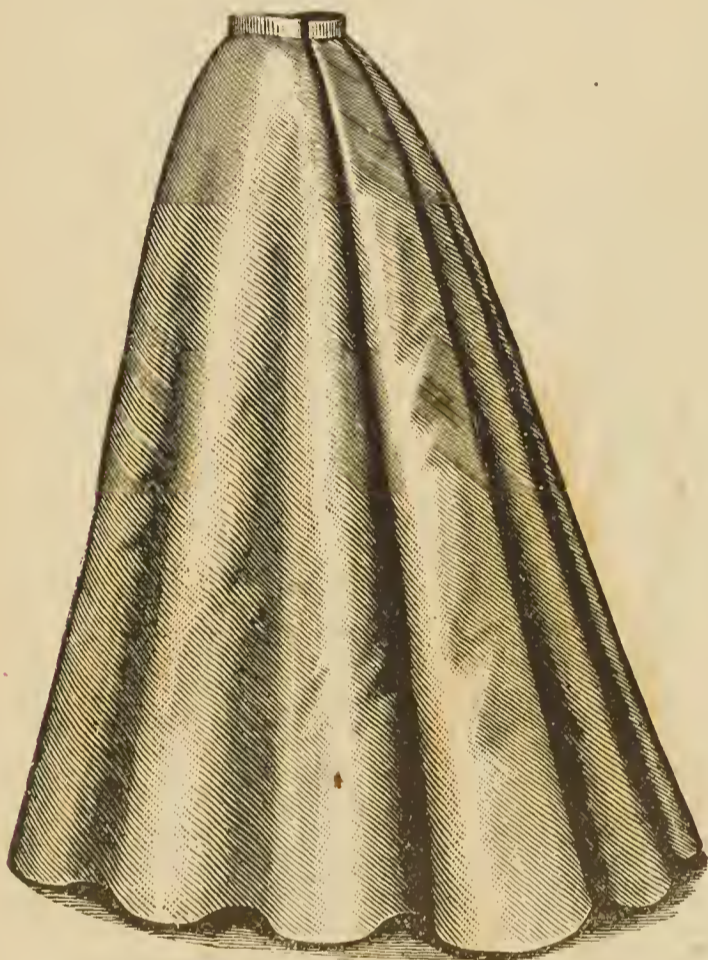
No. 6280.—Two shades of étamine are pictured in this waist at figure No. 242 D in this magazine, with narrow bands of the light material decorated with a Greek-key design of braid for garniture.

The waist introduces the puff sleeves and Bertha-bretelles of the popular Empire modes with surplice fronts and the half *négligé* air characteristic of the ordinary blouse. It is here shown daintily developed in China silk. The fronts cross in surplice fashion below the bust and are disposed in soft folds by gathers at the shoulder edges; they are arranged upon dart-fitted under-fronts of lining, the right one of which is widened above the bust to close diagonally to the left shoulder seam. The seamless back is mounted on a back of lining closely adjusted by under-arm and side-back gores and a curving center seam; and the lining portions extend only to the waist-line. The fulness of the fronts and back is drawn to the figure by a tape or elastic inserted in a casing arranged at the

waist-line. The visible part of the right lining-front is covered with a facing of silk, and the surplices appear with quaint old-fashioned effect between bretelles, which are broad upon the shoulders and gathered from the shoulders to the bust, below which they taper to points and fall naturally to the waist-line; back of the shoulders they are sewed smoothly to the back in the outline of a pointed yoke. The waist may be worn above or beneath the skirt, as shown in the illustrations, and an Empire belt is worn. The belt is wrinkled by gathers at the ends, the overlapping end being turned under and gathered to form a pretty frill finish. The coat sleeves have short Empire puffs which are very full and spread in regulation fashion at the top. At the neck is a close-fitting standing collar that closes at the left shoulder seam.

The waist may be worn with any of the fashionable styles of skirts, and will make up with specially quaint effect in sheer muslin, organdy and zephyr and fancy gingham. India or China silk, *crêpe de Chine*, Canton *crêpe*, wash silk and Surah are adaptable to the mode, and plain and embroidered batiste, nainsook and chambray, as well as all varieties of woollen goods, are likewise appropriate.

We have pattern No. 6280 in thirteen sizes for ladies from



6258

Left Side-Back View.

LADIES' EMPIRE SKIRT, WITH BOX-PLAILED BACK GORE. (COPYRIGHT.)

(For Description see Page 33.)

twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the blouse-waist needs six yards and an eighth twenty-two inches wide, or four yards and five-eighths thirty inches wide, or three yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' WAIST.

(For Illustrations see Page 28.)

No. 6293.—Other views of this waist are given at figures Nos. 246 D and 247 D in this magazine.

The waist introduces the broad bretelles and puff sleeves of the Empire modes and the "pulled" effect which is so improving to slender figures. It is here pictured made of albatross. It extends to a little below the waist-line and has a body lining which is closely adjusted by double bust darts, under-arm and side-back gores, and a curving center seam, and is closed invisibly at the center of the front. The full fronts and full backs are shaped in low, pointed outline at the top and are joined in under-arm and short shoulder seams; they are gathered at the arms'-eyes and for some distance along the under-arm seams, and the front edges of the fronts and

the back edges of the backs are turned under and gathered to form pretty frills, the fulness being "pulled" into soft diagonal folds. The gathers forming the frills at the back are tacked over the center seam, and those forming the front frills are tacked to the front edges of the lining fronts, the frills standing out with pretty effect. The lining is covered at the top with a full, seamless yoke, which is pointed at the center of the front and back and disposed in pretty folds all round by gathers. Joined to the upper edges of the fronts and backs are bretelles, which are full and broad on the shoulders and are narrowed to points at the center of the front and back. The bretelles are gathered to fall in rolling folds upon the full Empire puffs, which are arranged upon the coat sleeves and extend to the elbows, the puffs being gathered at the top and bottom to spread in balloon fashion and produce the prevailing broad-shouldered effect. At the neck is a high standing collar, which is concealed by a ribbon that is tied in a dainty butterfly-bow at the back.

Women who strive for the picturesque in their gowning will admire this waist. It is especially becoming to youthful figures, and will make up handsomely in soft silks, seasonable woollens and fashionable cottons. A combination of India silk and *crêpe de Chine*, étamine and shot silk, or lace net and shaded taffeta, will be very dainty and becoming, but, if preferred, a single fabric may be chosen, the garniture consisting of rows of narrow ribbon. The mode is so fanciful in effect that decoration may be dispensed with.

We have pattern No. 6293 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the waist requires five yards and a half twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SERPENTINE OR FICHU BLOUSE. (WITHOUT A BODY LINING.)

(For Illustrations see Page 28.)

No. 6269.—At figure No. 240 D in this magazine this blouse may be observed made of plain and figured silk.

The waist is peculiarly adapted to the development of wash silks and cotton goods and may accompany an Empire or gored skirt to complete a charming Summer toilette. It is here pictured developed in sateen. The full fichu-fronts are disposed in a series of soft folds by four rows of shirring on the shoulders; they cross the figure in serpentine fashion, passing entirely about the waist, and forming ties that are knotted at the center of the back, their ends being narrowed to points and falling with pretty jabot effect upon the skirt. The back is seamless and is deeper than the fronts; it is smooth across the shoulders and has fulness at the waist-line collected in three tiny backward-turning plaits at each side of the center. At the neck is a rolling collar with long, tapering ends that extend to below the bust, and the throat is revealed in a modest V. The full puff sleeves are gathered at the top and bottom and are joined to deep cuffs; and falling jauntily over the sleeves are box-plaited, epaulette-like bretelles that are double and are included in the arms'-eyes. The bretelles are sufficiently broad at the top to stand out prominently on the shoulders, and their ends taper to points under the arm.

Striped and plain wash silk, plain and embroidered pongee, batiste or chambray, cotton *crêpon*, cotton Bedford cord and numerous other goods of washable texture will develop fashionably in this way. All sorts of pretty woollens, such as vailing, albatross, cashmere, etc., may be developed by the mode, and, if liked, the collar, cuffs and bretelles may be of silk, faille, velvet or some other contrasting material. Applied decoration is really unnecessary, but braiding, embroidery, lace, etc., will not be inappropriately applied for garniture.

We have pattern No. 6269 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the blouse requires six yards and three-eighths twenty-two inches wide, or four yards and a half thirty-six inches wide, or three yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' SHIRT-WAIST OR BLOUSE.

(For Illustrations see Page 29.)

No. 6278.—This waist may be seen made of gray silk by referring to figure No. 241 D in this magazine.

One of the prettiest of Summer blouses is here pictured made of nainsook and trimmed with ruffles having an embroidered scalloped edge. It may suitably be worn with a blazer, Empire, Eton or zouave jacket, and while it retains that simplicity which renders the blouse such a favorite, all appearance of plainness is removed by the

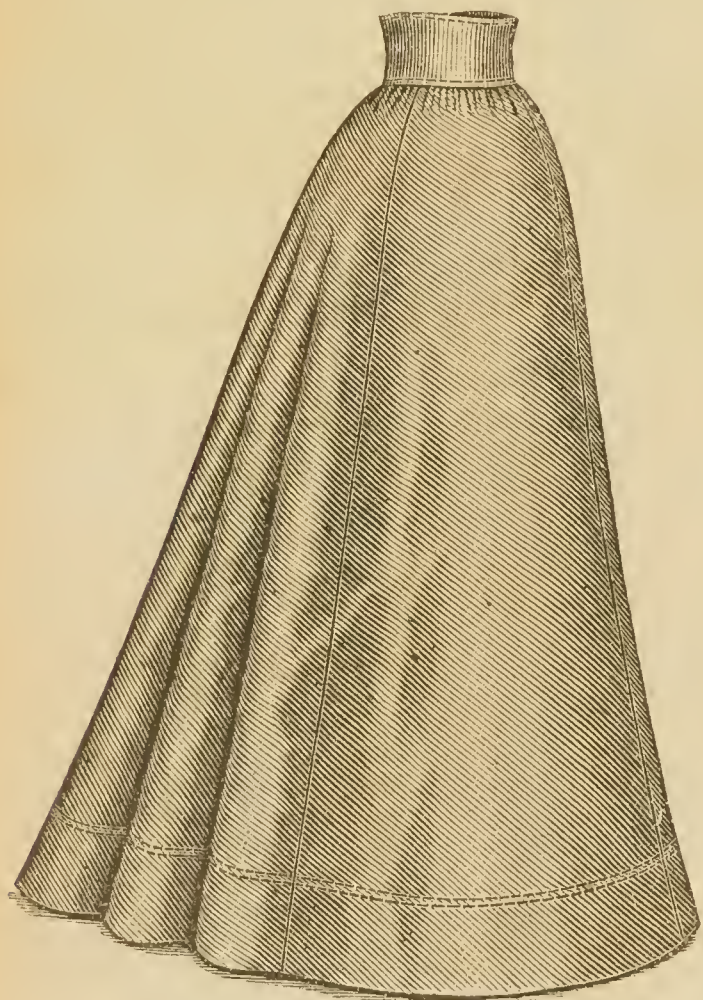
pretty clusters of tucks and the becoming sailor-collar. The front edges of the fronts are hemmed, and four narrow, forward-turning tucks that extend only a little below the waist-line are laid in each front near the closing, which is effected at the center with button-holes and buttons. Three backward-turning tucks extending to the same depth are taken up at each side of the center of the back. The blouse is simply shaped by under-arm and shoulder seams, and a casing formed across the back holds tapes which draw the back well to the figure at the waist-line and tie about the waist. At the neck is a sailor collar, which presents a square effect across the shoulders and flares broadly at the throat, the free edges of the collar being prettily trimmed with embroidered ruffles. The shirt sleeves are gathered at the top and bottom and finished with round cuffs mounted on narrow bands, the cuffs being turned back in colonial fashion and trimmed with embroidered ruffles. The blouse may be worn outside the skirt or underneath, as illustrated, and the waist is encircled by a belt having a pointed, overlapping end. An embroidered ruffle set on under a bias band is adjusted on the right hem and extends from the throat to the belt.

The waist is picturesque in effect and will develop charmingly in India silk, Surah, taffeta, wash silk, crépon and various other pretty

tured made of a fashionable variety of dress goods is an exaggerated form of leg-o'-mutton, and may appropriately be worn with either a plain or a fanciful waist. It has but one seam, which is at the inside of the arm, and may be made up with or without its coat-shaped lining, which is shaped by the customary inside and outside seams. The sleeve is very wide at the top, and is gathered at the upper edge and for some distance along the upper part of the side edge, a smooth effect being maintained below the elbow. Above the elbow it stands out modishly from the arm and falls in innumerable pretty folds and wrinkles.

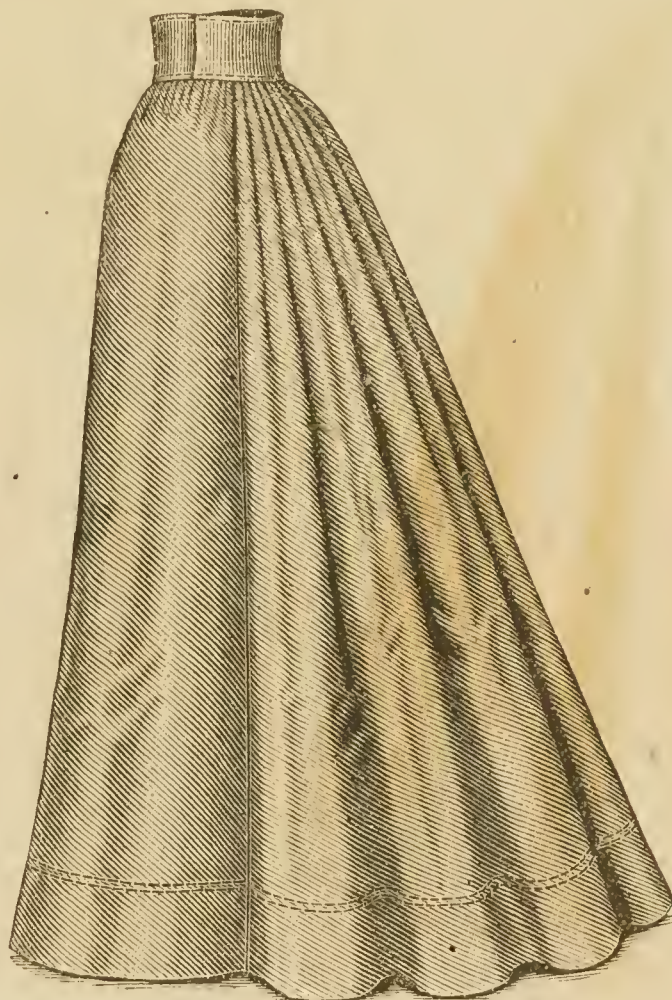
The sleeve is equally becoming to stout and slender figures, and its characteristic features are brought out to advantage in ombré velvet, Bengaline, satin, shadow silk, *peau de cygne* and other fashionable silks, as well as in all seasonable woollen goods. It may either match the bodice or be of velvet, satin or plaid silk, and the wrist may be plainly completed or trimmed with bands of passementerie, gimp, galloon or insertion, as preferred. A pretty wrist decoration is of rows of beading with ribbon drawn through it.

We have pattern No. 6301 in seven sizes for ladies from nine to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. For a lady whose arm measures eleven inches as described, a pair of sleeves requires two yards and five-eighths of material twenty-two inches wide, or a yard and three-fourths either thirty-six or forty-four inches wide, or a yard and five-eighths fifty inches wide. Price of pattern, 5d. or 10 cents.



6302

Right Side-Front View.



6302

Left Side-Back View.

LADIES' FOUR-GORED SKIRT, WITH WIDE BELT. (COPYRIGHT.)

(For Description see Page 33.)

goods of either silken or woollen texture. Wash goods will also make up attractively in this way, linen lawn, percale, gingham, cambric, madras cloth, batiste, nainsook and chambray being especially favored; and they may be trimmed with frills of lace, insertion, beading, fancy stitching, embroidery or feather-stitched bands; or, if trimming be not liked, a plain finish will be in good taste.

We have pattern No. 6278 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the waist will require four yards and a half twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or two yards and a half forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' LARGE LEG-O'-MUTTON DRESS SLEEVE. (TO BE MADE WITH OR WITHOUT A FITTED LINING.)

(For Illustrations see Page 29.)

No. 6301.—For several seasons the sleeves have been growing steadily larger until now it appears they have reached the climax and have over-shadowed all other adjuncts. The sleeve here pic-

develop exquisitely in soft, clinging fabrics, such as Surah, India or China silk, *crépe de Chine*, embroidered vailing, challis, albatross, crépon, cotton *crépe*, cashmere, merino or any other softly falling goods, and the wrist may be trimmed with milliners' folds, graduated rows of braid or satin, gros-grain or velvet, ribbon, gimp, rows of beading, galloon and passementerie, or it may be attractively overlaid with lace net or edging or embroidery.

We have pattern No. 6297 in seven sizes for ladies from nine to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. A pair of sleeves for a lady whose arm measures eleven inches as described, will require three yards of material twenty-two inches wide, or two yards and a fourth thirty inches wide, or a yard and a half either forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' BISHOP DRESS SLEEVE (MEDIUM WIDTH). (TO BE MADE WITH OR WITHOUT A FITTED LINING.)

(For Illustration see Page 29.)

No. 6261.—The old-time favorite Bishop sleeve appears in dainty

LADIES' EMPIRE
THREE-PUFF DRESS
SLEEVE.

(For Illustration see Page 29.)

No. 6297.—This sleeve is pictured made of dress goods in a fashionable shade of gray. It is in Empire style, the three puffs rendering it especially becoming to tall women with slender arms. The sleeve extends to the wrist and is shaped by the customary inside and outside seams. The three puffs are in one section, which is gathered at the top and bottom and twice between, the lower puff extending to the elbow. According to the present style, the puffs stand out well from the arm, producing the admired broad-shouldered effect; and below the elbow a smooth effect is maintained.

The sleeve is extremely picturesque and will

house-gowns and fashionable morning dresses this season, and imparts an air that is decidedly quaint. A picturesque example of this sleeve is here shown developed in a seasonable variety of woollen dress goods. It is moderately wide and may be made up with or without a coat-shaped lining, which is shaped by the usual seams along the inside and outside of the arm. The shaping of the sleeve is accomplished by an inside seam only, and gathers at the top and bottom cause it to rise and spread at the top and droop in regulation fashion over a round cuff which finishes the lower edge.

The sleeve will develop prettily in Surah, India silk, cashmere, challis, organdy, Swiss, mull, gingham, and, in fact, in all fashionable varieties of silken, woollen or cotton dress goods. The cuff will frequently be of velvet or some other contrasting material, and combinations of plain and embroidered goods are especially adapted to the mode. The cuff may be trimmed with lace, ribbon, embroidery, feather-stitching, etc.

We have pattern No. 6261 in seven sizes for ladies from nine to fifteen 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, will require two yards of material twenty-two inches wide, or a yard and a half thirty inches wide, or a yard and three-eighths forty-four inches wide, or a yard and a fourth fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' EMPIRE SKIRT,
WITH BOX-PLAILED
BACK-GORE.

(For Illustrations see Pages 30
and 31.)

No. 6258.—A novelty in Empire skirts is here illustrated made of dress goods in a fashionable shade of gray. It is shaped in circular style, but instead of the bias edges meeting in a seam at the center of the back, a narrow gore is inserted between them, the gore being broad at the bottom and narrowing toward the top, where it is arranged in a box-plait. The skirt is only *fourreau* at the top and falls about the figure in softly rolling flutes or folds, the box-plait at the back falling with the rolling effect of the other folds. The skirt is fashionably distended at the bottom in true Empire style, where it measures a little over five yards and a half in the medium sizes; the flare being emphasized by a deep underfacing, which may be of haircloth, crinoline or moreen. The plaeket is finished at the left seam, and the top is completed with a belt.

The skirt will develop attractively in hopsacking, grenadine, illuminated cheviot, silk-and-wool diagonal, poplin, serge and similar fabrics, and may be trimmed with silk-headed frills of the material, ruehings of fancy silk, graduated bands of ribbon or braid, passementerie, gimp, galloon, etc. The trimming on skirts may extend to the knee, or, as in many cases, be carried up almost to the hips. A handsome skirt forming part of a reception toilette was made of taffeta silk of a deep shade of mahogany shot with black, and was trimmed to above the knee with self-headed frills of white Brussels net, the shirrings being concealed by festoons of narrow black velvet ribbon arranged in rosettes at intervals. The mode is also favored for all varieties of washable goods, such as gingham, chambray, percale and batiste.

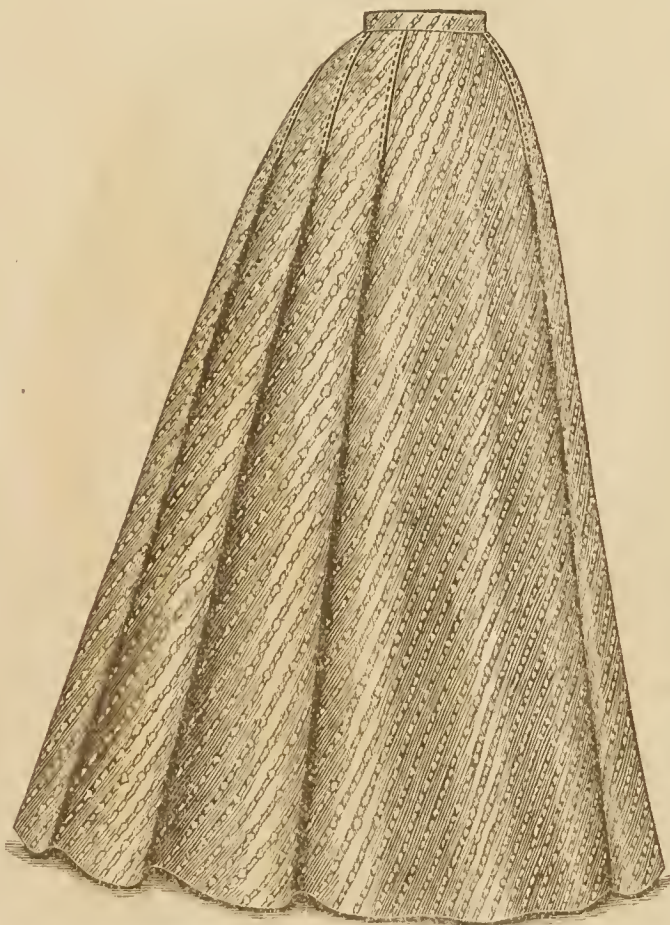
We have pattern No. 6258 in nine sizes for ladies from twenty to thirty-six inches, waist measure. Of one material for a lady of medium size, the skirt will require seven yards twenty-two inches wide, or five yards thirty inches wide, or four yards and five-eighths forty-four inches wide, or three yards and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' FOUR-GORED SKIRT, WITH WIDE BELT.

(For Illustrations see Page 32.)

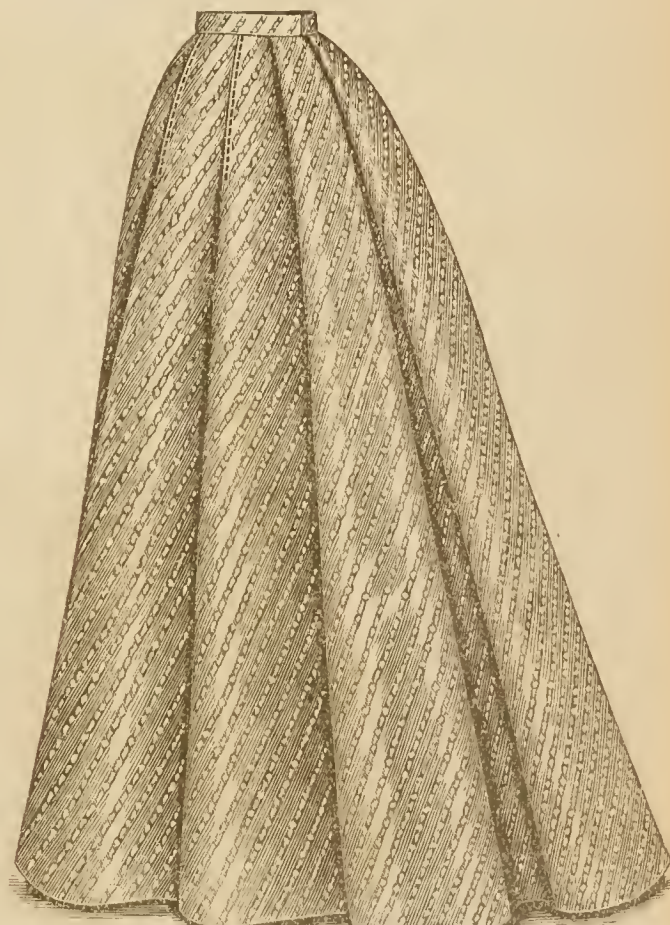
No. 6302.—This stylish skirt is shown made of different materials, with other trimmings, at figures No. 250 D and 255 D in this DELINEATOR.

The skirt is desirable to accompany a shirt-waist or blouse and Eton jacket or blazer to complete a natty outing toilette. It is here pictured developed in blue storm serge. It consists of a narrow front-gore, a wide gore at each side and a very wide back-gore, and is shaped to flare at the bottom in the style now in vogue, the flare being emphasized by an underfacing of canvas or crinoline. The front is becomingly smooth, and the sides fall with just a suspicion of rolling folds, the fulness at the top being collected in gathers; and the back is closely gathered at the top to fall in voluminous folds or flutes that spread in regulation fashion to the lower edge, which measures about four yards in the medium sizes. A plaeket is finished at the center of the back, and the top of the skirt is completed with a wide belt, one end of which overlaps the other end widely and is closed with hooks and loops at the center and left side. The upper and lower edges of the belt are finished with a single row of machine-stitching, and the skirt is decorated at deep



6268

Side-Front View.



6268

Side-Back View.

LADIES' NINE-GORED SKIRT. (COPYRIGHT.)

(For Description see this Page.)

hem depth from the lower edge with two rows of machine-stitching.

The skirt will develop satisfactorily in cloth, flannel, outing cloth, and, in fact, all varieties of woollen or cotton goods of either single or double width. It will make up with specially attractive results in striped or checked duck or piqué to form part of a blazer or Eton toilette. A simple finish of machine-stitching will be the most appropriate, but, if preferred, an all-round trimming of bands, milliners' folds, braid, ribbon, etc., may be applied.

We have pattern No. 6302 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 and seven-eighths twenty-two inches wide, or seven yards and an eighth thirty inches wide, or four yards and three-fourths forty-four inches wide, or three yards and a half fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' NINE-GORED SKIRT.

(For Illustrations see this Page.)

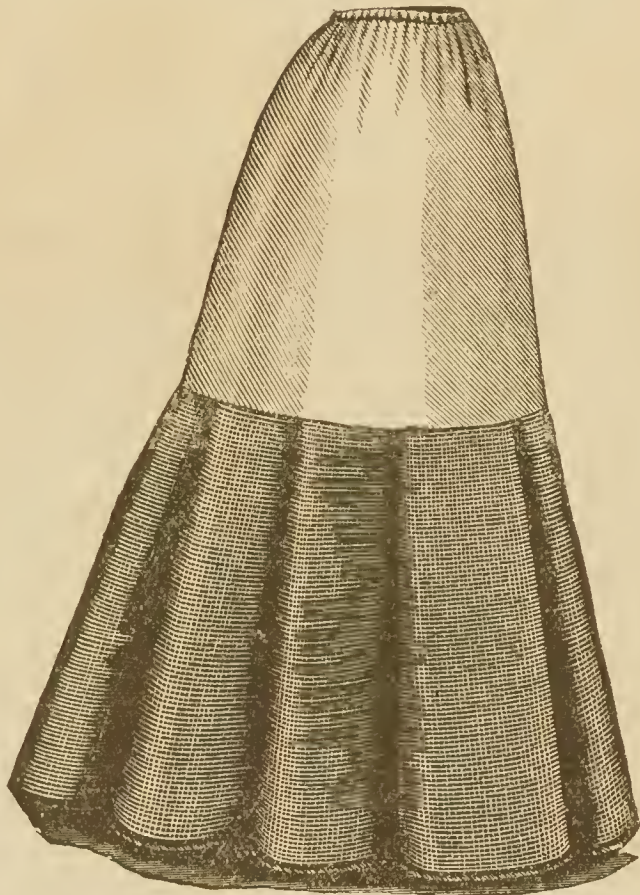
No. 6268.—This skirt is shown made of novelty suiting and

trimmed with satin folds at figure No. 239 D in this DELINEATOR, where it is worn with a round basque.

The skirt is a variation of the popular gored or umbrella modes, yet is distinctive in style. It is here pictured developed in figured woollen goods, and consists of a front-gore, three gores at each side and two back-gores, all the gores being shaped to produce the decided flare which is a peculiarity of this season's modes. The skirt is fashionably wide, measuring a little over six yards at the lower edge in the medium sizes; and is underfaced half-way to the top with haircloth or thin canvas to emphasize the distended appearance. The fulness at each side is disposed in three deep, forward-turning plaits that conceal the side seams; the plaits widen gradually toward the lower edge and are stayed to below the hip by machine-stitching, below which the fulness flares with unique effect into softly rolling folds. The fulness at the back is disposed at each side of the center in a box-plait that widens all the way down, and rolls and spreads in a manner suggestive of the cornet modes and maintains its stately folds to the bottom of the skirt. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

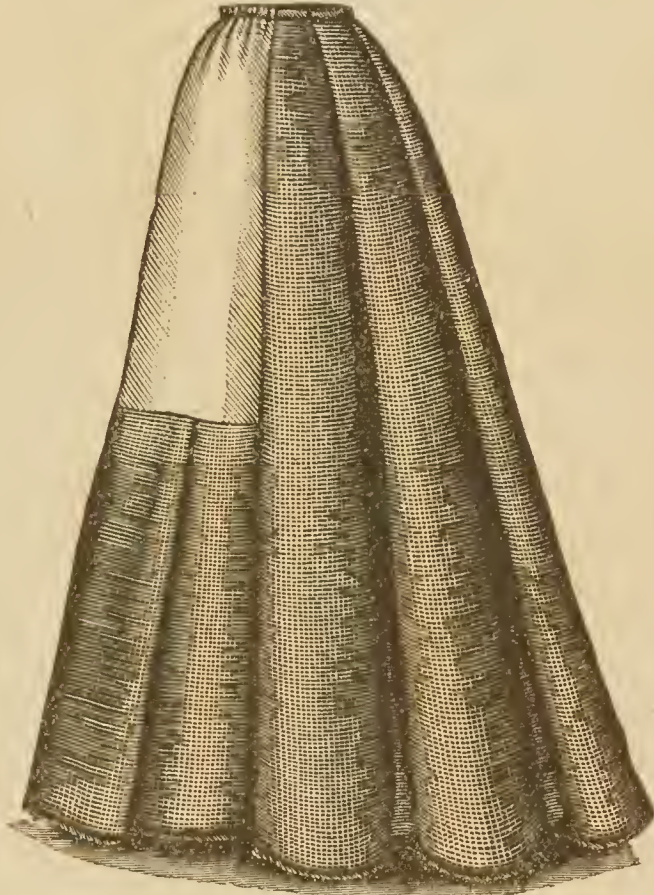
Among so many novelties in skirts as have been presented this season it is difficult to determine which will be accorded the largest share of popular favor. This skirt is extremely graceful in its outlines and will develop with equally attractive results in stately silks, satins and brocades or in rich or unpretentious woollens. All varieties of dress goods are adaptable to the mode, and, while garniture is not really necessary, an all-round trimming of braid, ribbon, milliners' folds or flat bands may be added.

We have pattern No. 6268 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, will require ten yards and a half of material twenty-two inches wide, or ten yards and three-eighths thirty inches wide, or six yards and three-fourths forty-four inches wide, or five yards and seven-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.



6275

Side-Front View.



6275

Side-Back View.

LADIES' ELIZABETHAN PETTICOAT. (COPYRIGHT.)

(For Description see this Page.)

LADIES' ELIZABETHAN PETTICOAT.

(For Illustrations see this Page.)

No. 6275.—This petticoat is intended to accompany the new

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.

THE METROPOLITAN BOOK SERIES.—The unprecedented sale of the books published in this series is very gratifying to us as publishers. When we began them, the publication of books was a new departure for us, our attention having been previously confined to the

flaring Empire, umbrella and Marquise skirts. It imparts the distended appearance which was a feature of the Elizabethan era and obviates the necessity of wearing the objectionable hoop skirt. The petticoat is shown made of silk and haircloth. The front of the petticoat is in two parts, the upper part being of silk and reaching nearly to the knee, while the lower part is a deep flounce of haircloth that is arranged in three backward-turning plaits at each side of the center. The back is entirely of haircloth and consists of three gores, which are arranged in three box-plaits at the top, the box-plaits widening all the way to the bottom and presenting the effect of spreading flutes or folds. The back joins the front in side seams that are concealed beneath the plaits, and a placket opening is finished above the left side seam. The top of the petticoat is finished with a narrow underfacing of silk, which serves as a casing for a silk tape that draws the slight fulness closely to the figure and is tied at the left side. The petticoat is fashionably wide at the bottom, measuring a little over three yards and three-fourths in the medium sizes, its lower edge is bound with silk braid, and all the seams are bound with silk braid to strengthen them.

If a stiffening of canvas, crinoline and the like be undesirable in a skirt of light-textured material, a petticoat of this description will give the fashionable flaring effect. The upper part of the front may be made of striped or changeable silk, or taffeta, and the re-

mainder of the petticoat of white, black or gray haircloth, grass linen or of moreen in any shade. If liked, the haircloth may be covered with silk, and dust ruffles may be added underneath to form a pretty finish and protect the shoes from the friction they would otherwise be subjected to. The petticoat will frequently be made of haircloth or moreen, and the bottom and all the seams are generally finished with a binding or narrow mohair or silk band, according to taste. A pretty and serviceable petticoat can be made of gray moreen and shot silk showing dark-red and gray.

We have pattern No. 6275 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the garment for a lady of medium size, will require five yards and a fourth of haircloth twenty-seven inches wide, and a yard and a half of silk twenty inches wide. Of one material, it needs seven yards and a half twenty-two inches wide, or five yards and three-fourths twenty-seven inches wide, or four yards and five-eighths thirty-six inches wide. Price of pattern, 1s. or 25 cents.

issuing of patterns and fashion publications. But the frequent requests of our patrons for such works as "Good Manners" and "Needle-Craft" led us into the venture, and we are more than satisfied with the result.

To date we have placed on the market seven of these volumes, "Good Manners," "Needle-Craft," "Needle and Brush," "Home-making and Housekeeping," "Social Life," "The Pattern Cook-Book," and "Beauty: Its Attainment and Preservation," at the regular price of Four Shillings or \$1.00 each.

You can order our books through any of our agents or direct from us, always enclosing the amount with your order. We do not send out books C. O. D.

Styles for Misses and Girls.

FIGURE No. 263 D.—MISSSES' COSTUME.

(For illustration see this Page.)

FIGURE No. 263 D.—This illustrates a Misses' costume. The pattern, which is No. 6273 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 three views on page 40 of this DELINEATOR.

The costume accords exactly with prevailing modes and



FIGURE No. 263 D.

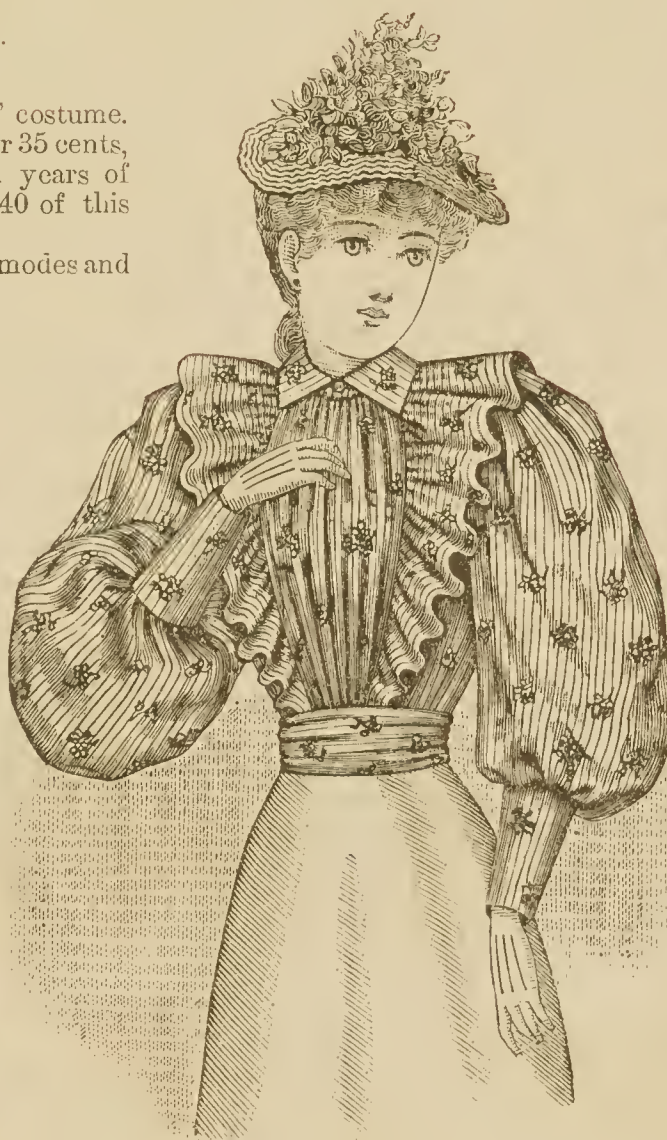


FIGURE No. 264 D.



FIGURE No. 265 D.

FIGURE No. 263 D.—MISSSES' COSTUME.—This illustrates Pattern No. 6273 (copyright), price 1s. 6d. or 35 cents. FIGURE No. 264 D.—MISSSES' BLOUSE SHIRT-WAIST.—This illustrates Pattern No. 6286 (copyright), price 1s. or 25 cents. FIGURE No. 265 D.—MISSSES' SHIRT-WAIST.—This illustrates Pattern No. 6279 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 35 and 36.)

is here shown developed in navy-blue and white serge. The skirt is full and round and falls in flowing folds from the body, to which it is joined; and the lower edge is deeply hemmed and trimmed with a broad band of white serge, upon the upper part of which five rows of navy-blue soutache braid are applied, with novel effect. The body has a closely adjusted body of lining closed invisibly at the center of the back. The upper part of the

The coat sleeves have full puffs, which extend to the elbow and impart the fashionable broad-shouldered effect; and the sleeves are decorated below the puffs with evenly spaced rows of navy-blue braid. The yoke is decorated to accord with the sleeves, and so is the stylishly high standing collar.

The removable jacket is fashionably short, and its fronts and seamless back are joined in shoulder and under-arm seams. The fronts open widely over the body, and to their front edges are joined broad lapels that are extended to the center of the back to form a rolling collar, the back ends of the sections being joined in a center seam. The lapels and collar are decorated at the outer edges with two rows of soutache braid.

The mode is especially well adapted for mountain and sea-shore wear, and will develop attractively in white, red or dark serge, French flannel, outing cloth, lady's-cloth, etc. Silk or cotton gingham, percale, cotton crêpe, Canton crêpe and various other pretty cottons are also adaptable to the mode, and combinations of plain and striped, checked or fancy goods will be extremely effective. Hercules braid, flat bands, machine-stitching, etc., may contribute the garniture, or a perfectly plain finish may be adopted.

The hat is a becoming shape in fancy straw, tastefully trimmed with flowers and satin-edged ribbon.

FIGURE No. 264 D.—MISSSES' BLOUSE SHIRT-WAIST.

(For illustration see this Page.)

FIGURE No. 264 D.—This illustrates a Misses' blouse shirt-waist. The pattern, which is No. 6286 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 46 of this magazine.

body is a deep, square yoke to which the full lower-portion is joined, the fulness drooping softly over the gathered lower edges.

The garment combines the salient features of the fashionable blouse and shirt-waist, and is here portrayed developed in figured dimity. It introduces bretelles, which are gathered to fall in a ripple collar at the back and to stand out with quaint effect at the front and on the shoulders, their ends being narrowed gradually all the way down. The fronts are disposed with pretty fulness by gathers at the top at each side of the closing, which is made at the center. The fulness appears with the effect of a full vest between the bretelles, and is collected at the waist-line in forward-turning plaits at each side. The seamless back is slightly gathered at the top, and is drawn

The shirt-waist may accompany any of the new skirts, and will develop attractively in India silk, Surah, wash silk, Madras or Oxford cloth, striped or spotted percale, fancy shirting, etc. The mode will be appropriate for the combination of plain and figured, spotted or striped silk, and plain and embroidered chambray, batiste and other goods of the same kind may also be successfully associated.

The fancy straw plaque is bent to suit the face, and is trimmed with a profusion of Spring flowers.

FIGURE No. 265 D.—MISSES' SHIRT-WAIST.

(For illustration see Page 35.)

FIGURE No. 265 D.—This illustrates a Misses' shirt-waist or blouse.



FIGURE No. 266 D.



FIGURE No. 267 D.



FIGURE No. 268 D.

FIGURE No. 266 D.—MISSES' DRESS.—This illustrates Pattern No. 6276 (copyright), price 1s. 3d. or 50 cents. FIGURE No. 267 D.—GIRLS' BLOUSE DRESS.—This illustrates Pattern No. 6271 (copyright), price 1s. or 25 cents. FIGURE No. 268 D.—GIRLS' DRESS.—This illustrates Pattern No. 6282 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 37 and 38.)

closely to the figure at the waist-line by tapes inserted in a casing and tied over the fronts. The full ruff sleeves are gathered at the top and bottom and are finished with deep cuffs, over which the fulness droops softly. At the neck is a rolling collar with flaring ends. The shirt-waist may be worn over or under the skirt; and the waist is encircled by an Empire belt, the ends of which are turned under and shirred to form frills, the closing being made invisibly at the center of the back. The bretelles may be omitted if undesired.

The pattern, which is No. 6279 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is represented in a different development on page 45 of this DELINEATOR.

The shirt-waist or blouse will prove a general favorite for school and ordinary wear, and is here pictured made of china-blue chambray. The back is arranged in three tucks at each side of the closing, and the fronts are similarly tucked at each side of the closing, which is made invisibly at the center. All the tucks are

left free below the waist-line. The fulness at the waist-line is drawn closely to the center of the back by shirr-tapes inserted in a easing arranged across the back and tied under the fronts. The full shirt-sleeves droop softly from gathers at the top, and to their gathered lower edges are joined wristbands, over which are rolled round cuffs decorated with embroidered edging. At the neck is a deep sailor-collar, the edge of which is trimmed with edging; and similar edging is applied along the front edge of the overlapping front. The garment is in the present instance worn beneath the skirt, and the waist is encircled by a ribbon belt, the ends of which

The large Leghorn hat is turned up prettily at the back and trimmed with ribbon and wild roses.

FIGURE No. 266 D.—MISSES' DRESS.

(For Illustration see Page 36.)

FIGURE No. 266 D.—This illustrates a Misses' dress. The pattern, which is No. 6276 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is given a different portrayal on page 41 of this DELINEATOR.

Canary-and-white striped organdy and all-over embroidery are here attractively associated in the dress, which is fanciful enough for wear at the most elaborate Summer fêtes. The skirt, which is round and full, is finished at the bottom with a deep hem and is trimmed with five equally spaced rows of golden-brown velvet ribbon, the lowest row being set just above the lower edge, and the

topmost row just below the hips. The skirt is gathered at the top and joined to a fanciful waist, which is arranged over a body lining fitted by single bust darts and under-arm and side-back gores, and closed invisibly at the center of the back. The full front and full backs are shaped in low outline at the top to reveal a round yoke of all-over embroidery; they are turned under at the upper edge and shirred to form a standing frill, and the fulness at the lower edge is collected in gathers at the center of the front and at each side of the closing. The jaunty jacket-fronts are a novel feature of the dress. They meet at the waist-line, flare broadly toward the shoulders, and are folded back at the top in broad revers. The revers are tastefully faced with all-over embroidery, and below them the front edges of the jacket fronts are outlined with velvet ribbon. Double Empire puffs which extend almost to the elbows are arranged over the coat-shaped sleeves, and each wrist is trimmed with two encircling rows of velvet ribbon. A band of ribbon conceals the standing collar, and a belt of similar ribbon is passed around the waist and arranged in a fanciful bow at the center of the front.

The dress will develop satisfactorily



FIGURE No. 269 D.



FIGURE No. 270 D.

FIGURE No. 269 D.—MISSES' COMMODORE DRESS.—This illustrates Pattern No. 6300 (copyright), price 1s. 3d. or 30 cents.

FIGURE No. 270 D.—GIRLS' DRESS.—This illustrates Pattern No. 6277 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 38 and 39.)

are closed under a windmill bow at the left side of the front. With a shirt-waist of this kind may be worn an Empire full or gored skirt and an Eton jacket or reifer blazer. The fabrics best suited for its development are wash silk, Surah, silk gingham, percale, Oxford cloth, Canton *crêpe*, etc. Decoration may be provided by machine or feather stitching, lace or embroidery.

in fancy silk, *crêpon*, novelty suiting, Bulgarian flouncing, gingham, percale or embroidered batiste, and may be trimmed with lace, ribbon or frills of the material. When ribbon is used for decoration, it is a novel and pretty fancy to edge it with narrow lace, lace net or fancy tucking; and upright rows of insertion alternating with ribbon will frequently be chosen for the yoke. If the gown is desired for

very dressy occasions, the lining may be cut away above the full front and backs, and the sleeves may be cut off below the puffs.

The hat is a fancy shape in dark-brown straw, trimmed with velvet ribbon and clusters of yellow flowers.

FIGURE No. 267 D.—GIRLS' BLOUSE DRESS.

(For Illustration see Page 36.)

FIGURE No. 267 D.—This illustrates a Girls' blouse dress. The pattern, which is No. 6271 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and may be seen in two views on page 43 of this publication.

The dress is here portrayed made of navy-blue serge, and introduces the drooping blouse effect which is so becoming to immature figures. The full skirt is deeply hemmed at the bottom and trimmed with upright rows of white braid that extend some distance above the hem. It is gathered at the top and falls in rolling folds from the round waist, which has a full front and full backs ar-

anged over a smooth body-lining. The full portions are joined in under-arm and shoulder seams, and the closing is made invisibly at the center of the back. The front and backs fit smoothly at the top and are gathered at the bottom, where they droop in blouse fashion over a belt of the material that finishes the lower edge of the waist. The belt is decorated with encircling rows of braid, and so is the close-fitting standing collar. Very full Empire puffs that extend almost to the elbows are arranged over the coat-shaped sleeves; they are gathered at the top and bottom and droop gracefully from the shoulders, and each wrist is smartly trimmed with graduated upright rows of braid. The extreme simplicity of the

waist is relieved by rows of braid arranged in pointed-yoke fashion.

The dress is very easy to launder and will make up neatly in piqué, duck, percale, chambray or plaid or striped gingham. Very little ornamentation is necessary, but the belt and collar may be overlaid with all-over embroidery or trimmed with rows of embroidered insertion or cotton braid. When the dress is developed in woollen fabrics, plaid braids will prove very effective trimmings.

The sailor hat of dark-blue straw is trimmed with white ribbons.

FIGURE No. 268 D.—GIRLS' DRESS.

(For Illustration see Page 36.)

FIGURE No. 268 D.—This illustrates a Girls' dress. The pattern, which is No. 6282 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is displayed in two views on page 42 of this publication.

A very picturesque gown is here portrayed made of rose chambray and decorated with frills of embroidered edging. The introduction of the Derby collar in a wash dress is quite a novelty and will be generally favored, as the collar gives a quaint air to the gown and is easy to make and launder. The dress has a deeply hemmed, full skirt that is daintily trimmed at the bottom with two self-headed frills of embroidered edging. The top is gathered and joined to the round body, which has a full front and full backs. The full portions fit smoothly at the top and are gathered at the lower edge at the center of the front and at each side of the closing, which is made with button-holes and buttons at the center of the back. Under-arm gores secure a smooth adjustment at the sides, and the waist is encircled by a crush belt, the ends of which are turned under and shirred to form frills. The coat sleeves fit the arms snugly, and over each is arranged a short Empire puff that stands out well from the arm. A frill of embroidered edging falls from the lower edge of the puff, and the wrist is trimmed with an upright row of embroidery that is shaped to be deepest at the outside of the arm. The Derby collar forms a deep point at the center of the front and

back and is quite shallow over the shoulders; it is gathered along the neck edge, and the lower edge is decorated with a frill of embroidered edging. A similar frill ornaments the free edges of the turn-over collar, which is in two sections that flare broadly at the center of the front and back.

Embroidered crépon, vailing, challis, silk gingham, batiste, silk flannel, embroidered flouncing and dotted Swiss will make up charmingly by the mode, and any of these fabrics may be tastefully trimmed with Valenciennes, *point de Gène* or Irish-point lace, nain-sook embroidery, ribbon, gimp, galloon or quilling. The last-named garniture is quite new and is extremely effective where used singly or as a heading for frills of edging, silk or of the material.

The coarse straw hat is turned up at the back and simply trimmed with wild roses.

FIGURE No. 269 D.—MISSES' COMMODORE DRESS.

(For Illustration see Page 37.)

FIGURE No. 269 D.—This illustrates a Misses' dress. The pattern which is No. 6300, and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is represented in a different combination of materials on page 41 of this magazine.

The dress is known as the commodore dress and is here pictured developed in an effective combination of navy-blue and white serge. The skirt is full and round and is finished at the bottom with a deep hem; it is gathered at the top to fall in flowing folds from the body, to which it is joined; and the decoration consists of a very broad band of white serge applied to the bottom and a narrower band arranged above the knee, both bands being machine-stitched to position. The

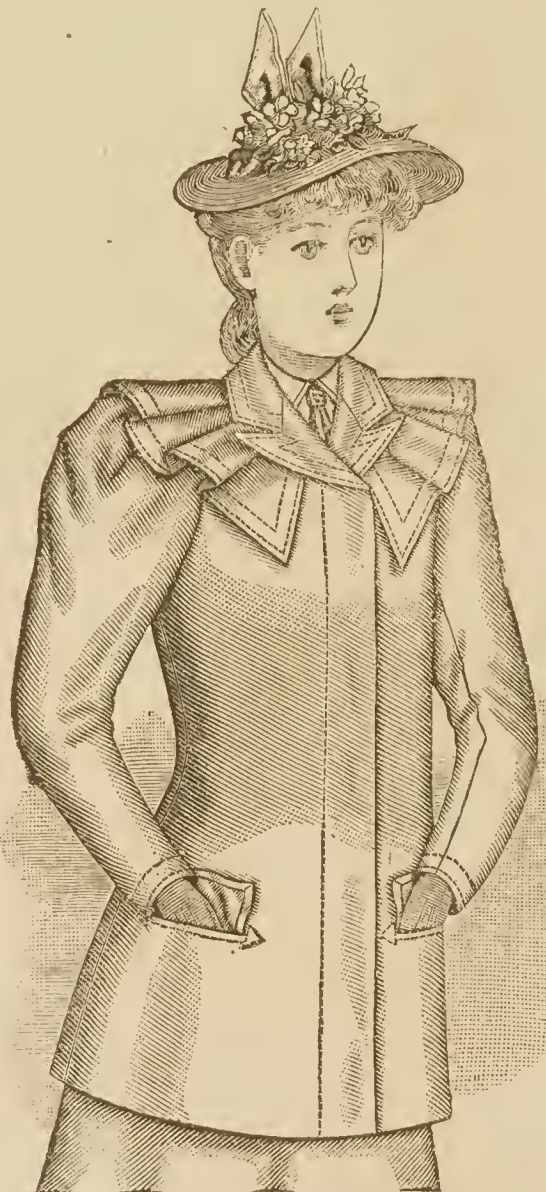


FIGURE No. 271 D.



FIGURE No. 272 D.

FIGURE No. 271 D.—MISSES' JACKET.—This illustrates Pattern No. 6291 (copyright), price 1s. or 25 cents.

FIGURE No. 272 D.—MISSES' CAPE.—This illustrates Pattern No. 6285 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 39 and 40.)

front and backs of the body are separated by under-arm gores and are arranged upon a body lining adjusted by the usual number of darts and seams. The fulness at the lower edge of the front is collected in gathers, and the lower edges of the backs are slightly gathered at each side of the closing, which is made invisibly at the center. The upper part of the body is covered with a shallow round yoke-facing of white serge, which is effectively displayed above quaint Bertha-bretelles that are shaped to fall with slight fulness on the shoulders and to flare slightly at the center of the front and back. At the neck is a collar in close-fitting standing style. The full puff sleeves spread in balloon fashion and droop prettily over deep cuff-facings of white serge applied to the exposed portions of the smooth coat-shaped linings upon which the sleeves are made. About the waist is a belt of white serge, the ends of which are closed invisibly at the center of the back. The free edges of the collar and bretelles, the wrists and the edges of the belt are finished with a single row of machine-stitching. The dress may be made up with out the Bertha-bretelles, if a less fanciful effect be desired.

The dress illustrates one of the most picturesque of prevailing fashions, and will be especially effective for yachting if developed in blue, white or red serge. Brilliantine, velours, French flannel and challis are also adaptable to the mode, with any of which may be associated shaded or rainbow silk or taffeta; and suitable garniture may be arranged with gold or other metallic braid, galloon, gimp, ribbon, etc. All sorts of pretty cottons, such as gingham, Bulgarian founcing, or organdy made over silk or sat-teen will produce a dainty dress for morning or afternoon wear in the country, and numerous rows of ribbon applied to the skirt may com-prise the garniture. The bretelles may be covered with all-over embroidery or decorated with ribbon, if preferred.

The sailor hat is simply adorned with a butterfly bow of ribbon placed at the left side.

FIGURE No. 270 D.—GIRLS' DRESS.

(For Illustration see Page 37.)

FIGURE No. 270 D.—This illustrates a Girls' dress. The pattern, which is No. 6277 and costs 1s. or 25 cents, is in seven sizes for girls from three to nine years of age, and is shown in three views on page 43 of this magazine.

The dress is both simple and graceful, and is here pictured developed in striped silk gingham and lace edging and trimmed with

insertion. The skirt is full and round and is finished at the bottom with a deep hem; it is gathered to fall in natural folds from the body, to which it is joined; and decoration is supplied by two spaced bias bands of gingham. The front and backs of the body are shaped in low, round outline at the top and are disposed with pretty fulness by gathers at the top and bottom at the center of the front and at each side of the closing, which is made invisibly at the center of the back. The body is mounted upon a high-necked body of lining, the front of which is adjusted by single bust darts; and the portion exposed in deep, round-yoke outline at the top is covered with a round yoke-facing composed of alternating strips of lace insertion and bias bands of the material. Only the lowest of the three frills provided by the pattern to elaborate the dress is here used; it droops from the upper edge of the low-necked portions with quaint Bertha effect. The coat sleeves have full puffs that reach nearly to the elbow and spread in balloon fashion, and each wrist is decorated with a broad, bias band of the material. At the neck is a narrow bias band of the material, above which a full ruff of lace provides a becoming neck-completion.

The dress is charming in its simplicity and will make up with equally attractive results in pretty woollens and the dainty cottons that are now shown in such profusion in the shops. Cashmere, serge, percale, chambray, challis, Scotch gingham, nainsook, dimity and organdy are a few of the many fabrics suitable for a dress of this kind, and plain and embroidered batiste or nainsook will make especially attractive Summer dresses. The skirt decoration may consist of encircling rows of ribbon, fancy braid, bands of velvet or frills of lace or embroidery, or a less elaborate completion may be chosen.

The broad-brimmed sailor-hat is trimmed with flowers and ribbon streamers.

FIGURE No. 271 D.—MISSES' JACKET.

(For Illustration see Page 38.)

FIGURE No. 271 D.—This illustrates a Misses' jacket. The pattern, which is No. 6291 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 44 of this magazine.

A smart jacket, in which the butterfly collar is effectively introduced, is here pictured made of mode cloth and finished with a double row of machine-stitching. The fronts are loose and are reversed at the top in tiny lapels by a rolling collar, with which the



FIGURE No. 273 D.



FIGURE No. 274 D.

FIGURE No. 273 D.—GIRLS' MOTHER-HUBBARD WRAPPER.—This illustrates Pattern No. 6272 (copyright), price 10d. or 20 cents. FIGURE No. 274 D.—GIRLS' APRON AND GUIMPE.—This consists of Girls' Empire Apron No. 6283 (copyright), price 10d. or 20 cents; and Guimpe No. 4888 (copyright), price 5d. or 10 cents.

(For Descriptions see Page 41.)

lapels form notches, and the closing is made at the center in a fly. Side-back gores and a well curved center seam secure a smooth adjustment at the sides and back, and the side-back seams are discontinued a short distance from the lower edge. The shoulder, center and side-back seams are stylishly finished with bias straps of the material stitched to position at each edge, and the straps over the side-back seams are continued along the loose front edges of the center-backs to the lower edge of the jacket. Upon the lower part of each front is a pocket-lap that conceals the opening to an inserted pocket; the edges of the laps are finished with a double row of stitching, and a true tailor effect is produced by triangular ornaments outlined at the ends of the openings. The coat sleeves are fitted by the customary inside and outside seams, and are sufficiently full at the top to spread gracefully; below the elbow they fit smoothly, and each wrist is finished with a double row of machine-stitching. The butterfly collar, which may be omitted if not liked, is in two sections, each of which is arranged in three box-plaits; the sections flare slightly at the center of the back and broadly at the center of the front, and the free edges are finished with a double row of machine-stitching. The loose edges of the rolling

The hat is a becoming shape in fine straw, daintily trimmed with ribbons and flowers.



FIGURE NO. 272 D.—MISSES' CAPE.

(For Illustration see Page 38.)

FIGURE NO. 272.—This illustrates a Misses' cape. The pattern, which is No. 6285 and costs 1s. or 25 cents, is in five sizes for misses from eight to sixteen years of age, and may be seen in two views on page 45 of this publication.

A cape that is both simple and jaunty is here illustrated made of Havane diagonal and garnished with rows of silk braid that shade from the lightest to the darkest tints. The cape is in one section and strongly resembles the military style, being shaped to fit smoothly over the shoulders and fall in graceful folds about the figure. It extends to a becoming depth below the hips and is tastefully lined with changeable silk, and the inner edges are faced with narrow bias bands of the material. A very attractive air is given the cape by the addition of a pretty ripple collar that barely extends to the bust; the collar is joined in a seam at the center of the back, and its peculiar shaping renders it perfectly smooth-fitting at the neck, while



6273

Front View.

MISSES' COSTUME, WITH REMOVABLE JACKET. (COPYRIGHT.)

(For Description see Page 42.)



6273

View without Jacket.

collar and lapels are completed in a similar manner.

All sorts of fashionable cloakings, such as faced cloth, broadcloth, diagonal and whipeord, will make up stylishly in this way, the most

favored colors being the various shades of tan, beige, Havane, navy and gray. No trimming is required on jackets of this description, a severe tailor finish being considered more elegant.

it falls at the front and back and over the shoulders in a series of soft flutes or folds. The lower edge of the collar is decorated with three rows of braid, and so is the lower edge of the cape, the darkest braid being placed at the bottom. At the neck is a fraise collar, which is laid in three box-plaits at the back and has prettily rounded ends; and the joining of the fraise collar to the cape is concealed by a twisted ribbon, the ends of which are brought to the center of the front and tied in a bow having long, flowing ends.

Capes of this description may match the costumes with

which they are to be worn, or may contrast widely in texture or color. They may be made of melton, broadcloth, whipeord or fine diagonal, with satin folds, passementerie, quillings of ribbon, fancy



6273

Back View.

MISSES' COSTUME, WITH REMOVABLE JACKET. (COPYRIGHT.)

(For Description see Page 42.)



6300
Front View.

MISSSES' DRESS. (KNOWN AS THE COMMODORE DRESS.) (COPYRIGHT.)
(For Description see Page 43.)



6300
View without Bertha-Bretelles and Belt.

braid, galloon, etc., for decoration. A very striking cape may be made of graduated rows of red mohair braid applied about an eighth of an inch apart upon coarse red net, the ripple and fraise collars may be of red satin, and the cape may be lined throughout with ombré silk.

The hat is a

the top and joined to a square, shallow yoke, and the closing is made at the center of the front with button-holes and buttons. The seam joining the yoke to the full portions is concealed by a drooping frill of embroidered edging, and similar trimming decorates the free edges of the rolling collar, the ends of which flare broadly at the throat. The very full puff sleeves are arranged over smooth coat-shaped linings, which are revealed at the wrists with deep-cuff effect; the sleeves droop gracefully from the shoulders, the exposed portions of the linings are faced with the material, and each



6300
Back View.

MISSSES' DRESS. (KNOWN AS THE COMMODORE DRESS.) (COPYRIGHT.)
(For Description see Page 43.)

fanciful poke in coarse straw, and is smartly trimmed with wild flowers.

FIGURE No. 273 D.—GIRLS' MOTHER-HUBBARD WRAPPER.
(For Illustration see Page 39.)

FIGURE No. 273 D.—This illustrates a Girls' Mother-Hubbard wrapper. The pattern, which is No. 6272 and costs 10d. or 20 cents, is in eleven sizes for girls from two to twelve years of age, and is differently depicted on page 44 of this DELINEATOR.

A very comfortable wrapper is here represented made of light-blue figured percale, and trimmed with fine embroidered edging. It is shaped by shoulder and under-arm seams, and is finished with a deep hem at the bottom and with narrower hems at the front edges. The full back and fronts are gathered at



6276
Front View.



6276
View showing Low Neck and Elbow Sleeves.



6276
Back View.

MISSSES' DRESS. (COPYRIGHT.)
(For Description see Page 43.)

wrist is neatly trimmed with an upturning row of embroidered edging.

Serviceable wrappers may be made up by the mode in fine flannel, cashmere, figured or embroidered crépon, chambray, gingham, cotton cheviot, linen lawn or dimity, and they may be tastefully trimmed with lace, frills of the material, Irish-point embroidery, insertion, ribbons or cotton braid.

FIGURE No. 274 D.—GIRLS' APRON AND GUMPE.
(For Illustration see Page 39.)

FIGURE No. 274 D.—This consists of a Girls' Empire apron and gumpe. The apron pattern, which is No. 6283 and costs 10d. or 20 cents, is in seven sizes for girls from three to nine years of age, and may be seen in two views on page 46 of this publication. The gumpe pat-

ter is neatly trimmed with an upturning row of embroidered edging.

tern, which is No. 4888, and costs 5d. or 10 cents, is in thirteen sizes for girls from one-half to twelve years of age, and is given a different portrayal on its accompanying label.

A dainty apron in Empire style is here shown made of canary gloria figured with black, and trimmed with narrow black satin ribbon. The full skirt is hemmed at the bottom and at the side edges, and the hem at the bottom is headed with three rows of satin ribbon. The skirt is gathered at the top and depends from the fanciful body, a cording being inserted in the joining. The body is very short-waisted, and is shaped in low Poinpadour outline at the top; it has a full front and backs joined in under-arm and short shoulder seams. The fulness is prettily drawn toward the center by gathers at the upper and lower edges, and the square neck is tastefully trimmed with a drooping frill of the material, the lower edge of which is decorated with two rows of ribbon. Similar frills adorn the lower edges of the short, Empire puff sleeves. The apron is closed invisibly all the way down.

The guimpe, which is made of black India silk, has a full, square yoke that is turned under at the top and shirred to form a standing frill about the neck. The yoke is arranged upon a smooth front and backs, which are drawn in closely to the figure at the waist-line by a tape or elastic inserted in a casing; and the closing is made invisibly at the center of the back. The full shirt sleeves are gathered at the top and near the lower edges to form pretty frills about the hands.

The apron will make up exquisitely in linen lawn, nainsook, mull, organdy or fine cambric, with frills of Valenciennes lace, fine embroidery, insertion or feather-stitched bands for decoration. The skirt will frequently be finished with a hemstitched hem headed by clusters of tucks that are separated by bands of lace or nainsook insertion. The guimpe may be developed in India silk, Surah, *crêpe de Chine*, lace, mull or fine nainsook; and if trimming be desired, frills of edging or of the material may be added to the neck and sleeves.

FIGURE No. 275 D.—
GIRLS' COM-
MODORE DRESS.

(For Illustration see
Page 40.)

FIGURE No. 275 D.—
This illustrates a
Girls' commodore
dress. The pattern,
which is No. 6299
and costs 1s. or 25

cents, is in seven sizes for girls from three to nine years of age, and may be seen differently developed on page 42 of this DELINEATOR.

Red and white serge are here effectively combined in the dress, which is especially desirable for yachting and sea-side wear. It has a full skirt that is hemmed at the bottom and smartly trimmed with two bands of white serge stitched to position. The skirt is gathered at the top and falls in graceful folds from the round body, which

has a full front and backs separated by under-arm gores and arranged upon a fitted body-lining. The closing is made invisibly at the center of the back. The front and backs present a smooth effect at the top, and the fulness at the lower edge is regulated by gathers at the center of the front and at each side of the closing. The very full puff sleeves are mounted on coat-shaped linings, which are revealed at the wrists with deep-cuff effect. The sleeves droop gracefully from the shoulders, and the exposed portions of the linings are faced with white serge. A very jaunty air is given the gown by the addition of shaped Bertha-bretelles of white serge, which droop in cap fashion over the sleeves and flare broadly at the center of the front and back. The portion of the waist revealed with round-yoke effect above the bretelles is faced with white serge, and the standing collar and bias belt are cut from the same material. The free edges of the bretelles, collar, belt and cuff facings are neatly finished with a single row of machine-stitching.

The dress is one of the smartest yet devised for sea-side, boating and yachting wear, and may be developed in storm serge, camel's-hair, tweed, flannel, piqué, duck, percale or chambray. Rows of soutache or fancy braid, gimp, galloon or stitching may be applied for decoration.

The sailor hat is banded with white ribbon, which is arranged in streamers at the back.



6282

Front View.



6282

Back View.

GIRLS' DRESS, WITH DERBY COLLAR. (COPYRIGHT.)

(For Description see Page 44.)

MISSES' COSTUME, WITH REMOVABLE JACKET.

(For Illustrations see Page 40.)

No. 6273.—Navy-blue and white serge are united in this costume at figure No. 263 D in this magazine, attractive decoration being contributed by white serge and blue soutache braid.

Cream serge and navy-blue silk effect the pretty combination here portrayed in the costume, which is especially adapted for yachting and sea-side wear. While the costume introduces the drooping effect peculiar to the blouse, it in no other respect suggests that comfortable garment, and all appearance of plainness is removed by the jaunty jacket, which is on the Eton order, and the fanciful puff sleeves. The skirt is full and round, and is deeply hemmed at the bottom, where it measures about two yards



6299

Front View.



6299

View without
Bertha-Bretelles
and Belt.

6299

Back View.

GIRLS' DRESS. (KNOWN AS THE COMMODORE DRESS.) (COPYRIGHT.)

(For Description see Page 45.)

and a half in the middle sizes; it is gathered at the top and joined to the waist. The waist has a square-yoke upper-part and full lower-portion, and is arranged over a body lining which is shaped by single bust darts and under-arm and side-back gores. The closing is made invisibly at the center of the back. The lower portions are joined in under-arm seams, and droop gracefully in blouse fashion; they are gathered at the top and bottom and joined

to the square yoke, which is shaped by shoulder seams, the joining of the yoke to the lower portions being concealed by bands of silk. Very full Empire puffs, which extend nearly to the elbows, are arranged over the coat-shaped sleeves; they are gathered at the top and bottom and droop gracefully. At the neck is a close-fitting standing collar of silk. The jacket barely extends to the waistline, and is simply shaped by under-arm and shoulder seams. The fronts open from the shoulders, and at the neck is a rolling lapel-collar, which is extended down the front edges of the fronts, the collar being prettily rounded at the back and tapering becomingly to points at the ends.

The mode will develop exquisitely in cloth, serge, hopsacking, cheviot or any of the silk-and-wool combinations which are so popular this season, and may be combined with ombré velvet, satin, Bengaline or shot silk, and trimmed with frills of silk, ribbon or the material, passementerie, gimp or fancy braid. The shaded effects are very popular, and a very handsome gown may be developed in illuminated cheviot showing dashes of réséda and *vieux-rose*; the skirt may

be trimmed with three rows of réséda silk ruchings lined with old-rose, and the lapel collar and coat sleeves cut from ombré velvet. The yoke may be overlaid with upright rows of Russian braid in which the two colors are artistically intermixed with gold threads.

We have pattern No. 6273 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, will require four yards and five-eighths of serge forty inches wide, and a yard and three-eighths of silk twenty inches wide. Of one material, it needs eight yards and a half twenty-two inches wide, or six yards and a fourth thirty inches wide, or four yards and a half forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' DRESS. (KNOWN AS THE COMMODORE DRESS.)

(For Illustrations see Page 41.)

No. 6300.—An attractive combination of white and blue serge is effected in this dress at figure No. 269 D in this magazine.

The gown here represented made of blue and white serge is one of the quaintest of the modes devised in a season noted for its picturesque dressing, the arrangement of the shaped bretelles upon the waist producing the long-shouldered effect of the styles of a quarter of a century ago. It is known as the commodore dress. The full, round skirt is deeply hemmed at the bottom, where it measures about three yards in the middle sizes; it is trimmed with a deep band of white serge, which is decorated at the top with five rows of narrow blue braid. It is gathered at the top and

joined to the waist, which is arranged over a body lining that is fitted by single bust darts and under-arm and side-back gores, the closing being made invisibly at the center of the back. The waist has a full front and full backs separated by under-arm gores, and fits smoothly at the top; it is gathered at the lower edge at the center of the front and at each side of the closing. The very full puff sleeves are arranged over smooth coat-shaped linings, which are revealed at the wrists with cuff effect; they droop gracefully

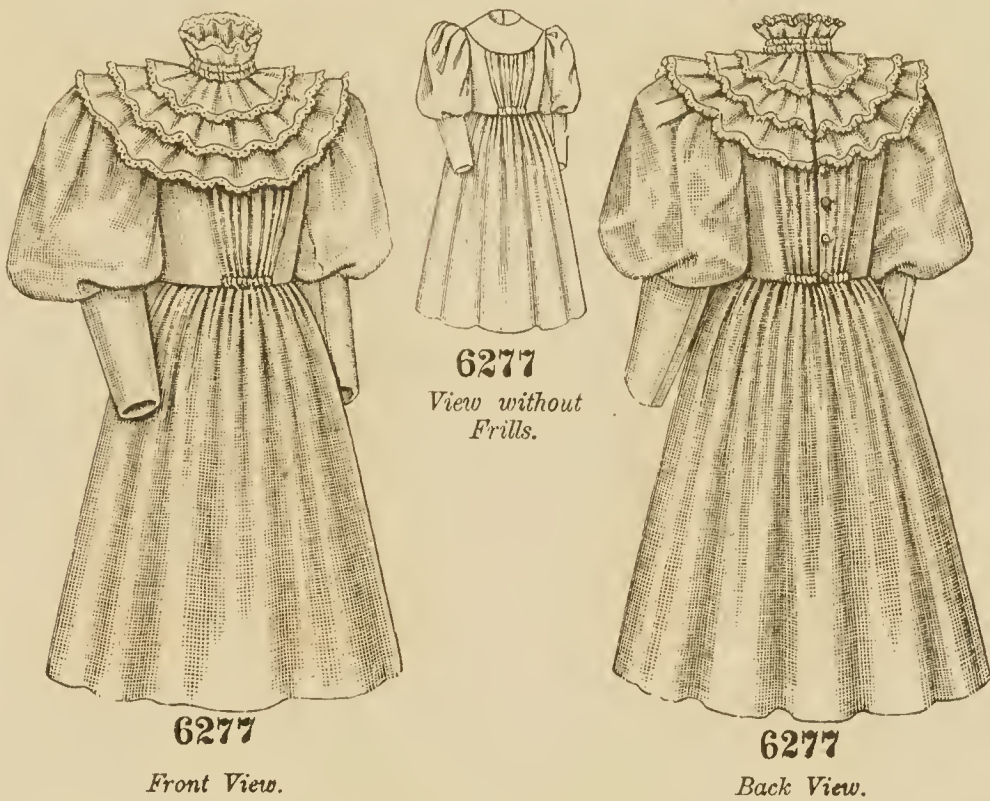
from the shoulders over deep cuff-facings of white serge trimmed with encircling rows of blue braid. The Bertha-bretelles of white serge are exceptionally graceful; they are in two sections, which flare slightly at the center of the front and back and are shaped to fall with easy fulness over the shoulders, their free edges being outlined with three rows of braid. The portion of the waist exposed above the bretelles with round-yoke effect is faced with white serge, and the close-fitting standing collar is made of similar material, both the collar and yoke facing being tastefully decorated with rows of braid. The waist is encircled by a

wide bias belt, which is trimmed with braid to correspond with the decoration on the cuffs and collar. The dress may be made up with or without the bretelles and belt, as illustrated.

The dress is specially jaunty for yachting, boating and sea-side wear. Very attractive gowns may be developed by the mode in hopsacking, tweed, serge, camel's-hair, piqué, percale, chambray and gingham, and they may be trimmed with gimp, passementerie, Hercules and soutache braid, Russian bands, embroidered edging and washable lace. A dainty school dress is made of blue-and-white striped percale, the bretelles, yoke and cuff facings, standing collar and belt being cut from plain blue percale edged with fancy white cotton braid. The yoke and cuff facings may be all-over decorated with a braiding design.

We have pattern No. 6300 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires four yards and an eighth of dark and a yard and three-eighths of light serge each forty inches wide. Of one material, it needs eight yards and five-eighths twenty-two inches wide, or six yards and five-eighths thirty inches wide, or four yards

and a half forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



GIRLS' DRESS. (COPYRIGHT.)
(For Description see Page 45.)



GIRLS' BLOUSE DRESS. (COPYRIGHT.)
(For Description see Page 45.)

MISSES' DRESS.

(For Illustrations see Page 41.)

No. 6276.—At figure No. 266 D in this DELINEATOR this dress is

pictured made of canary-and-white striped organdy and all-over embroidery, and trimmed with velvet ribbon.

White nun's-veiling and sea-green silk are here charmingly united in the pretty gown, which is especially adapted for Summer fêtes and dances. The full skirt is deeply hemmed at the bottom, where it measures about two yards and a half in the middle sizes; it is gathered at the top and joined to the fanciful waist, which is arranged over a body lining fitted by single bust darts and under-arm and side-back gores, the closing being made invisibly at the center of the back. The upper part of the waist is a smooth round yoke, upon which the full front and full backs are lapped. The full portions are joined in under-arm and short shoulder seams, the under-arm seams being included in those of the lining; they are shirred at the top to form a pretty standing frill, and the fulness is collected in gathers at the arms'-eyes and at the lower edge. At the neck is a close-fitting standing collar of silk. A jaunty air is given the gown by jacket fronts, which are included in the arm's-eye and under-arm seams; they meet at the waist-line and flare broadly toward the shoulders, revealing the full front between them with pretty effect. The jacket fronts are reversed at the top in lapels, which are tastefully faced with silk. Double Empire puffs which extend to the elbows are arranged over the smooth coat-shaped sleeves; they are gathered at the top and bottom and once between and stand out prettily from the arm. When desired for very dressy occasions, the dress may be made up with a low, round neck and elbow sleeves, as shown in the small illustration.

The mode will develop exquisitely in figured silk, *crêpe de Chine*, embroidered veiling, challis, figured *crêpon*, gingham, batiste, mull, organdy and embroidered flouncing, and may be trimmed with

ribbon, gimp, fancy braid, fine embroidery or *point de Gène* lace applied in any manner suggested by good taste. A crush collar and girdle of silk or velvet may be added to the gown, with effective results. A party dress made up by the mode unites white and pale-rose *crêpe de Chine*, the white fabric being effectively used for the sleeves and full front and for the revers facings.

We have pattern No. 6276 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires four yards and a half of nun's-veiling forty inches wide, and seven-eighths of a yard of silk twenty inches wide. Of one material, it needs

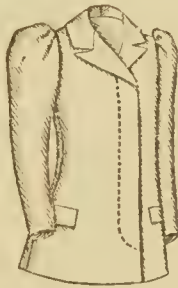
eight yards and a half twenty-two inches wide, or five yards and three-fourths thirty inches wide, or four yards and an eighth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' DRESS. WITH DERBY COLLAR.

(For Illustrations see Page 42.)

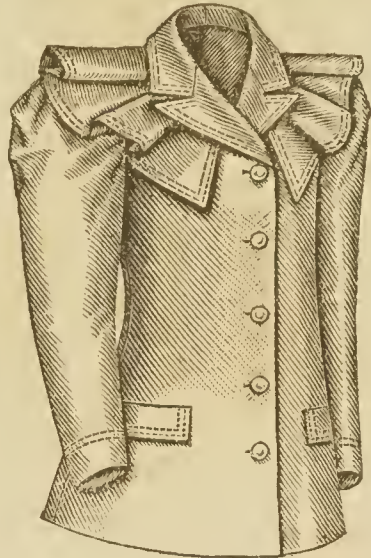
No. 6282.—Rose chambray, with trimmings of embroidered edging produces a very dainty effect in this dress at figure No. 268 D in this magazine.

China-blue gingham was here selected for developing the dress, which is rendered extremely picturesque by the introduction of the Derby collar and Empire puffs and belt. The skirt is very full and is prettily trimmed at the lower edge with a self-headed frill of the material; it is gathered at the top and joined to the round body, from which it falls in free, graceful folds. The body has a full front and full backs separated by under-arm gores, and is closed at the center of the back with button-holes and buttons; the front and backs fit smoothly at the top, and the fulness at the lower edge is collected in a double row of shirring at the center of the front and at each side of the closing, the shirrings being tacked to stays. Very full Empire puffs which extend midway to the elbows are arranged over the coat-shaped sleeves; they are gathered at the top and bottom and stand out well from the arm, and each wrist is trimmed with a drooping frill of the material which is prettily decorated with embroidered edging. The broad effect produced by the Derby collar renders the dress particularly becoming to slender girls; the collar is gathered at the top and extends in a sharp point almost to the waist-line at the center of the front and back, being



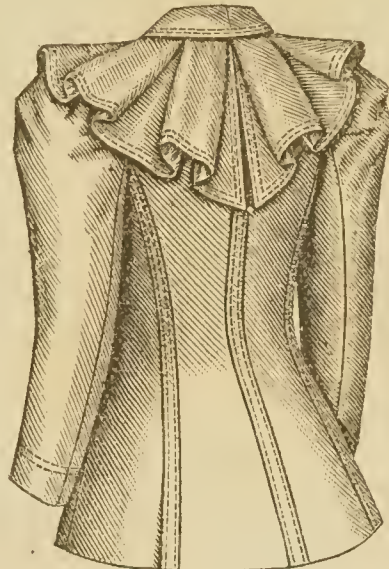
6291

View without Butterfly Collar.



6291

Front View.



6291

Back View.

MISSSES' JACKET. (COPYRIGHT.)

(For Description see Page 46.)

quite narrow on the shoulders; and the lower edges are tastefully trimmed with embroidered edging. Similar edging decorates the loose edges of the turn-over collar, which is in two sections that flare broadly at the center of the front and back. The waist is encircled by a wrinkled Empire belt, the ends of which are turned under and shirred to form frills.

The mode will develop attractively in serge, light-weight camel's-hair, French flannel, percale, gingham and batiste, and may be trimmed with Hereules or soutache braid, Russian bands, lace, all-over embroidery, gimp, galloon, etc. A very attractive gown may be made of navy-blue serge, the bottom of the skirt being trimmed with three moderately wide rows of white silk Hereules braid.

We have pattern No. 6282 in eight sizes for girls from five to twelve years of age. Of one material for a girl of eight years, the dress requires six yards and a half twenty-two inches wide,

or five yards and a fourth twenty-seven inches wide, or three yards and three-fourths thirty-six inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.



6272

Front View.

GIRLS' MOTHER-HUBBARD WRAPPER. (COPYRIGHT.)

(For Description see Page 46.)



6272

Back View.

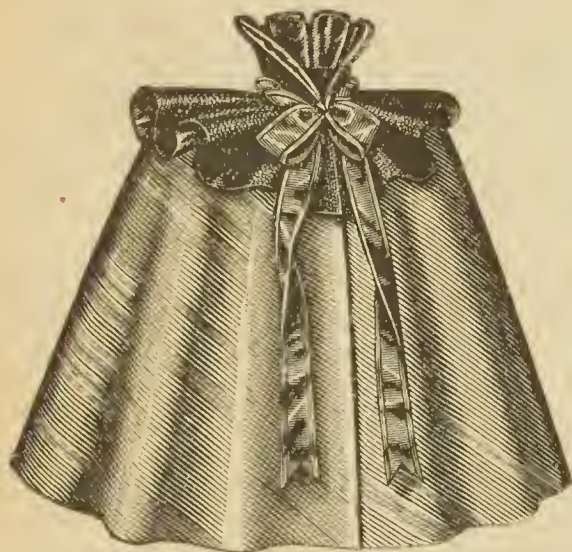
GIRLS' MOTHER-HUBBARD WRAPPER. (COPYRIGHT.)

(For Description see Page 46.)

GIRLS' DRESS. (KNOWN AS THE COMMODORE DRESS.)

(For Illustrations see Page 42.)

No. 6299.—A very pretty combination of red and white serge is shown in this stylish dress at figure No. 275 D in this DELINEATOR.



6285

Front View.

MISSES' CAPE. (COPYRIGHT.)

(For Description see Page 46.)

The dress is known as the commodore dress and is fashioned in the peculiar style which characterized old-time modes, and is here pictured developed in an effective combination of blue and white serge. It has a full, round skirt, which extends to regulation depth and is finished at the bottom with a deep hem; and the top is gathered and joined to a round body.

The front and backs of the body are separated by under-arm gores and arranged upon a body lining closely adjusted by under-arm and side-back gores. The fulness at the lower edges of the front and backs is collected in a short row of gathers at the center of the front and at each side of the closing, which is made invisibly at the center of the back. The upper part of the body is covered with a round yoke-facing of white serge decorated with rows of blue braid, and the lower edge of this facing is outlined with quaint Bertha-bretelles, which suggest the 1830 modes. The bretelles are deepest on the shoulders, their ends flaring slightly at the center of the front and back; and their free edges are decorated with three rows of blue braid. The white serge belt, which is bias and closed invisibly at the center of the back, is ornamented with five evenly spaced rows of braid. The sleeves have very full puffs, which extend to the elbow and are arranged upon smooth coat-shaped linings that are covered below the puffs with deep facings of white serge trimmed to the top with spaced rows of blue braid. At the neck is a moderately high standing collar of white serge ornamented with three rows of blue braid. The lower edge of the skirt is trimmed with a deep band-facing of white serge decorated at the top with five rows of blue braid. The dress may be made up with or without the belt and Bertha-bretelles, as illustrated.

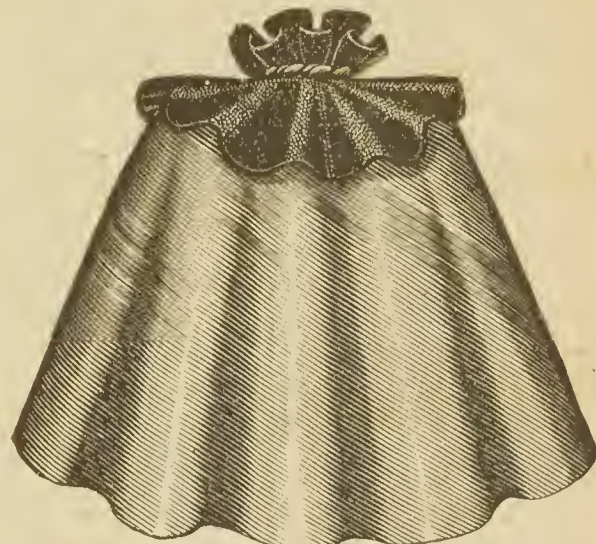
A simple and picturesque dress may be developed by the mode in serge, hopsacking, flannel, cheviot or any variety of woollen goods. An effective dress may be of red serge, the braided portions being of black serge, with red braid for trimming.

We have pattern No. 6299 in seven sizes for girls from three to nine years of age. For a girl of eight years, the dress requires three yards and an eighth of dark and a yard and a fourth of light serge each forty inches wide. Of one material, it needs five yards and a half twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.

simple as well as picturesque. It has a full, round skirt finished at the bottom with a deep hem and gathered at the top to fall in full, soft folds from the body to which it is joined. The body has a full front shaped in low, round outline at the top and arranged upon a smooth front of lining adjusted by single bust darts; and full backs, which are shaped at the top to correspond with the front, are mounted upon smooth backs of lining. The front and backs are disposed in pretty folds at the center by gathers at the top and bottom, and the closing is made at the center of the back with button-holes and pearl buttons. The body lining exposed to round-yoke depth at the front and back is faced with the material and covered with three frills, the upper frill being drawn near the center by three rows of shirring to form a pretty standing frill at the neck. The shirrings are tacked to a shallow neck-band above which the frill rises; and all the frills are decorated at their free edges with narrow white lace edging. The coat sleeves have full puffs which extend nearly to the elbow and are gathered at the top and bottom and droop in regulation fashion. If preferred, the dress may be made up without the frills, as shown in the small engraving.

The simplicity of the mode will commend it for development in plain, striped or checked gingham, percale, chambray, plain and embroidered nainsook or batiste, dimity and other washable goods. All sorts of woollen goods are adaptable to the mode, and lace, embroidery, ribbon, braid, etc., may contribute dainty garniture.

We have pattern No. 6277 in seven sizes for girls from three to nine years of age. To make the dress of one material for a girl of eight years, will require five yards and three-fourths twenty-two inches wide, or four yards and three-eighths thirty inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.



6285

Back View.

MISSES' CAPE. (COPYRIGHT.)

(For Description see Page 46.)



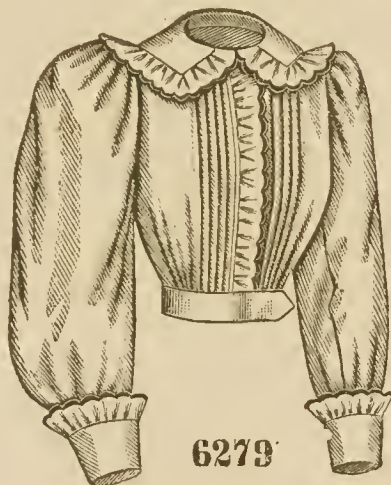
6279

GIRLS' BLOUSE DRESS.

(For Illustrations see Page 43.)

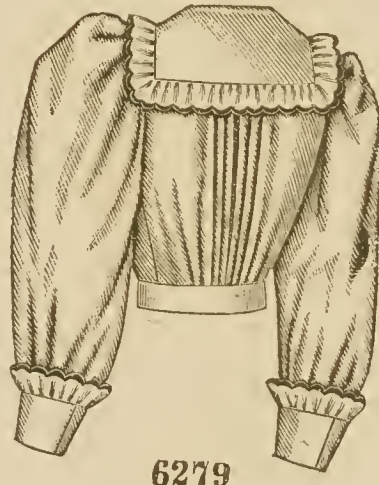
No. 6271.—Another stylish portrayal of this dress is presented at figure No. 267 D, where it is shown made of navy-blue serge and trimmed with white braid.

The dress is an attractive style for Summer and will make up beautifully in the various dainty cottons which form so important a part of the Summer wardrobe. It is here portrayed made of plain blue gingham. The skirt is full and round and finished at the bottom with a deep hem surmounted by three rows of white braid; and the top is gathered and joined to the body, which is shaped by shoulder and under-arm seams. The front and backs of the body are arranged upon corresponding portions of lining, the under-arm seams being made independently of those of the lining. The



6279

Front View.



6279

Back View.

MISSES' SHIRT-WAIST OR BLOUSE. (COPYRIGHT.)

(For Description see Page 47.)

front and backs are a trifle shorter than the body lining and are disposed with a smooth effect at the top; and the lower edges are drawn by slight gathers, the fulness drooping softly over the belt.

GIRLS' DRESS.

(For Illustrations see Page 43.)

No. 6277.—Striped silk gingham and lace edging are pictured in this dress at figure No. 270 D in this magazine, with lace insertion for trimming.

The dress is here shown made of sheer white nainsook, and is

which is decorated with three rows of white braid. The closing is made invisibly at the center of the back. The sleeves have full Empire puffs, which spread in balloon fashion and droop softly over the gathered lower edges. At the neck is a moderately high standing collar trimmed with three rows of braid.

Quaint little dresses may be developed by the mode in percale, zephyr gingham, batiste, Canton *crépe*, chambray and all sorts of pretty woollens, such as challis, cashmere, flannel, etc. Rows of braid or ribbon, feather-stitching or gimp may form the decoration.

We have pattern No. 6271 in ten sizes for girls from three to twelve years of age. To make the dress of one material for a girl of eight years, requires four yards and seven-eighths twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' JACKET.

(For Illustrations see Page 44.)

No. 6291.—Mode cloth is the material represented in this jacket at figure No. 271 D in this DELINEATOR.

The jaunty jacket introduces the fashionable butterfly collar, which is now considered essential to a stylish top-garment. The jacket extends to a becoming depth and is here portrayed made of cloth in a pretty shade of tan and finished with machine-stitching. The graceful adjustment is accomplished by side-back gores and a curving center seam, the side-back seams being left open for a short distance from the lower edge. The center, shoulder and side-back seams are strapped and stitched, the straps on the side-back seams being continued along the loose front edges of the back. The fronts are lapped slightly and may be closed with visible button-holes and buttons or in a fly, as preferred, both styles of closing being illustrated in the engravings. The fronts are reversed at the top to form stylish lapels that meet the rolling collar in notches, and underneath the rolling collar is attached a stylish butterfly collar, which is arranged in three box-plaits at each side and is in two sections that flare stylishly at the center of the back and underlie the lapels, below which they flare widely. The coat sleeves are full at the top, where they are gathered to arch above the shoulders, and the wrists are finished with two rows of machine-stitching made a little above the lower edge. Pocket-laps cover openings to side pockets inserted in the fronts, and their loose edges are finished with a double row of machine-stitching. The free edges of the collars and lapels are also finished with two rows of machine-stitching. If preferred, the jacket may be made without the butterfly collar, as shown in the small engraving.

The jacket will make up attractively in cloth, serge, Venetian twill, cheviot and plain and fancy coatings of seasonable texture, in such shades as tan, castor, biscuit or mode.

We have pattern No. 6291 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket with-

out the strapped seams requires four yards and seven-eighths of material twenty-two inches wide, or two yards and three-fourths forty-four inches wide. The jacket with the strapped seams needs two yards and five-eighths fifty inches wide, or two yards and a fourth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' MOTHER-HUBBARD WRAPPER.

(For Illustrations see Page 44.)

No. 6272.—This wrapper is pictured made of figured percale at figure No. 273 D in this magazine, with embroidered edging for garniture.

The wrapper is here pictured made of *sang du boeuf* dress goods of a fashionable variety. The extreme plainness of the veritable Mother-Hubbard is removed by the graceful puff sleeves. The fronts and back are joined in under-arm seams; they are gathered at the top and depend from a square yoke, which is shaped by seams on the shoulders. The lower edge of the wrapper is finished with

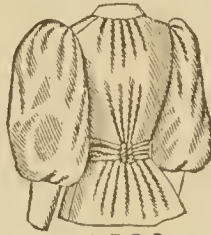
a deep hem, and narrower hems complete the front edges, where the closing is made with button-holes and buttons. At the neck is a Byron collar, the ends of which flare broadly at the throat. Very full puff sleeves, which are gathered at the top and bottom and droop gracefully, are arranged over the smooth coat-shaped linings which are revealed at the wrist with deep cuff effect, the exposed portion of the linings being faced with the material.

Very dainty gowns may be developed by this mode in figured *crépon*, embroidered vailing, challis, cashmere, soft camel's-hair and French flannel, the yoke and cuff facings being attractively overlaid with embroidery, lace or fancy braid, and the waist encircled with a broad band of ribbon, which may be bowed at the front or fastened in belt fashion with a fanciful buckle.

We have pattern No. 6272 in eleven sizes for girls from two to twelve years of age. Of one material for a girl of eight years, the wrapper requires five yards and five-eighths twenty-two inches wide, or four yards and a fourth thirty inches wide, or three yards forty-four inches wide. Price of pattern, 10d. or 20 cents.

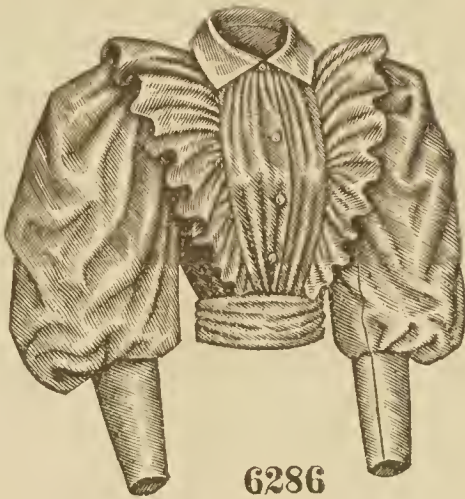


6286



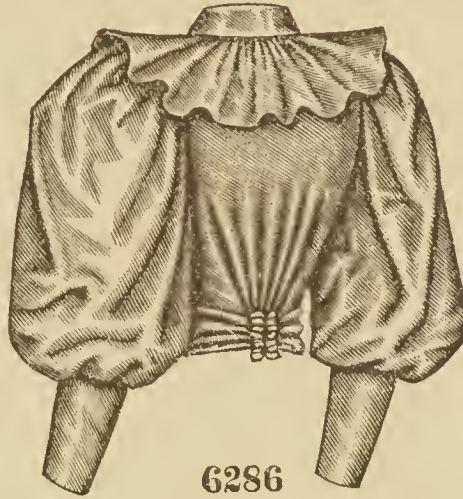
6286

Views without Bretelles.



6286

Front View.



6286

Back View.

MISSES' BLOUSE SHIRT-WAIST, WITH BRETELLES. (COPYRIGHT.)

(For Description see Page 47.)



6283

Front View.



6283

Back View.

GIRLS' EMPIRE APRON. (COPYRIGHT.)

(For Description see Page 47.)

MISSES' CAPE.

(For Illustrations see Page 45.)

No. 6285.—At figure No. 272 D in this DELINEATOR this cape is shown made of Havane diagonal, with ribbon and shaded silk braid for decoration.

The cape is similar in appearance to several modish styles designed for ladies, and is here pictured developed in light-tan cloth and golden-brown velvet. It extends to a becoming depth and is in circular style, being smooth at the top and falling in full, rolling folds below the shoulders. A velvet ripple collar shaped by a center seam falls to a stylish depth; it is close-fitting at the top and falls in a series of ripples or rolling folds that result wholly from the shaping. A fraise collar forms a becoming neck-completion; it is arranged in three flaring box-plaits at the back, and its ends,

which taper similarly to the Medici modes, flare widely and are slightly rolled. A twisted section of ribbon decorates the cape just below the fraise collar, and its ends are tied in an Empire bow at the throat. The cape is lined throughout with silk.

The cape will make up attractively in cloth, serge, whipcord and camel's-hair, and may be made up as part of a toilette or may contrast with it, as preferred. Either or both collars may be of velvet, Bengaline or satin when the cape is developed in cloth, and milliners' folds or flat bands of the contrasting material may comprise the decoration.

We have pattern No. 6285 in five sizes for misses from eight to sixteen years of age. For a miss of twelve years, the cape will require a yard and a fourth of cloth fifty-four inches wide, with seven-eighths of a yard of velvet and three yards and seven-eighths of silk each twenty inches wide. Of one material, it requires three yards and three-fourths twenty-two inches wide, or a yard and a half either forty-four or fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' SHIRT-WAIST OR BLOUSE.

(For Illustrations see Page 45.)

No. 6279.—China-blue chambray is represented in this waist at figure No. 265 D in this DELINEATOR, pretty garniture being provided by embroidered edging in two widths and ribbon.

The shirt-waist or blouse may accompany an Empire skirt and blazer to complete a modish outing toilette for a young woman. It is here shown developed in white nainsook.

The fronts join the seamless back in shoulder and under-arm seams, and are arranged in four forward-turning tucks at each side of the closing, which is made at the center. At the back three backward-turning tucks appear at each side of the center, all the tucks being stitched from the top to the waist-line, below which the fulness from the tucks falls free. A casing is formed across the back at the waist-line for shirr-strings, which draw the fulness well to the center and tie about the waist. The full shirt sleeves are gathered at the top and bottom and finished with wristbands, over which round cuffs roll prettily.

The cuffs are trimmed with frills of embroidered edging showing only scallops, and a similar frill decorates the deep sailor-collar. The front edge of the overlapping front is ornamented with a frill of the edging, the gathered edge of which is covered with a tiny bias band of the goods. The blouse may be worn over or beneath the skirt, and the waist is encircled by a belt, the overlapping end of which is pointed.

Blouses or shirt-waists of this description are universally becoming and are developed in a variety of fabrics. Striped, checked and plain wash silk, Surah, India or China silk, Oxford or Madras cloth, chambray, percale, etc., are among the most desirable fabrics for blouses, and feather-stitching or frills or ruffles of the material are favored garnitures.

We have pattern No. 6279 in seven sizes for misses from ten to sixteen years of age. To make the blouse of one material for a miss of twelve years, will require three yards and three-fourths twenty-two inches wide, or three yards thirty inches wide, or two yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' BLOUSE SHIRT-WAIST, WITH BRETelles.

(For Illustrations see Page 46.)

No. 6286.—Figured dimity is pictured in this waist at figure No. 264 D in this DELINEATOR.

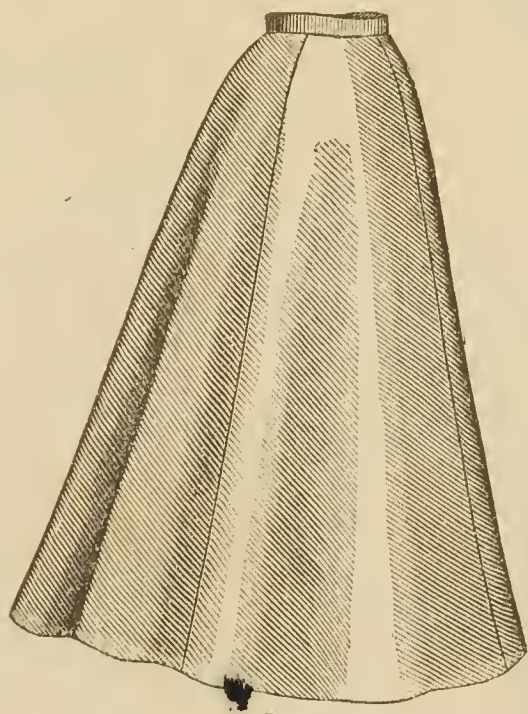
The garment displays the chief characteristics of the popular

blouse and shirt-waist and introduces bretelles and full sleeves, with charming effect. It is here shown developed in baby-blue China silk. The fronts are closed at the center with gold studs, and are arranged with pretty fulness at each side of the closing by gathers at the top, the fulness at the waist-line being collected in two forward-turning plaits at each side of the closing. The fronts join the seamless back in shoulder and under-arm seams. The back is slightly gathered at the top, and the fulness at the waist-line is drawn to the center by tapes inserted in a casing and tied over the fronts. The shirt-waist has bretelles which may be used or not, as preferred. The bretelles appear with the effect of a deep frill at the back just below the collar and are arranged upon the fronts at each side of the fulness; they are narrowed almost to points at the waist-line and are gathered to fall with pretty fulness all the way down. Between the bretelles the fulness in the fronts is displayed with the effect of a full vest. The shirt-waist may be worn over or beneath the skirt, and encircling the waist is an Empire belt, the ends of which are turned under and gathered to form a frill finish and closed at the center of the back. The full puff sleeves are gathered at the top and bottom and are finished with deep cuffs, over which the fulness droops softly. At the neck is a rolling collar, the ends of which flare widely; and the collar is closed at the throat with a stud.

The shirt-waist is one of the prettiest yet devised and will be becoming alike to misses of well developed or slight figure. It may stylishly accompany an Empire full or gored skirt, and will develop attractively in China, Surah or changeable silk.

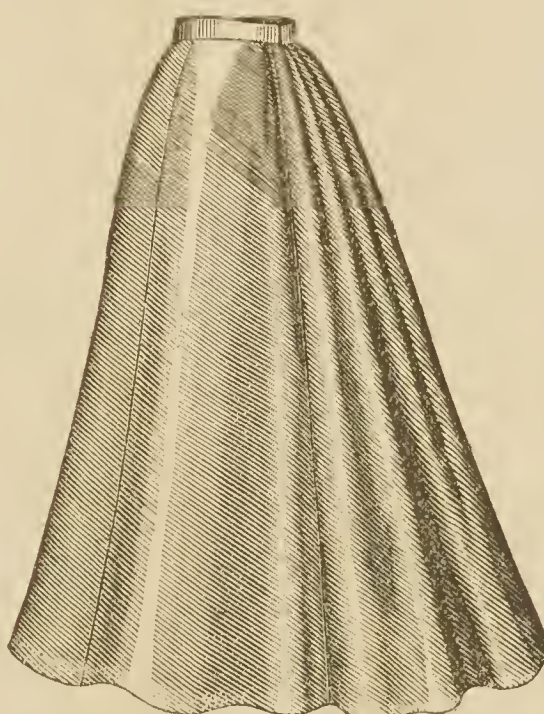
We have pattern No. 6286 in seven sizes for misses from ten to sixteen years of age.

To make the waist of one material for a miss of twelve years, will require five yards and a half twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.



6265

Side-Front View.



6265

Side-Back View.

MISSES' SEVEN-GORED UMBRELLA SKIRT. (COPYRIGHT.)

(For Description see Page 48.)

GIRLS' EMPIRE APRON.

(For Illustrations see Page 46.)

No. 6283.—By referring to figure No. 274 D in this DELINEATOR, this pretty apron may be seen made of figured gloria and trimmed with black satin ribbon.

Since the picturesque Greenaway modes reigned paramount in children's

attire, no style has been so universally adopted as the Empire, of which the apron here pictured made of white lawn is a pleasing example. The full skirt is wholly protective, and is finished at the bottom with a deep hem, while narrower hems complete the back edges; it is gathered at the top and joined to the short-waisted body, from which it falls in graceful rolling folds, a cording of the material being inserted in the joining. The body has a full front and full backs which are joined in under-arm and short shoulder seams, and is closed invisibly at the center of the back. It is cut in very low Pompadour outline at the top, and is disposed with pretty fulness at the center of the front and at each side of the closing by gathers at the upper and lower edges. The short puff sleeves are gathered at the top and bottom and arch gracefully over the shoulders; they are finished with narrow bands, which are concealed by drooping frills of embroidered edging, and a similar frill falls becomingly from the neck edges.

The apron will develop attractively in linen lawn, nainsook, mull, striped or cross-barred muslin and dimity and may be trimmed with lace, insertion, hemstitched frills of the material or embroidered edging, and for very dressy occasions two bands of insertion may be passed around the skirt, the material being cut away from beneath the insertion.

We have pattern No. 6283 in seven sizes for girls from three to nine years of age. Of one material for a girl of eight years, the apron will require three yards and a half twenty-seven inches wide, or two yards and a half thirty-six inches wide. Price of pattern, 10d. or 20 cents.

MISSES' SEVEN-GORED UMBRELLA SKIRT.

(For Illustrations see Page 47.)

No. 6265.—This skirt will be especially admired to accompany a blouse and Eton jacket. The skirt is shown made of blue serge, and a perfectly plain finish is observed. It is fashioned after one of the most popular modes for ladies and presents the regulation flare at the bottom. It consists of a front-gore, two gores at each side and two back-gores, the front-gore and side-gores being sufficiently narrow at the top to produce a perfectly smooth adjustment. The fulness at the back is collected in gathers at the top to fall into softly rolling folds that maintain their graceful pose to the lower edge. The skirt is of fashionable width, measuring about three

yards at the lower edge in the middle sizes. A placket is finished above the center seam, and the skirt is completed with a belt.

The skirt is graceful and will be an especially good style for developing cheviot, storm serge, flannel, hopsacking, étamine, challis and all fashionable varieties of cotton goods. The skirt may accompany any of the basques in vogue, and will be very effective as part of an outing toilette or blazer costume.

We have pattern No. 6265 in seven sizes for misses from ten to sixteen years of age. To make the skirt for a miss of twelve years, will require four yards and five-eighths of material twenty-two inches wide, or three yards and three-eighths thirty inches wide, or two yards and a fourth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

Styles for Little Folks.

FIGURES NOS. 276 D, 277 D AND 278 D.—LITTLE GIRLS' HOUSE-GOWNS.

(For Illustrations see this Page.)

FIGURE NO. 276 D.—LITTLE GIRLS' DRESS AND GUIMPE.—This consists of a Little Girls' dress and guimpe. The dress pattern, which is No. 6288 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 three views on page 52 of this DELINEATOR. The guimpe pattern, which is No. 4888 and costs 5d. or 10 cents, is in thirteen sizes for girls from one-half to twelve years of age, and is also shown on its label.

The little dress is fashioned with that quaintness which is so pronounced a feature of prevailing modes, and is here represented

sides, and are gathered at the top and bottom to present a puff effect at the center of the front and at each side of the closing, which is made with buttons and button-holes at the center of the back; they are joined to shallow, round yoke-portions that are shaped in low, round outline at the top, and the lower edge of the body is finished with a belt cut from insertion. The short sleeves have double Empire puffs, which are mounted on smooth linings and rise and flare in picturesque fashion. The low, round neck is decorated with a double frill of lace edging.

The guimpe is made of white wash silk. It has a full yoke, which is gathered at the top to form a frill about the neck, and is arranged upon a smooth front and backs that are drawn closely to the figure at the waist-line by a tape inserted in a casing; and the



FIGURE NO. 276 D.



FIGURE NO. 277 D.



FIGURE NO. 278 D.

FIGURE NO. 276 D.—LITTLE GIRLS' DRESS AND GUIMPE.—This consists of Little Girls' Dress No. 6288 (copyright), price 10d. or 20 cents; and Guimpe No. 4888 (copyright), price 5d. or 10 cents. FIGURE NO. 277 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6259 (copyright), price 10d. or 20 cents. FIGURE NO. 278 D.—LITTLE GIRLS' DRESS AND GUIMPE.—This consists of Little Girls' Dress No. 6290 (copyright), price 10d. or 20 cents; and Guimpe No. 4888 (copyright), price 5d. or 10 cents.

(For Descriptions see Pages 48 and 49.)

made of hemstitched nainsook, with insertion for the belt. The full, round skirt is of regulation length, and is gathered at the top to fall in natural folds from a rather short body, to which it is joined. The front and backs of the body are smooth at the

closing is made invisibly at the center of the back. The full shirt-sleeves are gathered at the top, and near the bottom to form frills.

Pretty, soft silks and seasonable woollens will make up daintily in a dress of this kind, and so will such serviceable cottons as ging-

ham, percale, cotton crépon or lawn. Edging, embroidery or frills of the material will provide appropriate garniture. Swiss, mull, China silk or Surah may be chosen for the guimpe.

FIGURE No. 277 D.—LITTLE GIRLS' DRESS.—This illustrates a Little Girls' dress. The pattern, which is No. 6259 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 a different development on page 51.

The present portrayal of the dress shows a novel combination of

No. 6290 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and is presented in two views on page 51. The guimpe pattern, which is No. 4888 and costs 5d. or 10 cents, is in thirteen sizes for girls from one-half to twelve years of age, and is differently pictured on its accompanying label.

A dainty dress for a wee maiden is here shown developed in figured challis. It has a short body shaped in Pompadour outline at the top, adjusted by under-arm and short shoulder seams, and closed at the center of the back with button-holes and buttons.



FIGURE No. 279 D.

FIGURE No. 280 D.

FIGURE No. 281 D.

FIGURE No. 279 D.—LITTLE GIRLS' COAT.—This illustrates Pattern No. 6292 (copyright), price 10d. or 20 cents. FIGURE No. 280 D.—CHILD'S EMPIRE COAT.—This illustrates Pattern No. 6264 (copyright), price 10d. or 20 cents. FIGURE No. 281 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6274 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 49 and 50.)

primrose-yellow and white serge and black India silk. The full, round skirt extends to the ankles and is decorated at the bottom with a broad band of white serge, upon which five rows of black braid are arranged at regular intervals; and it is gathered at the top to fall in full, soft folds from the body, which is adjusted by shoulder and under-arm seams and closed at the center of the back with button-holes and buttons. The front of the body is cut away in V shape at the top, and to its flaring edges are joined revers that are cut from the contrasting goods and decorated at their free edges with two rows of black braid. Between the revers is revealed a full chemisette of black India silk arranged upon a plain front of lining and gathered to present a wrinkled appearance; and a silk standing collar is at the neck. The coat sleeves have short Empire puffs, which reach nearly to the elbows and are fashionably full; and each sleeve is trimmed below the puff with a deep band of white serge decorated with evenly spaced rows of black braid. The lower edge of the body is ornamented with a broad band of white serge upon which four rows of black braid are applied.

The mode is quaint in the extreme and will be appreciated by mothers who strive for the picturesque in their little girls' gowning. Plain and figured India silk, crépon, challis, cashmere, serge, silk gingham, chambray, percale and Canton crêpe are favored fabrics for little girls' dresses, and any of these materials will made up attractively by the mode, either alone or in combination with velvet, Surah or changeable silk. Embroidered batiste or nainsook flouncing will also develop very daintily in this way.

FIGURE No. 278 D.—LITTLE GIRLS' DRESS AND GUIMPE.—This consists of a Little Girls' dress and guimpe. The dress pattern, which is

The sides of the full, round skirt are gathered at the top and joined to the body, and the front and back are extended to the upper edge of the body, where they are turned under and shirred to form a pretty frill heading, the fulness below falling in natural folds to the bottom, which is finished with a deep hem. Bretelles that are becomingly broad on the shoulders are gathered to fall with pretty fulness upon the short puff sleeves, and their ends, which taper prettily, are attached smoothly at each side of the extended portions of the skirt. The sleeves are arranged upon smooth linings, and are gathered a little above their lower edges to form frills.

The guimpe is made of plain India silk and is fully described at figure No. 276 D.

A charming little toilette for best or general wear may be developed in plain and fancy silk, wool goods of any seasonable variety, plain and spotted gingham, percale, chambray or cotton crépon. A silk guimpe may accompany a dress of cashmere, serge, challis or flannel, and a wash silk, mull or Swiss guimpe will be worn with a dress developed in washable fabrics. Plain and embroidered goods and hemstitched flouncing will make up especially well in a dress of this kind, and applied garniture is unnecessary.

FIGURE No. 279 D.—LITTLE GIRLS' COAT.

(For Illustration see this Page.)

FIGURE No. 279 D.—This illustrates a Little Girls' coat. The pattern, which is No. 6292 and costs 10d. or 20 cents, is in eight sizes for little girls from one to eight years of age, and may be seen in two views on page 53 of this publication.

Vieux-rose cashmere and Bengaline are here attractively associated in the jaunty little coat, which has a full, round skirt that is hemmed deeply at the bottom and narrowly at the front edges. The skirt is gathered at the top and joined to the short-waisted body, which is shaped by under-arm and shoulder seams and closed at the center of the front with button-holes and buttons. The full puff sleeves are arranged over smooth coat-shaped linings, which are revealed at the wrist with round cuff effect; and the exposed portions of the linings are attractively faced with Bengaline. The bretelles, which are of Bengaline, are fashionably broad upon the shoulders and taper becomingly toward the ends, which pass into the seam joining the waist to the skirt. At the neck is a Byron collar of silk, the ends of which flare broadly at the throat in characteristic fashion.

The mode will develop fashionably in Bengaline, Surah, cloth, camel's-hair or fancy light-weight coating, and trimming may be supplied by fancy or soutache braid, gimp, galloon, lace, etc. The bretelles may match the coat or be cut from velvet, Sicilienne or *point de Gène* lace; and the front and back revealed between the bretelles may be richly braided in a geometrical design.

The hat is a fancy shape in *vieux-rose* straw, and is smartly trimmed with ribbons and flowers.

FIGURE No. 280 D.—CHILD'S EMPIRE COAT.

(For Illustration see Page 49.)

FIGURE No. 280 D.—This illustrates a Child's Empire coat. The pattern, which is No. 6264 and costs 10d. or 20 cents, is in six sizes for children from two to seven years of age, and is given a different portrayal on page 53.

Navy-blue serge and velvet are united in the present development of the coat, which extends below the bottom of the dress and has loose fronts that are rendered smooth-fitting at the sides by long under-arm darts. The back joins the fronts in under-arm and shoulder seams, and is shaped by a well curved seam at the center, which terminates below the waist-line above extra fulness arranged in an underfolded double box-plait. Short Empire puffs extending almost to the elbows are mounted upon the coat-shaped sleeves, each of which is tastefully trimmed at the wrist with three rows of braid tipped with buttons. The very broad Directoire revers are of velvet and almost meet at the bust; they are tastefully trimmed at the top with buttons and simulated button-holes of braid. At the neck is a moderately high standing collar, and the closing is made at the center of the front to the bust with button-holes and buttons. A broad belt of velvet encircles the waist and is closed at the front under a fanciful silver buckle.

Cloth, diagonal, camel's-hair, cheviot, tweed, etc., will make up charmingly in coats of this description, either alone or in combination with satin, Bengaline or velvet. A tailor finish of machine-stitching is always in good taste; but if decoration be insisted upon, fancy braid, gimp or galloon may be applied in any preferred manner.

The hat is of dark-blue straw and shapes a becoming poke at the center of the front; it is prettily decorated with ribbons and flowers.



6274

Front View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)
(For Description see Page 51.)



FIGURE No. 282 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6296 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

a Little Girls' dress. The pattern, which is No. 6296 and costs 10d. or 20 cents, is in seven sizes for little girls from one-half to six years of age, and may be seen in three views on page 52.

An extremely quaint gown for little maids is here pictured made of white hemstitched tued nainsook flouneing and embroidered edging and insertion. The skirt extends to the ankles, is gathered at the top and falls in rolling folds from the short-waisted body, which has a full front and backs that are shaped in low outline at the top to accommodate a round, shallow yoke of hemstitched tucking. The fulness is drawn well toward the center by gathers at the top and by two rows of shirring at the lower edge, the shirrings being placed at belt depth apart. The closing is made at the center of the back with button-holes and small pearl buttons, and a belt of insertion finishes the lower edge of the waist. A deep Bertha-bretelle of embroidered edging outlines the round yoke, entirely concealing the seam joining the yoke to the full front and backs. The full puff sleeves droop softly from the shoulders and are finished with wristbands of insertion, and each wrist is tastefully decorated with a tiny frill of embroidered edging.

The extreme simplicity of the little dress is one of its greatest charms and will strongly commend the mode to the young mother who takes pride in fashioning her little one's garments. The dress



6274

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)
(For Description see Page 51.)

FIGURE No. 281 D.—LITTLE GIRLS' DRESS.

(For Illustration see Page 49.)

FIGURE No. 281 D.—This illustrates a Little Girls' dress. The pattern, which is No. 6274 and costs 10d. or 20 cents, is in eight sizes for little girls from one-half to seven years of age, and may be seen again elsewhere on this page.

The picturesque little dress is here shown developed in Nile-green cashmere, and trimmed with rows of black velvet ribbon. It extends to the ankles and is shaped by under-arm and short shoulder seams, and the lower portion is gathered at the top to fall gracefully from a round, shallow yoke, which is tastefully trimmed with two curved rows of ribbon. The dress is hemmed at the bottom and trimmed a short distance above the lower edge with three rows of ribbon. At the neck is a standing frill of the material, and the seam joining the yoke to the dress is concealed by a Bertha-bretelle of cashmere decorated with two rows of velvet ribbon. The very full puff sleeves are finished with wristbands, which are trimmed with encircling rows of ribbon to correspond with the rest of the decoration. Each wrist is neatly finished with a drooping frill of the material, and the closing is made to a desirable depth at the center of the back with buttons and button-holes.

The dress will make up prettily in embroidered flouneing, batiste, linen lawn, chambray, mull, India or China silk, percale, organdy or dimity, and may be trimmed in numerous pretty ways with lace, embroidered edging, feather-stitched bands, ribbon, fancy stitching, beading or insertion.

FIGURE No. 282 D.—LITTLE GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 282 D.—This illustrates

may be made of linen lawn, mull, dimity, fine gingham, chambray or embroidered or figured batiste, and will usually be trimmed with lace or insertion and fine embroidered edging. The yoke may be made of clusters of tucks separated by rows of beading or insertion, or may be cut from all-over embroidery. A pretty dress may be made of pale-blue chambray and blue-and-white edging, with fancy-stitched bands and narrow edging for decoration.

The Leghorn hat is trimmed with blossoms.



6259

Front View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

LITTLE GIRLS' DRESS.
(For Illustrations see Page 50.)

No. 6274.—*Nil* cashmere is pictured in this dress at figure No. 281 D in this magazine, pretty trimming being contributed by black velvet ribbon.

A charming little everyday dress for a wee woman is here shown developed in pink gingham and white all-over embroidery. The front and back are joined in under-arm and short shoulder seams, and are gathered at the top to fall with pretty fullness from a shallow, round yoke shaped by shoulder seams. The dress extends to a fashionable depth; its lower edge is finished with a deep hem, and the

deep hem. The skirt depends in free, graceful folds from the waist, which has a smooth front and back, joined in under-arm and shoulder seams. The waist is closed at the center of the back with button-holes and buttons. The front is shaped in deep V outline at the top to reveal a full, pointed yoke of silk, which is gathered along its upper and lower edges and arranged upon a smooth front of lining. A jaunty air is given the gown by the addition of pointed revers, which are joined to the upper edges of the front and flare broadly in Directoire fashion. Very full Empire puffs which extend almost to the elbows are arranged over the smooth coat-shaped sleeves, and at the neck is a moderately high standing collar.

The mode will develop attractively in fancy silk, embroidered crêpon, vailing, challis, percale, gingham and batiste, and may be trimmed with ribbon, lace, insertion, gimp, passementerie and fine embroidery. The yoke will frequently be made of *crêpe de Chine*, Canton *crêpe*, soft silk or a similar delicate fabric contrasting widely with the remainder of the dress, and the puffs may be of the same fabric. Surah and crêpon will combine prettily in the dress.



6259

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

closing is made at the center of the back with button-holes and buttons. The lower edge of the yoke is outlined with a rather deep frill of gingham that falls with the effect of a Bertha, its gathered edge being concealed by a feather-stitched band. A similar band trims the upper edge of the yoke over the gathered edge of a standing frill of gingham which forms a becoming neck-completion. The full shirt sleeves are gathered at the top and bottom and are finished with wristbands of all-over embroidery, from the lower edges of which frills of the material droop with dainty effect; and feather-stitched bands outline the upper and lower edges of the wristbands.

Becoming little dresses may be developed by the mode in cashmere, serge, challis, percale, gingham, dimity, nainsook, organdy and many other pretty goods of both woollen and cotton texture. The yoke will usually be of embroidery, lace or fancy tucking when washable goods are chosen for the dress, and, if liked, the frill may be of embroidered edging or lace. Feather-stitching, baby ribbon, fancy bands, insertion, etc., may be selected for decoration.

We have pattern No. 6274 in eight sizes for little girls from one-half to seven years of age. To make the dress for a girl of five years, will require five yards of gingham twenty-seven inches wide, and a fourth of a yard of all-over embroidery twenty-seven inches wide. Of one material, it needs five yards and a fourth twenty-two inches wide, or four yards and seven-eighths thirty inches wide, or two yards and a half forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 6259.—Yellow and white serge and black India silk are united in the quaint little dress at figure No. 277 D in this *DELINEATOR*, narrow black braid providing a pretty decoration.

Ecrû dress goods and golden-brown silk are here effectively combined in the dainty little dress, which extends to the fashionable length, and has a full, gathered skirt finished at the bottom with a

We have pattern No. 6259 in seven sizes for little girls from two to eight years of age. To make the dress for a girl of five years, will require two yards and a half of dress goods forty inches wide, and three-eighths of a yard of silk twenty inches wide. Of one material, it needs five yards twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and a fourth forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 6290.—Figured challis is the material illustrated in this little dress at figure No. 278 D in this *DELINEATOR*, where it is shown worn over a silk guimpe.

The little dress is one of the most attractive modes yet devised for small girls, even in these days of picturesque gowning, and is here portrayed developed in figured challis. It has a short body shaped in Pompadour fashion at the top and adjusted by under-arm and short shoulder seams and closed at the center of the back with button-holes and buttons. The full skirt extends to the fashionable depth and is finished at the bottom with a deep hem, and the top is gathered at the sides and joined to the lower edge of the body. The front and back of the skirt are extended to the top of the body and are turned under at the upper edge and shirred to form pretty standing frills; and the side edges of the extended portions of the skirt are sewed flatly to position. Arranged upon the body are bretelles, which are stylishly broad upon the shoulders and are gathered



6290

Front View.



6290

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

to droop prettily upon the sleeves; their ends taper gradually and are tacked over the seam joining the skirt and body. The short puff sleeves are gathered at the top and again a little above the lower edge to form pretty frills that droop softly below the smooth linings. The edges of the frills and bretelles are decorated

with three rows of baby ribbon, and an Empire bow consisting of short loops and long ends of wider ribbon falls very daintily over the dress from the center of the back at the top of the closing. require three yards and a half of lawn thirty-six inches wide, with a yard and a fourth of insertion about two inches wide, and two yards and an eighth of embroidered edging five inches and a half wide. Of one material, it needs six yards and an eighth twenty-two inches wide, or five yards and five-eighths twenty-seven inches wide, or three yards and three-fourths thirty-six inches wide, or three yards and five-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

A charming little dress may be developed by the mode in all sorts of pretty woollens, such as Lansdowne, merino, flannel, cashmere, challis, etc., gingham, chambray, batiste, lawn and plain or embroidered nainsook; dimity and other dainty cotton goods are also adaptable to the mode, and ribbon, lace, braid, feather-stitching, etc., may contribute pretty garniture. A guimpe of lawn, Swiss, nainsook, wash silk or Surah may be worn.

We have pattern No. 6290 in seven sizes for little girls from two to eight years of age. Of one material for a girl of five years, the dress will require six yards and an eighth twenty-two inches wide, or four yards thirty-six inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.



6296

View without Bertha-Bretelle.

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 6296.—Another view of this little dress is given at figure No. 282 D in this DELINEATOR, where it is shown made of hemstitched tucked nainsook, and embroidered edging and insertion, and trimmed with narrow edging.

Nothing could be daintier than present modes for little girls. The little dress here shown is made of fine white lawn, insertion and embroidered edging. It has a full, round skirt that is finished at the bottom with a deep hemstitched hem, and gathered at the top to fall in pretty folds from the rather short body. The body has a full front and full backs that are joined in under-arm and short shoulder seams, and disposed with pretty fulness at the center of the front and at each side of the closing by gathers at the top and bottom, the gathers at the bottom being made at belt depth apart and stayed by a narrow belt which finishes the lower edge of the body. The front and backs are joined to a shallow, round yoke shaped by shoulder seams, and the closing is made at the center of the back with button-holes and buttons. The lower edge of the yoke is outlined with a Bertha-bretelle of embroidered edging which stands out on the shoulders with stylish effect and is gathered to fall in pretty folds all round. A standing frill of narrow edging forms a pretty neck completion. The full puff sleeves are gathered at the top and bottom, and finished with wristbands of insertion decorated at the lower edges with frills of embroidered edging. If preferred, the dress may be made up without the Bertha-bretelle, as shown in the small engraving.

The little dress will make up charmingly in zephyr gingham, dotted lawn, organdy, batiste, Swiss, nainsook and numerous other fabrics devoted to small girls' wear. Lace, Hamburg embroidery, fancy tucking, feather-stitched bands, ribbon, stitching and insertion are a few of the many garnitures which may be added to make the dress attractive.

We have pattern No. 6296 in seven sizes for little girls from one-half to six years of age. For a girl of five years, the dress will re-



6296

Front View.



6296

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)



6288

the center of the front and back by a single row of gathers at the top and two rows of gathers at the lower edge, the lower rows being placed at belt depth apart. The neck edge of the body is prettily decorated with a drooping frill of embroidered edging, and frills of similar edging follow the lower edge of the round yoke, concealing its joining to the lower portions. A picturesque air is given the gown by the puff sleeves, which extend to the elbows and are arranged over smooth linings; they are gathered at the top and bottom and once between to form double puffs which stand out from the arm. The lower edge of the waist is finished with a belt of insertion.

If desired, the little dress may be worn with a guimpe of any preferred variety, but for the warm Summer days it will more frequently be worn without, revealing effectively the plump little neck and arms. The skirt may be made elaborate with drawn-work, hemstitching, etc. Little gowns of this kind will make up exquisitely in fancy silks, those showing a Dresden pattern being especially pretty for children. Embroidered erépon, challis, embroidered and hemstitched flouncing, dotted organdy and dimity are also much favored, and frills of lace or embroidery will make a dainty decoration. When the lace used for trimming the neck is very wide, it may be caught up on the shoulder under butterfly bows of ribbon, and the waist may be encircled by a band of similar ribbon.

We have pattern No. 6288 in seven sizes for little girls from two to eight years of age. To make the dress for a girl of five years,



6288

Front View.



6288

Back View.

LITTLE GIRLS' DRESS, WITH STRAIGHT LOWER EDGE. (DESIRABLE FOR HEMSTITCHING.) (COPYRIGHT.)

(For Description see this Page.)

requires three yards and a fourth of lawn thirty-six inches wide, with seven-eighths of a yard of insertion about two inches wide. Of one material, it needs five yards twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or two yards and a half forty-four inches wide. Price of pattern, 10d. or 20 cents.

front edge of the front and continued around the lower edge of the cap; and two little rosettes of baby ribbon are placed on the left side of the front. Tie-strings are bowed prettily under the chin.

Dainty little caps for Summer are made of lawn, silk mull, India lawn, nainsook, embroidered muslin and Swiss. They may be lined with silk or lawn, and lace, embroidery, fancy-stitched bands, baby ribbon, fancy braid, etc., may provide the decoration. India silk and Surah are also used for caps of this kind, with feather-stitching, lace ruchings, rosettes of lace, silk or of the material, etc., for garniture.

Pattern No. 6287 is in one size, and, for a cap like it, will require five-eighths of a yard of material twenty inches wide, or half a yard thirty-six inches wide. Price of pattern, 5d. or 10 cents.

CHILD'S EMPIRE COAT.

(For Illustrations see this Page.)

No. 6264.—At figure No. 280 D in this magazine this coat is shown made of serge and velvet, with braid and buttons for decoration.

Mahogany cloth and velvet are here charmingly associated in the smart little coat, which introduces very effectively the Directoire revers, balloon puffs, and broad belt of the First Empire. It extends to the bottom of the dress, and has loose fronts which are rendered smooth-fitting at the sides by long under-arm darts and are closed at the center midway to the waist-line with button-holes and buttons. The back joins the fronts in side and shoulder seams, and is shaped by a well-curved center seam which terminates at the waist-line above extra fullness that is arranged in an underfolded double box-plait, the folds of the box-plait flaring prettily to the lower edge. Very full balloon-puffs, which extend almost to the elbows, are arranged over the smooth coat-shaped sleeves and stand out broadly from the shoulders. At the neck is a close-fitting standing collar of velvet, and the waist is encircled by a broad Empire belt, which is closed at the center of the front under a fancy buckle. A jaunty air is given the coat by the addition of Directoire revers of velvet which flare broadly over the sleeves.

The coat will develop attractively in Bengaline, serge, velours, rep, cheviot and fine camel's-hair in the fashionable tints of egg-plant, poppy-leaf-green, dark and light tan, mode, gendarme-blue, fawn and dove gray, and may be trimmed with fancy braid, embroidered bands, gimp, or passementerie.

We have pattern No. 6264 in six sizes for children from two to seven years of age. To make the coat for a child of five years, will require two yards and an eighth of cloth fifty-four inches wide, and seven-eighths of a yard of velvet twenty inches wide. Of one material, it needs four yards and five-eighths twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

INFANTS' CAP.

(For Illustrations see this Page.)

No. 6287.—This cap is simple and becoming, and is shown made of fine Swiss muslin. It has a small circular crown, and a full side which is gathered and sewed to the crown, its back ends being joined in a short seam at the center of the back. The front edge of the side is gathered to produce a puff effect and is joined to the front, which fits the head closely and extends well forward for protection; and the seams are covered with feather-stitched bands. The front and crown are decorated with rows of drawn-work alternating with rows of feather-stitching. A double box-plaited ruching of lace is applied along the

and cashmere are united in this little coat at figure No. 279 D in this magazine. A pretty little top-garment for the cool days of Summer and early Autumn is here shown made of Havane Bengaline. It extends to a fashionable depth and has a full skirt, which is deeply hemmed at the bottom, finished with narrow hems at the front and gathered at the top to fall in natural folds from the short, round body, to which it is joined. The body is shaped by shoulder and under-arm seams and closed at the center of the front with button-holes and buttons. It is rendered fanciful by full bretelles that are stylishly broad on the shoulders, and their ends, which are narrowed almost to points, reach to the lower edges of the fronts and back. The bretelles are gathered to fall in full, soft folds, and their gathered edges are covered with narrow passementerie. The sleeves are in puff style and unusually full; they are gathered at the top and bottom and arranged upon smooth coat-shaped linings, which are covered below the puffs with round cuff-facings of silk decorated at the wrists with two encircling rows of passementerie. At the neck is a rolling collar, the lower edge and flaring ends of which are trimmed with a row of passementerie.

The little coat is simplicity itself, yet may be made as elaborate as desired by a careful selection of material and trimmings. Bengaline, faille and Surah develop handsome top-garments for little girls. Cloth, serge, whipcord, Venetian twill and plain and fancy cloakings of seasonable weight are also adaptable to the mode, and velvet may be associated with any of these fabrics, with attractive results. Hercules or tinsel braid, gimp, galloon, passementerie, ribbon, embroidery or lace may comprise the garniture, or a simple finish of machine-stitching will suffice.

We have pattern No. 6292 in eight sizes for little girls from one to eight years of age. Of one material for a girl of five years, the coat needs six yards twenty-two inches wide, or three yards and a half forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



6264

Front View.



6264

Back View.

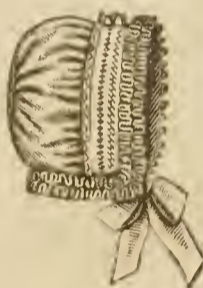
CHILD'S EMPIRE COAT. (COPYRIGHT.)

(For Description see this Page.)

LITTLE GIRLS' COAT.

(For Illustrations see this Page.)

No. 6292.—Bengaline



6287

INFANTS' CAP. (COPYRIGHT.)

(For Description see this Page.)



6287



6292

Front View.



6292

Back View.

LITTLE GIRLS' COAT. (COPYRIGHT.)

(For Description see this Page.)

Illustrated Miscellany.

FASHIONABLE HATS.

(For Illustrations see Pages 54 and 55.)

The hats of former seasons may have been as pretty as those of to-day, but in quaintness and picturesqueness the current fashions

It shapes a decided poke at the front, where it is trimmed with rabbit's ears of magenta velvet; the ears, instead of standing upward, spread lengthwise, and a large rosette of velvet is placed at the center. The back is turned up jauntily at each side of the center under bunches of Sweet-William, from the center of which rise sprays of leaves that are wired well to retain their upright shape.

FIGURE NO. 2.—LADIES' PLAQUE.

—One of the most stylish shapes of the season is here illustrated made of *vieux-rose* fine straw lined with dark-green straw. It is caught up at the back and is coquettishly bent at the front to suit the face. On the crown is arranged a bow of fancy straw, consisting of a knot and two



FIGURE NO. 1.—LADIES' FANCY HAT.



FIGURE NO. 2.—LADIES' PLAQUE.



FIGURE NO. 4.—YOUNG LADIES' DRESS HAT.



FIGURE NO. 6.—LADIES' HAT.

For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6, see "Fashionable Hats." on Pages 54 and 55.)

have never been equalled. With the revival of the modes of a past generation, the hats worn at those periods must necessarily be *en evidence*, and they are now shown with the nineteenth century amendment, which introduces just a touch of its own individuality that is infinitely attractive.

Fancy straws obtain largely. A pretty conceit is achieved by having the outside of the hat of one color, and the inside of the brim lined with straw of a widely contrasting hue; *vieux-rose* lined with dark-green, Richelieu with black, and old-blue with black being very effective.

Rubber stems form an odd but extremely stylish trimming for the Summer *chapeaux*; they are massed in great coils about the hat, and shade from the rich daisy-greens to the dull, tender reds of the tea-rose stems. They are twisted and knotted and coiled, standing up jauntily on one side in shaving-brush fashion, or modestly appearing as a bandeau, as the fancy dictates.

FIGURE NO. 1.—LADIES' FANCY HAT.—This hat is made of tan straw, having a broad brim edged with fanciful open-work straw.



FIGURE NO. 3.—LADIES' HAT.



FIGURE NO. 5.—LADIES' SMALL HAT.

spreading loops at each side. The straw shades prettily from the faintest pink to the deepest green, the colors being so deftly blended as to render the transition almost imperceptible; and its free edges are artistically bound with green velvet. From the heart of the bow, and rising saucily above it, are clusters of fine pink flowers and feathery grasses, and under the brim at the front, and lying softly on the hair, is a cluster of similar blossoms. This shape is extremely becoming, and may be bent to suit any style of face.

FIGURE NO. 3.—LADIES' HAT.—A charming hat for wear with black dresses is here shown made of light-green straw. It is bent at the front to form a becoming poke, and is turned up sharply at the back under a *pouf* of dark-green velvet, which stands up well above the crown. Rising from the *pouf* is a graceful spray of narcissuses; a cluster of simi-



FIGURE NO. 7.—LADIES' HAT.

edge with two narrow bands of green velvet.

FIGURE NO. 4.—YOUNG LADIES' DRESS HAT.—This picturesque hat, which is suitable for carriage, visiting or reception wear, is represented made of cream fancy straw. It flares prettily all round, and has a low crown which is tastefully banded with golden-brown velvet. At the back rises a large fanciful bow of ombré ribbon, the bow being composed of innumerable loops and ends. From the front among clusters of fine yellow flowers rises a bunch of tulips which shade from a beautiful yellow to a rich brown, their stems being well wired to retain their upright form. The veil is of black lace with an open, fanciful mesh, the lower edge being outlined with two rows of velvet bébé ribbon.

FIGURE NO. 5.—LADIES' SMALL HAT.—A smart travelling-hat is

lar blossoms is laid on the crown, and another is coquetishly set on the brim at the front. The inside of the brim is tastefully trimmed near the

is turned up at the left side, and droops at the right, and is trimmed at the front with loops of ombré ribbon. Back of the loops rises a stiff ear of ribbon and nodding spears of wheat.

FIGURE NO. 8.—LADIES' CONTINENTAL HAT.—This hat is made of black straw, and is caught up at each side of the back under Prince of Wales' tips; it is also turned up at the front under a rosette-bow of ribbon, and from the rosette at each side starts a roll of ribbon, which is carried around the under part to form a bandeau. The crown is decorated with a band of fancy straw and a plaiting of *lisse*.



FIGURE NO. 8.—LADIES' CONTINENTAL HAT.

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

STYLISH LINGERIE.

(For Illustrations see Pages 55 and 56.)

An important part of every woman's Summer wardrobe is her shirt-waists and



FIGURE NO. 5.—ZOUAVE JACKET.—(Cut by Jacket Pattern No. 4987; 13 sizes; 28 to 46 inches, bust measure; price 7d. or 15 cents; and Collar Pattern No. 4552; 3 sizes; small, medium and large; price 5d. or 10 cents.)



FIGURE NO. 1.—BRETELLE GARNITURE.



FIGURE NO. 2.—SILK BOW.



FIGURE NO. 3.

FIGURES NOS. 3 AND 4.—FOUR-IN-HAND SCARFS.

FIGURE NO. 4.

FIGURE NO. 6.—CHEMISSETTE.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6, see "Stylish Lingerie," on Pages 56 and 57.)

here portrayed in coarse, dark-brown straw. The crown somewhat resembles the Mother Goose, and the brim is turned up jauntily at the back. Surrounding the base of the crown is a band of fancy straw in which the different shades of brown are artistically blended. At the left side is arranged a *pouf* of brown silk, above which rises a unique ornament formed of plaited brown and *écru lisse*.

FIGURE NO. 6.—LADIES' HAT.—A charming color combination is affected in this *chapeau*. The shape is a becoming one in poppy-leaf-green straw and arches gracefully at the front, and the edge is tastefully outlined with a fold of velvet of a deeper shade. The crown is of Richelieu velvet draped in innumerable dainty folds, from among which at the back rise four broad lily leaves, the effect being unique and pleasing. At the front are placed two ornamental pins, and from the back fall streamers of dark-green velvet ribbon, which may be brought forward and knotted on the bust.

FIGURE NO. 7.—LADIES' HAT.—This hat is particularly becoming to bright *piquant* faces and is made of dark-red fancy straw. It

blouses, the chief charm of which is that they are cool and loose-fitting without being in the least

négligé. Essential adjuncts of these garments are belts, which are preferably of leather, with highly ornamental buckles or clasps.

Scarfs and bows are pretty accessories for the neck, and the shops now show a large assortment of shapes and colorings. Although white is best liked for scarfs, pale tints are quite as dainty and not so easily soiled.

Natty jackets, often elaborately decorated, supplement street *toilettes*, and lace garnitures are favored for both street and house wear.



FIGURE NO. 7.—SHIRT—FRONT.

(For Descriptions of Figures Nos. 7, 8 and 9, see "Stylish Lingerie," on Page 57.)

FIGURE NO. 1.—BRETLE GARNITURE.—This dainty garniture may be worn with gowns designed for either house or dressy wear, and by

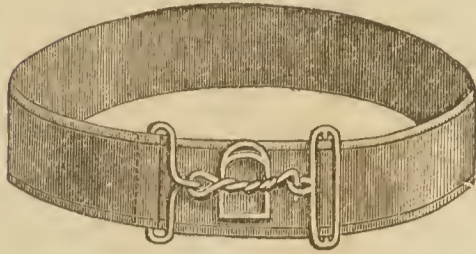


FIGURE NO. 8.

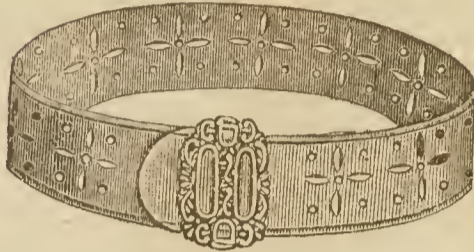


FIGURE NO. 9.

FIGURES NOS. 8 AND 9.—LADIES' BELTS.

coquettishly placed on each shoulder and over the front ends of the lace.

FIGURE NO. 2.—SILK BOW.—This pretty bow is made up in cream-white silk figured with dark-blue. The bow consists of two loops and ends, the loop at the right side being prettily wrinkled and backed by the right end, while the other loop is partly concealed by the left end, in which two plaits are made. The bow is attached to the collar by a hook.



FIGURE NO. 3.—COMBINATION AND DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 6295; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 1, 2 and 3, see "Dressmaking at Home," on Pages 58 and 59.)

varying the ribbons it may be fitted to adorn a number of gowns. Pale-blue ribbon and white net-top *point de Gène* lace were chosen for the garniture.



FIGURE NO. 1.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6256; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)



FIGURE NO. 2.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6289; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

FIGURES NOS. 3 AND 4.—FOUR-IN-HAND SCARFS.—Lavender satin showing a fancy black stripe was chosen for the scarf pictured at figure No. 3. In the left side of the knot are two plaits, while the right side is perfectly smooth; and plaits are formed in the upper part of the apron, a smooth effect being presented below.

Figure No. 4 shows a cream-white Surah scarf. It is unlined, and the ends fall loosely below the knot, which is slightly wrinkled by a downward-turning plait at the left side and an upward-turning plait at the right side. These scarfs are favored for wear with shirt-fronts, chemisettes and shirt-waists.

FIGURE NO. 5.—ZOUAVE JACKET.—This jacket is represented made of black velvet richly decorated with silk-and-tinsel embroidery and lace. The fronts of the jacket round away gracefully toward the back, which extends barely to the waist-line, and the front, neck and lower edges are outlined with embroidery. The arm's-eye edges are each trimmed with a frill of lace that is widest on the shoulder, and a jabot of lace falls prettily from the neck at the front. The close-fitting collar is in standing style and is decorated at its upper edge

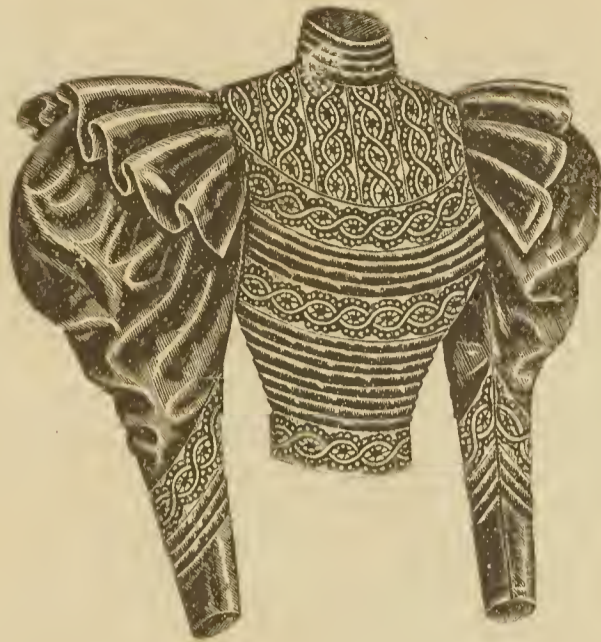
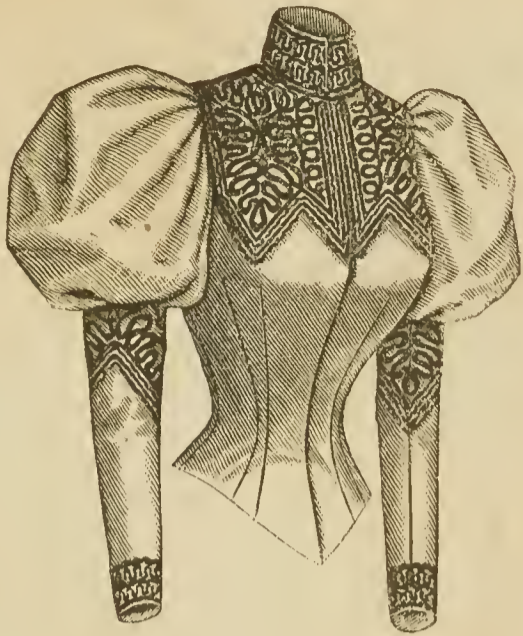
here pictured. The lace is gathered up closely on the shoulders and joined to bands of ribbon, its tapering ends outlining a V-shaped yoke both front and back. Pretty bows of ribbon are

with silk-and-tinsel embroidery, and a similar decoration is applied to the arm's-eye edges of the jacket. The jacket may be worn over a sleeveless blouse, a full vest or any blouse-like garment. The patterns used are jacket No. 4987, price 7d. or 15 cents, and the military collar included in pattern No. 4552, price 5d. or 10 cents. Ladies who wish to have jackets decorated like the one illustrated may send the garments, cut and basted, to the Kursheedt Manufacturing Company, who will do the embroidering to order.

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FIGURE NO. 6.—CHEMISETTE.—White percale showing a black hair-stripe was selected for making this chemisette. Gold studs effect the closing at the center of the front, and the lower and side edges are neatly finished with a row of machine-stitching. A round yoke-shaped section at the back holds the front securely in position, and the collar is in Piccadilly style. A satin band-bow is worn in this instance, but personal taste may be allowed full sway in the choice of bows or scarfs.

well with the color of the belt. The belts are obtainable in tan, black and red, and are favored for use with shirt-waists and all fashionable styles of blouses.



DRESSMAKING AT HOME.

(For Illustrations see Pages 56 to 58.)

The prevailing modes, though fanciful enough in themselves, admit of much applied ornament, which rather improves than detracts from their good style.

Skirts, distended as they are, are treated to folds, ruffles, puffs and various other decorations, which apparently increase the width that Fashion declares correct.

Waists for the most part have bretelles, which happily are as becoming to the stout as to the slender figure, and

FIGURE NO. 7.—SHIRT-FRONT.—This fanciful shirt-front is of fine white lawn. The closing is made with gold studs through a box-plait at the center of the front, machine-stitching edging the folds of the plait. Pretty fullness is produced at each side of the closing by gathers at the neck, shoulder and lower edges, and the ends of the rolling collar, which is mounted on a band, are closed with a stud. The front may be readily added to any shirt, and will look remarkably trim when revealed between the flaring fronts of a blazer, Eton or

FIGURE NO. 4.—DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 6087; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

FIGURE NO. 5.—COMBINATION AND DECORATION FOR A LADIES' WAIST.—(Cut by Pattern No. 6267; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)



FIGURE NO. 7.—COMBINATION FOR A LADIES' WAIST.—(Cut by Pattern No. 6293; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

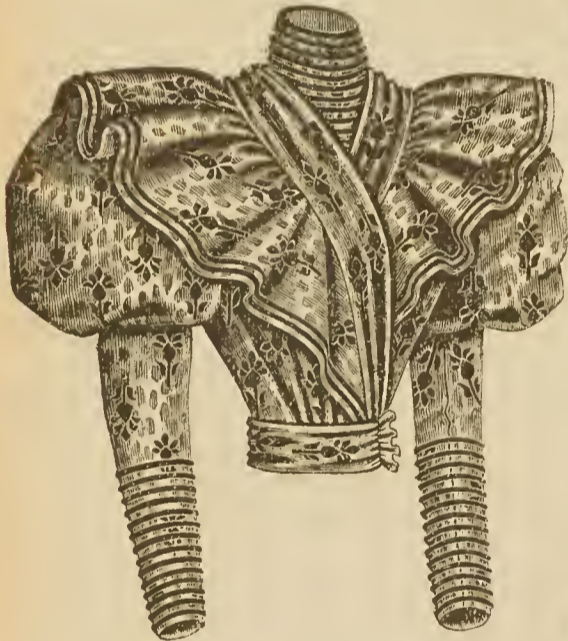


FIGURE NO. 6.—DECORATION FOR A LADIES' EMPIRE BLOUSE-WAIST.—(Cut by Pattern No. 6280; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE NO. 8.—DECORATION FOR A LADIES' SERPENTINE OR FICHU BLOUSE.—(Cut by Pattern No. 6269; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

FIGURE NO. 9.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6304; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 4, 5, 6, 7, 8 and 9, see "Dressmaking at Home," on Pages 59 and 60.)

Spanish jacket. A bow or scarf will invariably be worn between the ends of the collar.

FIGURES NOS. 8 AND 9.—LADIES' BELTS.—The belt pictured at figure No. 8 is of plain black leather. The closing is made very uniquely by means of an adjustable slide having a loop through which is passed a hook attached to one end of the belt. An ornamental piece of oxidized silver prevents the hook from rubbing the belt.

Figure No. 9 shows a belt made of perforated leather in a rather deep shade of tan. The prettily rounded left end overlaps the right beneath an oxidized silver buckle, which harmonizes remarkably

the fronts are in many instances crossed after the manner of a surplice.

Among sleeves, the *gigot*, with its puffiness above the elbow and its extremely snug fit below, is greatly favored alike for silk, wool and cotton textures. The Empire puff has also a large following, and the comfortable shirt sleeve is always liked for blouses. In these garments, which have advanced from their *négligé* state to a higher one, are represented as many styles as in dressy waists.

Among blouses the serpentine is greatly liked, its many folds being wound about the figure in the curious way which has won for it its suggestive title. Other styles of blouses are equally fascinating and calculated to please the popular fancy. Trimming is no more excluded from blouses than from other waists, and great originality may be displayed in its disposal.

FIGURE NO. 1.—COMBINATION AND

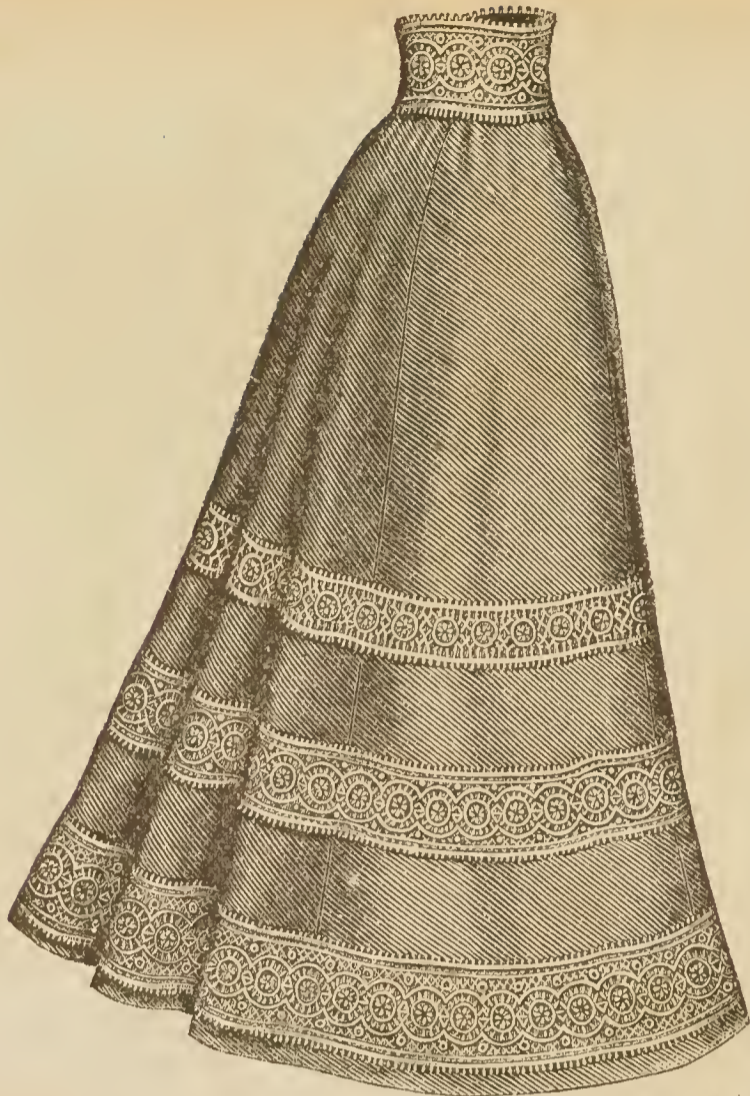


FIGURE NO. 11.—ATTRACTIVE DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 6302; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)



FIGURE NO. 12.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6303; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 10, 11 and 12, see "Dressmaking at Home," on Page 61.)



FIGURE NO. 10.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6244; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

DECORATION FOR A LADIES' COSTUME.—Flowered chalis and dark Bengaline are associated in this costume, which was made by pattern No. 6256, price 1s. 8d. or 40 cents. The skirt has seven gores, and presents the fashionable rolling folds and a flare toward the bottom. At the foot is a narrow, self-headed ruffle of Bengaline edged with silver braid, a similarly trimmed ruffle being placed some distance above. The waist has a full back and fronts, and over it is worn a jaunty Eton jacket of Bengaline that may be assumed or removed at will. The jacket meets at the bust and flares widely below, and from its upper edge fall bretelles that are especially full on the shoulders. All the edges of the jacket are trimmed with silver braid coiled above a line of braid. At the neck is a standing collar. The sleeves are double puffs mounted on coat-shaped linings that are faced with Bengaline below the puffs, and a wrinkled band of chalis with shirred ends trims each wrist. A narrow crush girdle having shirred ends is worn about the waist. This mode is particularly well suited to combinations.

FIGURE NO. 2.—COMBINATION AND DECORATION FOR A LADIES' COS-

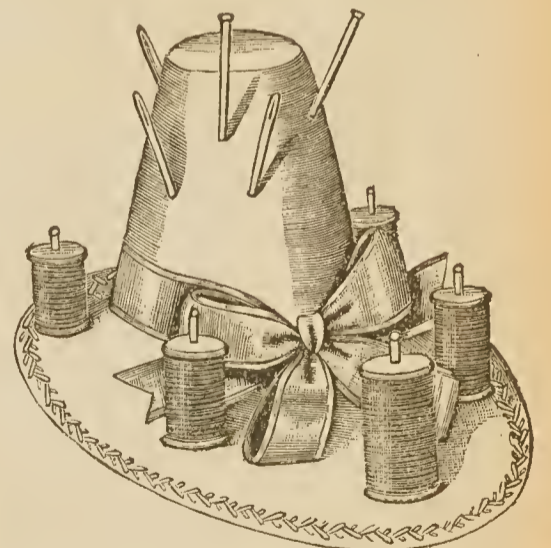


FIGURE NO. 1.—CUSHION FOR EMBROIDERY MATERIALS.

(For Description see "Artistic Needlework," on Page 62.)

TUNE.—Navy-blue and white serge and navy-blue silk effect a very stylish color union in this costume, which is appropriate for yachting.

The skirt has a front-gore and flares well toward the bottom, where it is bordered with a deep, bias band of white goods trimmed at the top with three spaced rows of navy-blue soutache braid. The short waist has its fronts turned back in revers that are faced with white serge and trimmed, like the skirt, at the outer edges with three rows of braid; and between the revers are disclosed silk surplices, which in turn open over a plastron of white serge. The plastron is trimmed at the top with three rows of braid, which are applied in rounding outline, and at the neck is a standing collar also cut from the white goods. Round the waist is worn a blue ribbon belt with a fancy silver buckle. The leg-

The mutton-leg sleeves are each banded at the wrist with appliqué trimming. Outlining the waist is a folded girdle of camel's-hair with shirred back ends.

FIGURE NO. 4.—DECORATION FOR A LADIES' BASQUE.—Robin's-egg blue serge was chosen for making this basque, which was cut by pattern No. 6087, price 1s. 3d. or 30 cents. It is perfectly close-fitting and presents a pointed lower outline. At the top is a black silk passementerie yoke-decoration showing a triple-pointed lower edge. The standing collar is overlaid with passementerie. The sleeves are made over coat-shaped linings and fit closely below the elbows. The upper part of each sleeve is wider than the under part, especially at the top, where fulness is introduced and an Empire puff formed. Below the puff is applied a silk passementerie ornament, and trimming of corresponding design bands the wrist. The pattern provides bretelles, which are in this instance omitted.

FIGURE NO. 5.—COMBINATION AND DECORATION FOR A LADIES' WAIST.—Blue-and-gold glacé taffeta and white serge are united in this dressy waist, which is seamless, excepting under the arms, where a gore at each side separates the front and back. The front and back are mounted on fitted linings, and overlap a round yoke of serge trimmed with vertical rows of fine black silk passementerie. The waist is encircled by a belt trimmed with a row of passementerie, and above it is a series of silk milliners' folds, a second row of passementerie and a smaller group of folds headed by a passemen-



FIGURE NO. 2.—HAIR-RECEIVER.

o' - mutton sleeves are each trimmed below the elbow with a deep, pointed cuff-facing of white serge decorated at the top with three rows of braid. A stylish combination could be carried out in the same mode with golden-brown velours and old-blue Bengaline. The pattern used is No. 6289, price 1s. 8d. or 40 cents.

FIGURE NO. 3.—COMBINATION AND DECORATION FOR A LADIES' BASQUE.—Cream - white silk and Eminence camel's-hair are associated in this stylish basque, which is shaped by pattern No. 6295, price 1s. 3d. or 30 cents. The full fronts are of silk and are disclosed between jacket fronts edged with white silk appliqué galloon. Bretelles of the wool material covered with *point de Gène* lace fall over the shoulders from the edge of the jacket fronts and extend round to the back, where the ends meet in notches. A wrinkled stock of silk overlies the standing collar.

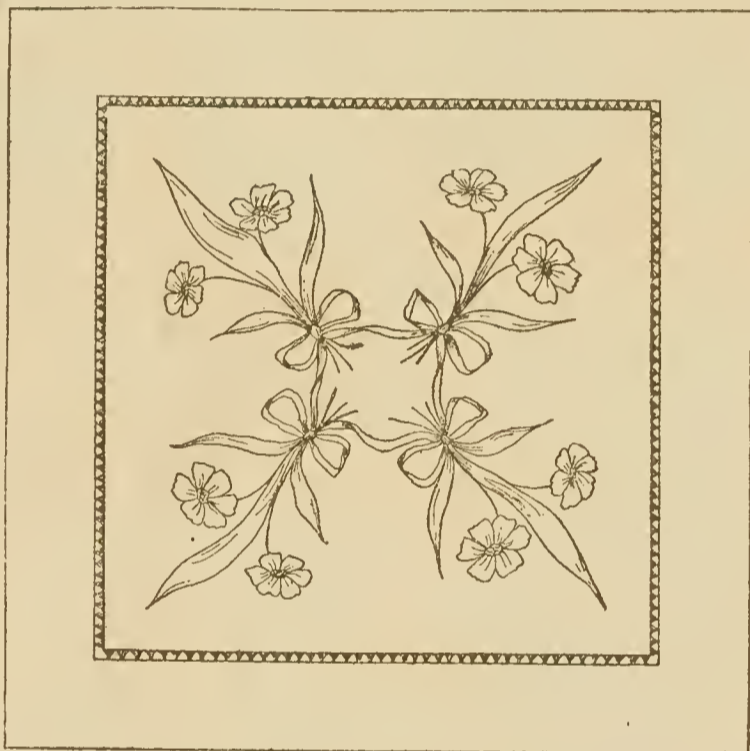


FIGURE NO. 3.

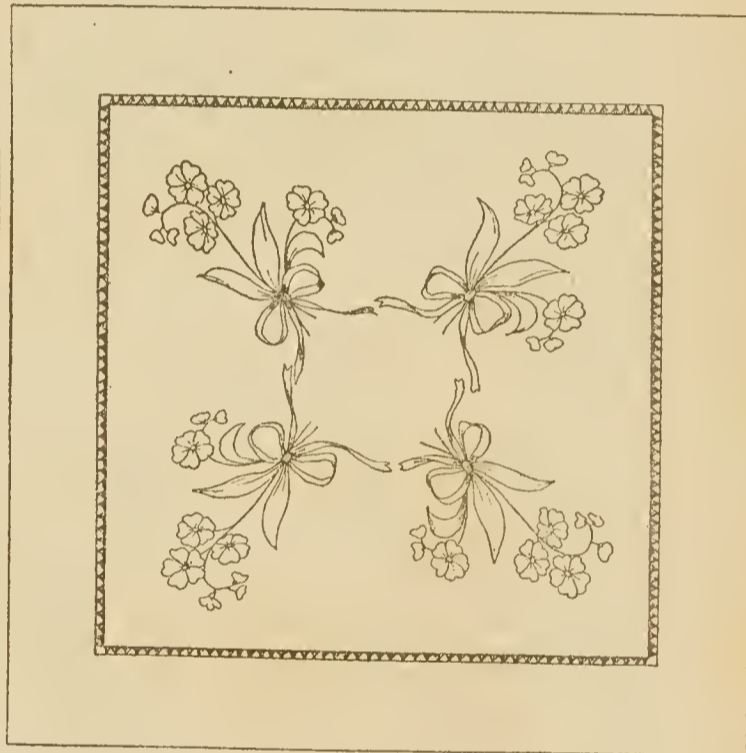


FIGURE NO. 4.

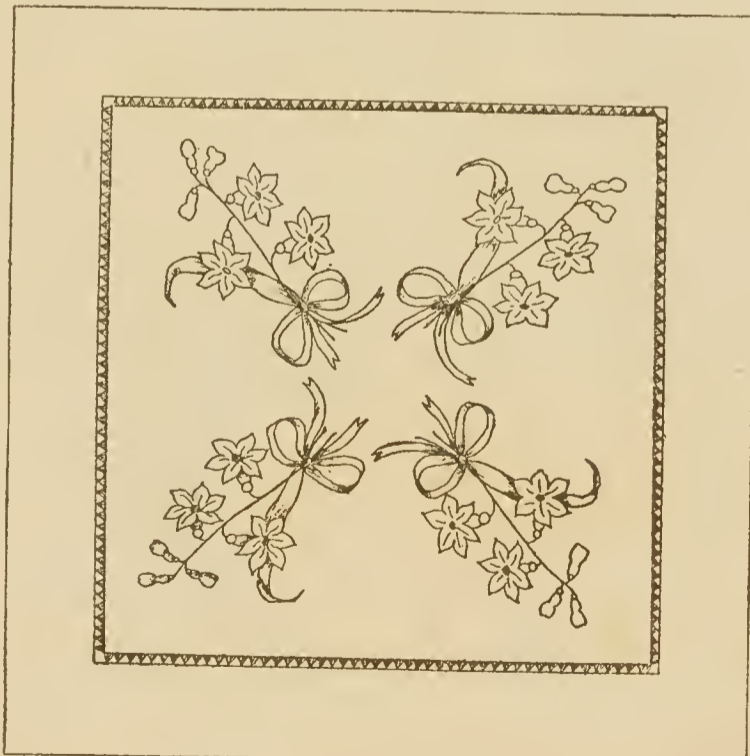


FIGURE NO. 5.

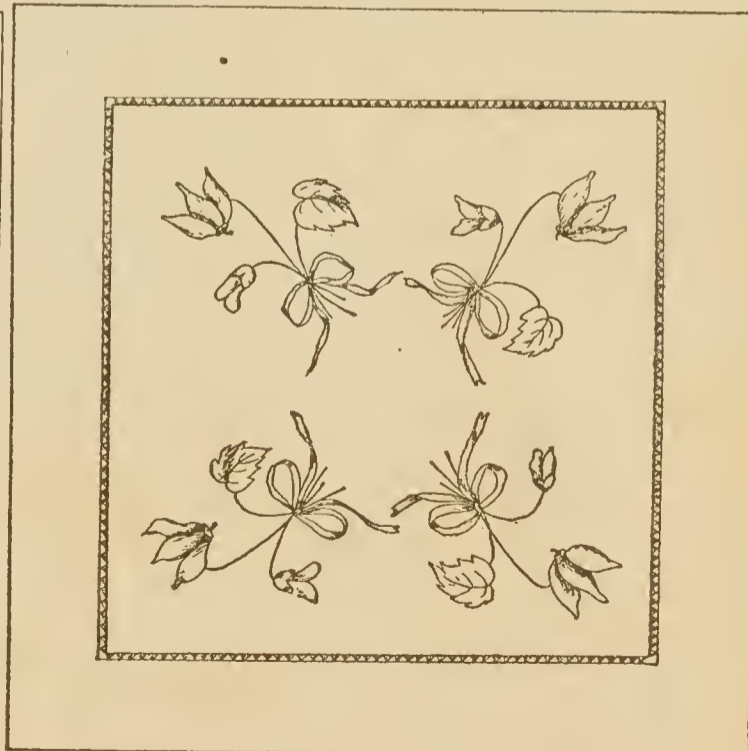


FIGURE NO. 6.

FIGURES NOS. 3, 4, 5 AND 6.—DOILEYS IN DRESDEN DESIGNS.
(For Descriptions of Figures Nos. 2, 3, 4, 5 and 6, see "Artistic Needlework," on Page 62.)

terie, the treatment being at once tasteful and unique. The stylish leg-o'-mutton sleeves are very full above the elbow and are

terie, the treatment being at once tasteful and unique. The stylish leg-o'-mutton sleeves are very full above the elbow and are

trimmed above the wrists with milliners' folds and passementerie disposed obliquely upon them. A folded stock collar overlies the standing collar, and over the sleeves fall plaited bretelles of silk. The waist, which may accompany any of the modish skirts, was shaped by pattern No. 6267, price 1s. or 25 cents.

FIGURE No. 6.—DECORATION FOR A LADIES' EMPIRE BLOUSE-WAIST.—Very dressy is this waist, which is represented developed in figured satin gloria. A shirr-tape at the waist-line regulates the fulness of the waist, and the fronts are crossed in surplice style, being made over a fitted lining, which is faced with the material at the top and presents a chemisette effect. Rows of narrow velvet ribbon are applied to the chemisette, following the outline of the neck, and a similar trimming decorates the standing collar. Bretelles

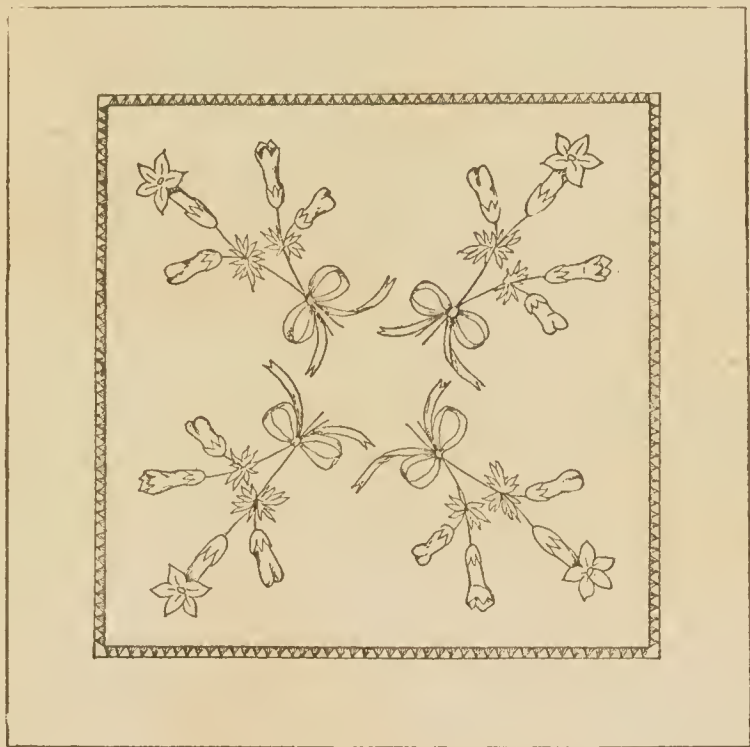


FIGURE No. 7.—DOILY IN DRESDEN DESIGN.

ders from the upper edge of the fronts and baeks. Full puffs are arranged on coat-shaped sleeves which are faced with crape below the puffs. If desired, black *chiffon* or *crépe* may be used instead of

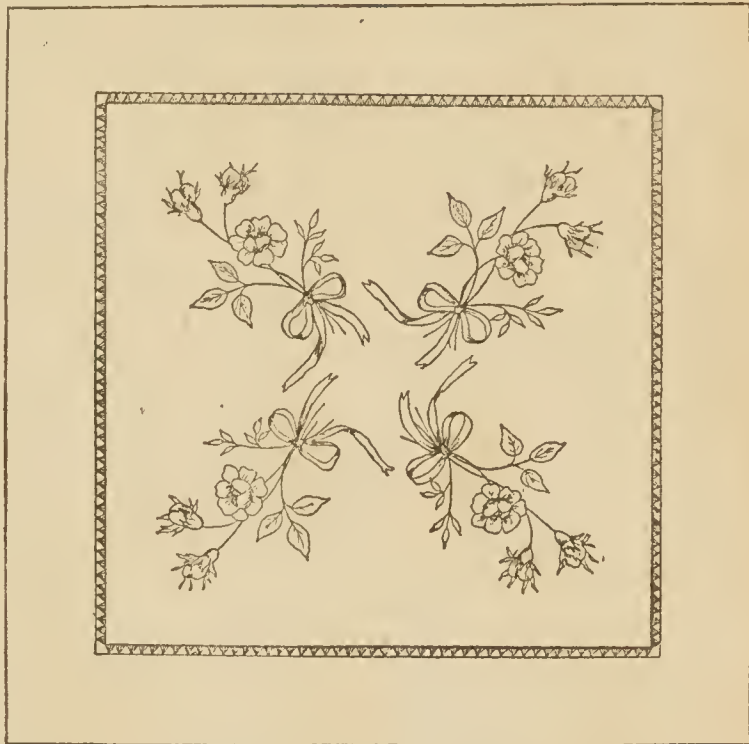


FIGURE No. 8.—DOILY IN DRESDEN DESIGN.

the white silk. The waist was cut by pattern No. 6293, price 1s. or 25 cents.

FIGURE No. 8.—DECORATION FOR A LADIES' SERPENTINE OR FICHU BLOUSE.—This blouse is fashioned from India silk. The fronts are shirred at the shoulders, the fulness falling in numerous folds and wrinkles about the figure. The fronts are crossed below the bust, in suggestion of a fichu and extend round to the back, where they are tied. A rolling collar completes the neck, which is open, and a frill of lace edges the collar. Box-plaited bretelles fall over the shoulders of puff sleeves, which are finished with cuffs each trimmed with an upturning row of lace. The pattern used in the making is No. 6269, price 1s. or 25 cents.

start from the back, the portion above being revealed in pointed-yoke effect; they cross the shoulders and end at the waist-line. A narrow crush-girdle with shirred ends closed at the left side encircles the waist. Two rows of braid trim the bretelles near the outer edges. The coat-shaped sleeves have each a balloon puff adjusted at the top and are trimmed to the elbows with encircling rows of ribbon. The pattern employed in making this waist is No. 6280, price 1s. 3d. or 30 cents. Wash silk, India, dimity and chambray are adaptable to this mode.

FIGURE No. 7.—COMBINATION FOR A LADIES' WAIST.—A youthful fashion is represented in this waist, which is appropriate for mourning wear, and is shown made up in black Henrietta cloth, crape and pure-white China silk. The fronts and baeks, which are mounted on fitted linings, are cut out in low V-shaped outline at the top and are drawn in diagonal folds to the center, where narrow frills are formed with stylish result. On the exposed portions of the linings are arranged full yoke-portions of white silk, which also contributes a wrinkled stock that is arranged over the standing collar. Bretelles of crape fall over the shoul-

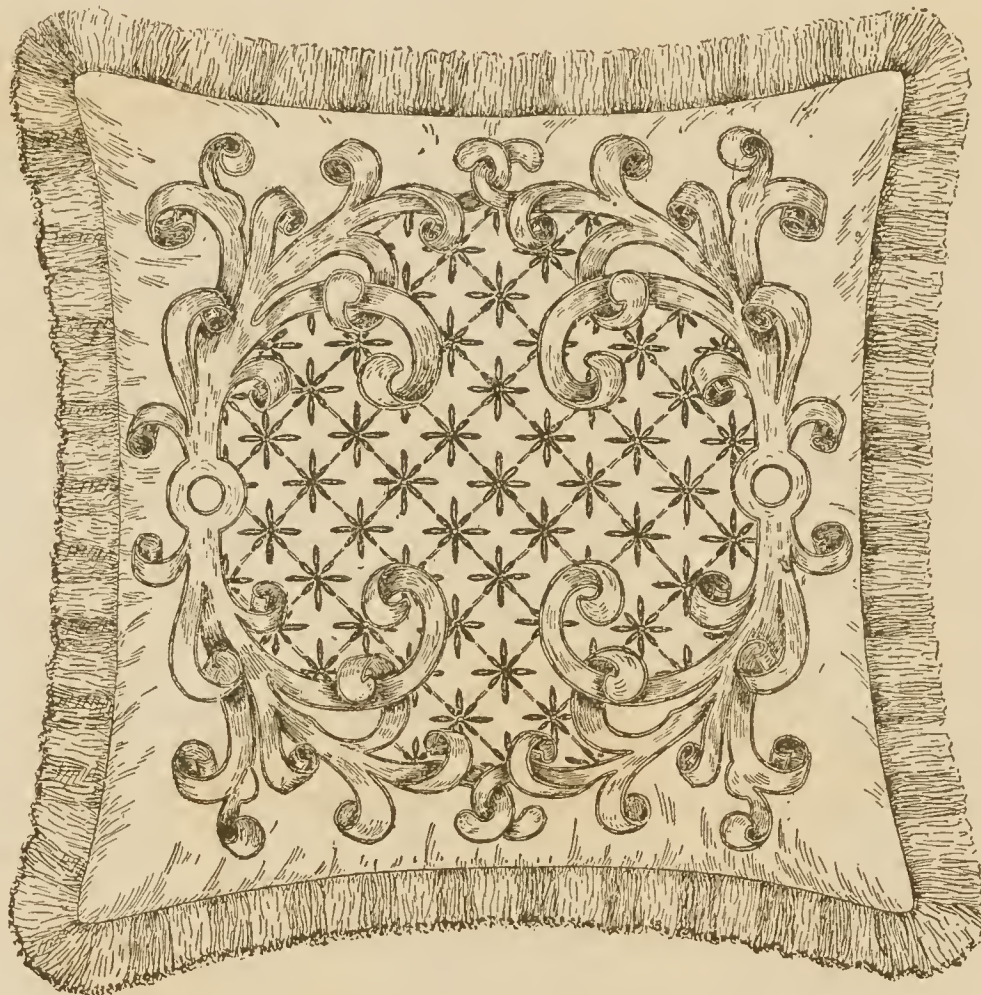


FIGURE No. 9.—SOFA-PILLOW.

(For Descriptions of Figures Nos. 7, 8 and 9, see "Artistic Needlework," on Page 62.)

ders from the upper edge of the fronts and baeks. Full puffs are arranged on coat-shaped sleeves which are faced with crape below the puffs. If desired, black *chiffon* or *crépe* may be used instead of

FIGURE No. 9.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—This handsome costume is portrayed developed in black drapery net over yellow-and-white shot silk. The skirt is made with four gores and the usual flare toward the bottom, the lace being included in the seams of the silk foundation. A double row of yellow silk-edged net ruching is applied at the foot, and some distance above this the trimming is duplicated.

The waist is short and full and is cut out low in the neck, great revers of the silk falling from the edge with the effect of a collar. The revers are edged with single rows of ruching corresponding with that on the skirt.

Round the waist is worn a moderately wide crush-girdle having shirred ends. Large puffs are mounted on coat-shaped sleeves, which are cut away below the puffs. Double ruchings edge the puffs. The pattern, which is No. 6304 and costs 1s. 8d. or 40 cents, pro-

vides for a high neck finish and long sleeves, a full skirt and a Bertha frill. It is adaptable to all varieties of dress fabrics.

FIGURE NO. 10.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—A dressy costume for ceremonious wear is here pictured developed in pearl-gray cashmere and black Russian net. The six-gored skirt flares in the approved way and is decorated to above the knee with a succession of puffings of net, a ruffle being formed below the lowest puffing, and a narrow frill above the topmost. Over the sewing which separates the puffings, are applied rows of narrow jet fringe. The short body-fronts are lapped in double-breasted style and closed at the left side. The top is cut out in low Pompadour outline, though a high neck completion is provided by the pattern. The neck edges are followed by jet passementerie, and over the fronts fall a deep jet fringe-ornament.

The skirt is in circular shape and falls in flute-like folds from below the hips, flaring well toward the bottom; and a novel and charming effect is expressed in its decoration. Three scantily gathered, graduated ruffles of black lace show-

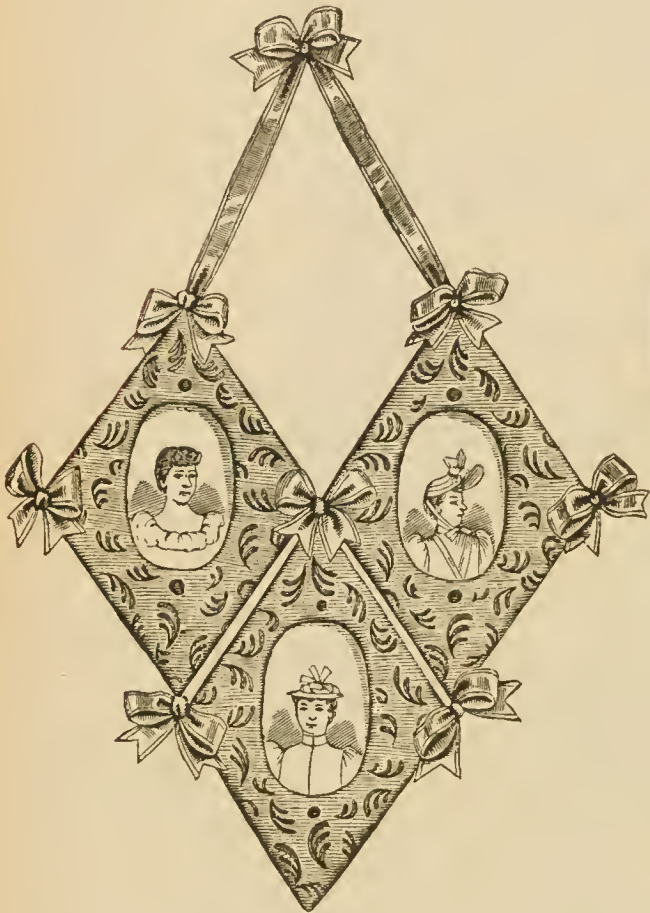


FIGURE NO. 1.—PHOTOGRAPH FRAMES.



FIGURE NO. 2.—MATCH SCRATCHER.

A crush girdle of net encircles the waist. The mutton-leg sleeves are cut off below the elbows and are made of net over the cashmere, narrow jet fringe trimming each sleeve at the bottom. Bretelles and long sleeves are included in the pattern, which is

No. 6244, price 1s. 8d. or 40 cents.

FIGURE NO. 11.—ATTRACTIVE DECORATION FOR A LADIES' SKIRT.—A stylish skirt for wear with blouses is here pictured developed

in navy-blue serge. The skirt is of the four-gored variety and flares considerably toward the bottom. Encircling it are three graduated, widely spaced bands of two-toned *point de Gène* lace insertion, the lowest band being at the bottom and measuring three inches deep, the next two inches and a quarter and the third an inch and three-quarters. The skirt is provided with a deep belt, that suggests a bodice and is covered with lace in the greatest width. Hopsacking, cheviot and kindred fabrics are adaptable to this mode, which favors a simple finish as well as adornment. The pattern used in the making is No. 6302, price 1s. 6d. or 35 cents.

FIGURE NO. 12.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Light-réséda velours, a darker shade of velvet and white silk are tastefully associated in this costume, which is shaped according to pattern No. 6303, price 1s. 8d. or 40 cents.

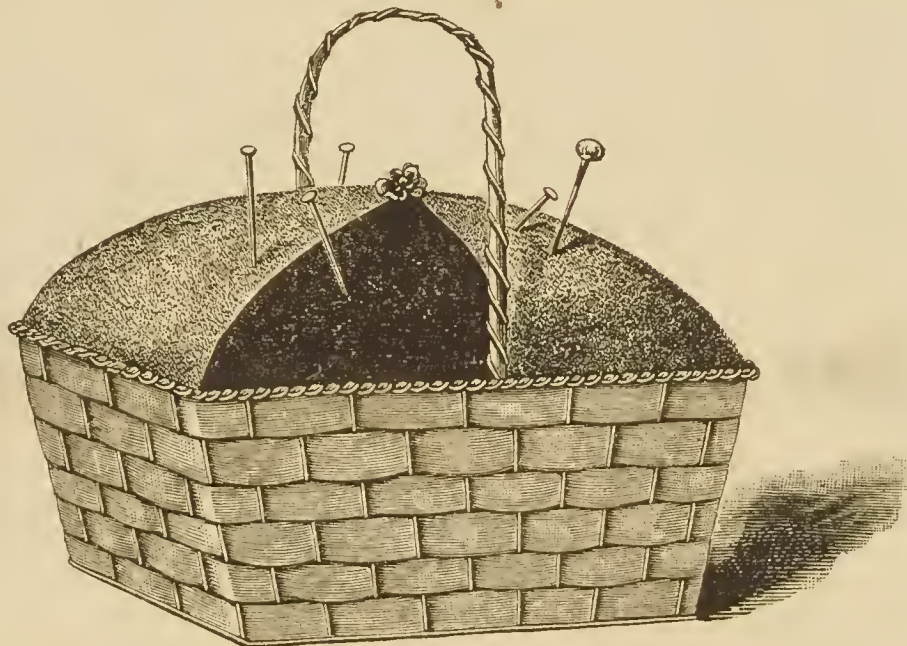


FIGURE NO. 4.—PIN-CUSHION.



FIGURE NO. 3.—FANCY BASKET.

ing a shell pattern are applied over ruffles of white silk and are arranged some distance apart; the lowest ruffle, which is the deepest, is fourteen inches wide, the middle ruffle is eight inches deep and

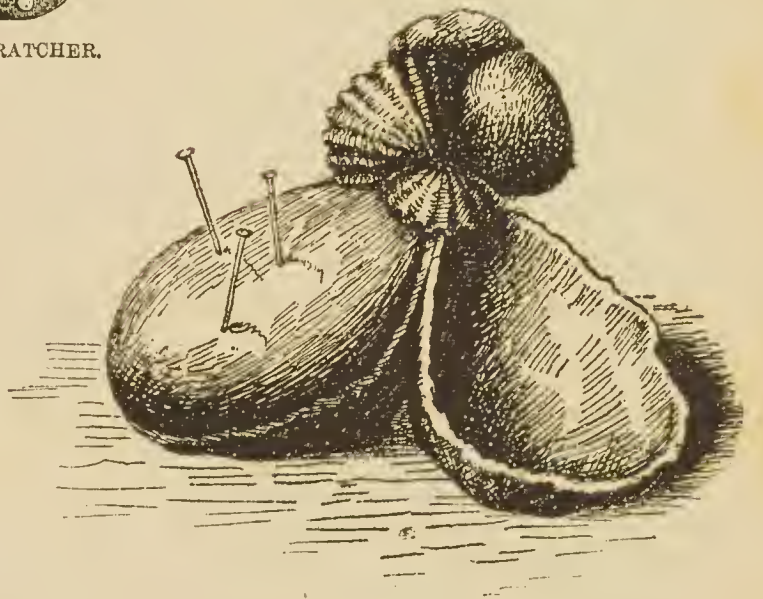


FIGURE NO. 5.—SHELL PIN-CUSHION AND RECEPTACLE.
(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "The Work-Table," on Page 62.)

the highest ruffle five inches in width. Each ruffle is headed with narrow jet gimp. The short waist is folded in plaits at the center of the back and at each side of the closing in front, the fronts being crossed in surplice fashion. The top is cut out rather low to accommodate a full, pointed yoke of white silk, and from the upper edge of the waist fall smooth bretelles of velvet. A wrinkled stock collar of silk covers the standing collar, and wrinkled ornaments to correspond encircle the wrists of the mutton-leg sleeves. A band of jet girdles the waist and conceals the meeting of waist and skirt. Lace could cover the bretelles, if desired.

The materials and trimmings used at figure No. 9 and the trimmings shown at figures Nos. 10, 11 and 12 were selected from the stock of the Kursheedt Manufacturing Company.

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 58 to 60.)

FIGURE No. 1.—CUSHION FOR EMBROIDERY MATERIALS.—This unique cushion is in the shape of a high-crowned hat. It is cut from card-board, smoothly covered with cloth of any desired color.



FIGURE No. 6.

FIGURES NOS. 6 AND 7.—PRINCESS LAMP-SHADE.

(For Descriptions of Figures Nos. 6 and 7, see "The Work-Table," on Page 63.)

The brim is decorated at the edge with a row of fancy stitching, and about the base of the crown is a wide ribbon that is tied in a handsome bow at the front. The needles and pins are thrust in the crown covering, and heavy pins or crochet-hooks are secured to the brim for holding spools of embroidery silk, chenille, etc.

FIGURE No. 2.—HAIR-RECEIVER.—This dainty hair-receiver is made of fine white linen drawn smoothly over card-board and decorated with a simple design in outline stitch and imitation jewels. The three sections forming it are caught together with lacings of fine silk cord, which is also arranged in tassel-tipped bow-knots to ornament the upper ends of the lacings and tip the point of the receiver. Cords for suspending the receiver start from the bow-knots at the top and meet in a bow-knot similarly tipped with tassels. Any desired color may be chosen for the cord and outlining, and baby ribbon may be used instead of cord.

FIGURES NOS. 3, 4, 5, 6, 7 AND 8.—DOILEYS IN DRESDEN DESIGNS.—These dainty doileys may be made of linen lawn or fine table linen and should be just twice the size illustrated. The designs are worked in the natural tints of the flowers with the long-and-short stitch, wash silk being used. The hems are hemstitched, several threads being drawn to give an open-lace-like effect.

FIGURE No. 9.—SOFA-PILLOW.—A very artistic-looking sofa-pillow is here portrayed made of denim. The scroll is done in outline stitch with rope silk, and the material is cut away from the center of the square close to the scroll, the opening being filled in with fancy stitches to produce a lace effect. A contrasting color or material may underlie the lace stitches, with beautiful effect. A row of fringe forms a handsome finish for the pillow and may combine one or more colors.

THE WORK-TABLE.

(For Illustrations see Pages 61 and 62.)

FIGURE No. 1.—PHOTOGRAPH FRAMES.—A simply and prettily designed ornament is here shown, consisting of three diamond-shaped photograph frames. The frames are each made of two sections of card-board, cut in diamond shape, covered carefully with China silk and neatly joined at the edges. The upper section is cut out at the center in oval shape to show the picture, which must be slipped between the sections before all the edges are joined. The frames are attached at the points, as illustrated, under bows of ribbon matching the color of the design in the silk. Bows are adjusted to the upper frames at the points at the sides, and also on the upper points concealing the ends of the suspension ribbon, which is formed in a bow at the top.

FIGURE No. 2.—MATCH SCRATCHER.—A ribbon block is here used for the purpose designated, and presents the appearance of a drum. A band of red plush is adjusted at each end, and in each band are fastened at intervals gold-headed pins or small tacks. Another row of pins is placed a short distance from the center, and gold cord is strung over the pins as on a drum. At each end is secured a circular piece of sand-paper, pins or tacks being used to fasten the paper upon which to scratch the matches. A suspension ribbon is fastened to the drum, a bow being tied at the point of suspension, and one being tacked over each end. The ornament will be found very useful and may be easily made.

FIGURE No. 3.—FANCY BASKET.—A pretty basket for holding odds and ends of work is here pictured, a small wooden peach-basket being used for the purpose. A band of crimson ribbon is placed about the bottom, and above it three rows of narrow ribbon are wound in and out between the slats forming the basket. At the top is adjusted a row of ribbon somewhat narrower than that at the base, and from it fall festoons of narrow ribbon fastened to the slats at the bottom under bows. The basket is lined with crimson China silk, which is shirred and finished with a narrow fringe heading that stands above the basket. Any color of silk and ribbon may be used.

FIGURE No. 4.—PIN-CUSHION.—A small oblong fruit-basket made of thin white wood is here used to hold a pin-cushion, which is composed of four alternating triangular sections of deep-yellow and golden-brown velvet, meeting at the top under a rosette of yellow ribbon. The cushion is stuffed with bran and is higher at the center than at the sides. Round the handle is wound slender gold cord, and fancy silk cord matching the colors in the cushion is adjusted about the top of the basket, providing a very pretty finish.

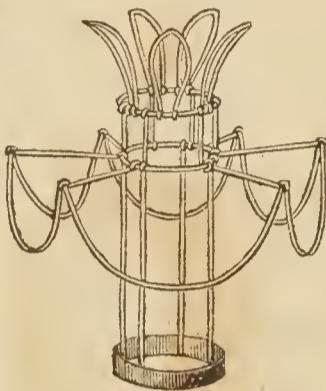


FIGURE No. 7.



FIGURE No. 1.



FIG. No. 2.

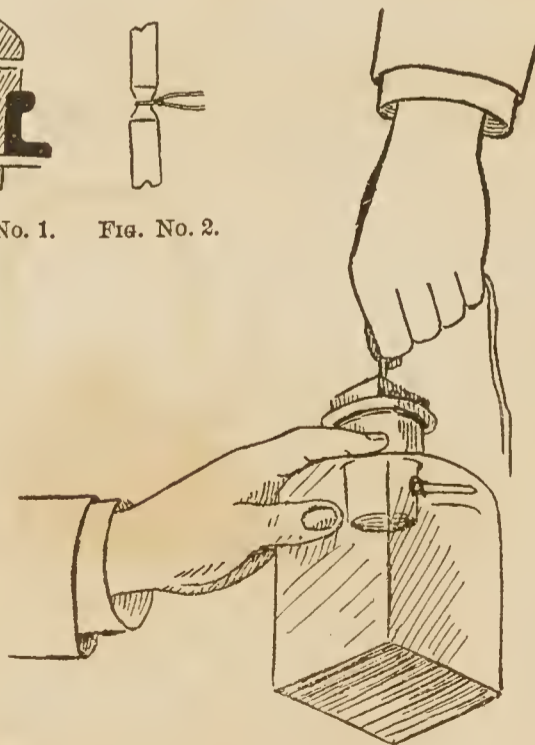


FIGURE No. 3.

FIGURES NOS. 1, 2, 3 AND 4.—PUZZLE.

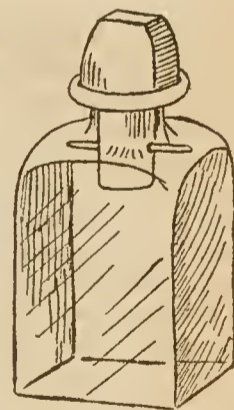


FIGURE No. 4.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Children's Corner," on Page 63.)

FIGURE No. 5.—SHELL PIN-CUSHION AND RECEPTACLE.—Shells gathered at the seaside may serve as ornaments for the dressing-table. In this instance two large oyster shells are used—one to hold stick-pins or other trinkets, and the other a cushion wherein to stick pins. The shells are thoroughly cleansed and polished with emery

paper, two nearly of the same size being selected. A silk cushion that looks very like a mystery, and in fancy I see your puzzled, filled with bran is fitted in one of the shells, and the other is rim- inquiring looks as to what it all can possibly mean.

You see, my little friends, a corked bottle, and in the cork a nail which, being longer than the diameter of the neck of the bottle, could not possibly enter it. The nail has, strangely enough, been driven into the cork while the latter was in the bottle, and I know you are all wondering by what magic it was done. I doubt if puzzling your heads over it will avail you anything, and, therefore, I will tell you how easily this seemingly impossible task may be accomplished.

The bottle should be quite large and the stopper of wood. At figure No. 1 is shown the manner of preparing the stopper. A quarter of an inch of the stopper is first cut off at the top and laid aside, for you will need it later; then with a red-hot knitting-needle or a similar instrument bore a hole lengthwise in the

cork from the top to within about half an inch of the bottom, which should be seen at least three-quarters of an inch below the neck. With the same instrument, heated through and through, bore a crosswise hole about half an inch above the bottom, making the hole large enough to admit the nail. Insert a piece of cord in the lengthwise hole so that it may be drawn out at one end of the crosswise hole.

At figure No. 2 is illustrated part of a round wire nail, with a notch filed at the center. In this notch tie the string and glue it along the nail to the pointed end. When it has become thoroughly dry, it will be ready to be drawn through the cork as pictured at figure No. 3. The nail, which is now fast to the string, is put in the bottle, and then the cork. The bottle must be inverted and the string drawn until the pointed end of the nail enters the crosswise hole, the string being drawn until the nail goes through the hole and protrudes as much at one side as at the other, the bottle being corked. The top of the cork, which you cut away in the first place, will now be required to complete the arrangement and conceal the hole through which the string was originally passed. Put it back in its place with glue, so that it will keep the string fast, having first cut the string off near the edge. If you color the cork or put sealing wax on it, the cleverest person will not suspect the method of doing the work.

At figure No. 4 is pictured the corked bottle and its mysterious nail. Do you think you will succeed in puzzling your friends as you were puzzled, before you knew all about this wonderful thing? But this is not all for the day. We have not had a tooth-pick puzzle in some time, so here are two which will interest you all. Take six tooth-picks and with them make four triangles having

FIGURES NOS. 6 AND 7.—PRINCESS LAMP-SHADE.—Figure No. 6 represents a pretty shade for a table-lamp made of light-blue China silk and trimmed with white silk lacc. The shade is also known as the Venetian Crown Top or Lily Top shade, and may be made of any color silk and adorned with either black or white lace or *chiffon*, as desired.

At figure No. 7 is shown the frame or skeleton over which the shade is made. Narrow strips of silk cut on the selvedge are wound round the wires extending from the collar to the rim, and the collar is smoothly covered at both sides with silk. The leaves forming the crown are also covered smoothly with silk and interlined with crinoline. Two sections of silk are cut for each leaf, neatly seamed at the side edges, and then slipped over the leaf, the lower end being fastened between the coverings of the collar. To make the body of the shade, a piece of silk will be required fifty-four inches long and five inches and three-quarters wide. Turn it under at the top to form a three-fourths inch heading, and shirr it twice to form a frill, the shirrings being made about an inch apart and tacked to the collar. Dispose the fulness evenly all round, draw it well over the rim and sew it neatly underneath. The bottom of the shade is ornamented with a frill of silk about four inches wide and fifty-four inches long, the frill being pinked at the lower edge and turned under at the top and shirred to form a narrow standing frill. A frill of lace about four inches wide and sixty inches long falls over the silk frill, being likewise turned under at the top and shirred to form a heading. Over the crown falls another frill of lace, which covers the leaves and falls full in little cascades between them, the lace being tacked to the silk at one edge and the opposite edge sewed along inside at the top of the collar. To make the shade as represented, will require a Venetian Crown Top frame seven inches in diameter, measuring from arm to arm, with three-fourths of a yard of India silk fifty-two inches wide and three yards and one-fourth of lace about four inches wide.



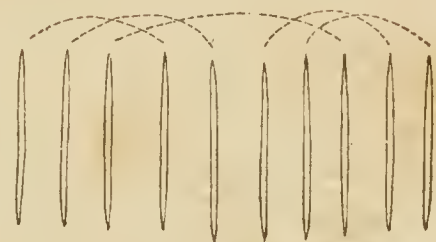
FIGURE No. 5.



FIGURE No. 7.



FIGURE No. 6.



A B C D E F G H I J
FIGURE No. 8.

FIGURES NOS. 5, 6, 7 AND 8.—TOOTH-PICK PUZZLES.
(For Descriptions of Figures Nos. 5, 6, 7 and 8, see "Children's Corner," on Page 64.)

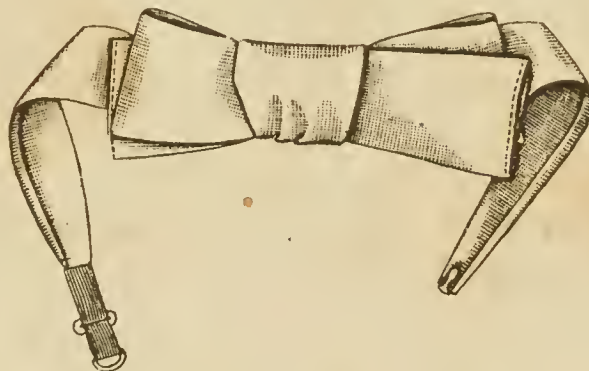


FIGURE No. 1.

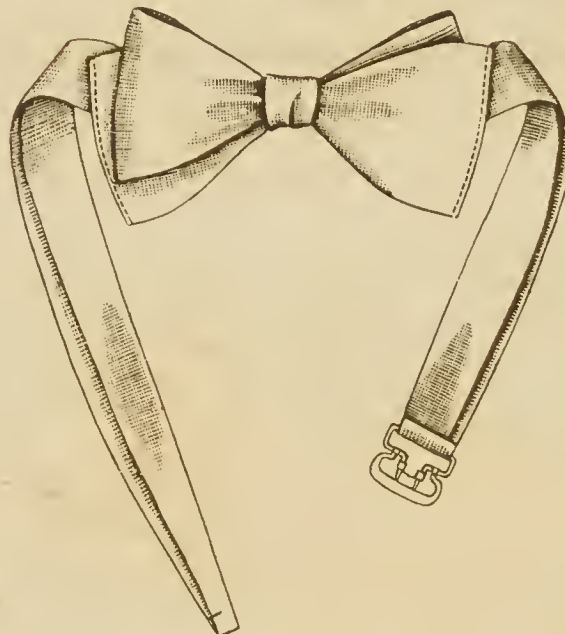


FIGURE No. 2.

FIGURES NOS. 1 AND 2.—GENTLEMEN'S FULL-DRESS BOWS.
(For Descriptions of Figures Nos. 1 and 2, see "Styles for Gentlemen," on Page 64.)

CHILDREN'S CORNER.

(For Illustrations see Pages 62 and 63.)

There is something very fascinating about a mystery, for even the most indifferent individual cannot withstand the desire to fathom it. Here we have indeed something

puzzle in some time, so here are two which will interest you all. Take six tooth-picks and with them make four triangles having

equal sides. Flatly place three tooth-picks as pictured at figure No. 5, to produce one of the four triangles. Then hold the three remaining tooth-picks perpendicularly, with the upper ends meeting, and place the lower end of each in one corner of the triangle to form a pyramid in outline, and thus the four triangles, as shown at figure No. 6.

More tooth-picks are used in the other puzzle. With ten tooth-picks, placed as at figure No. 7, make five piles of two each, but whenever you move one tooth-pick, it must jump two others. This seems simple enough, but it really requires some little study.

It is done as indicated at figure No. 8. Having laid the tooth-picks in a row, move according to the letters and the dotted lines: move D to A, jumping B and C; move F to I, jumping G and H; move H to C, jumping G and E (for F and D have been moved); move B to E, jumping C and H (two being in one pile); move J to G, jumping I and F, two being again in one pile. It would be easy enough to arrange the tooth-picks in pairs, if it were not necessary to jump two at every move.

These puzzles will make you think and will help you while away a tedious hour or two.

THE BUTTERICK CUTLERY.—We wish to call special attention to the various articles and implements we have recently put on sale in this department, which includes manicure implements, shears, button-hole cutters, embroidery, pocket, dressmakers' and surgical scissors, ripping knives, etc. These goods are all of the most approved pattern and are made of the best materials in the highest style of workmanship; and the prices at which they are offered are the lowest ever quoted for articles of similar quality.

TO PARENTS OF SMALL CHILDREN.—Under the title of "Pastimes for Children" we have published an attractive little pamphlet treating of all manner of entertaining and instructive amusements for children, among which may be mentioned games of all kinds, slate-drawing, the making of toys and toy animals, the dressing of dolls, puzzles, riddles, etc., etc. The book is handsome in appearance, being bound in ornamental but durable paper; and it is copiously illustrated with attractive engravings. Price, 1s. or 25 cents.

TO CORRESPONDENTS.—To correspondents, who express surprise that their communications were not answered in a certain issue, 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

STYLES FOR GENTLEMEN.

(For Illustrations see Pages 63 and 64.)

The illustrations in this department for the current month include a flat and a Teck scarf and two views each of a full-dress and a shield bow.

FIGURES NOS. 1 AND 2.—GENTLEMEN'S FULL-DRESS BOWS.—Novel shapes in bows for full-dress wear are shown at these figures. The material chosen is fine French lawn, and a band and buckle perform the fastening in each instance.

FIGURES NOS. 3 AND 4.—GENTLEMEN'S SHIELD BOW.—A front and a back view of a shield bow are here presented. Percale or any similar texture may be made up in this way, and the shape is suitable for wear with turn-down collars and *négligé* shirts.

FIGURE NO. 5.—GENTLEMEN'S TECK SCARF.—White satin brocaded in self was used in the manufacture of this handsome scarf. A unique appearance is presented by the numerous folds in the knot and the upper part of the apron.

FIGURE NO. 6.—GENTLEMEN'S FLAT SCARF.—This scarf is made of fancy shirting and is starched so heavily that it is as stiff as a board. It may be laundered many times, but the work should be done by a professional.

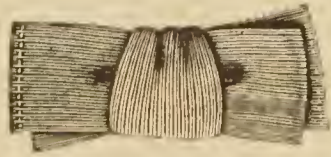


FIGURE NO. 2.



FIGURE NO. 4.

FIGURES NOS. 3 AND 4.—GENTLEMEN'S SHIELD BOW.



FIGURE NO. 5.—GENTLEMEN'S TECK SCARF.

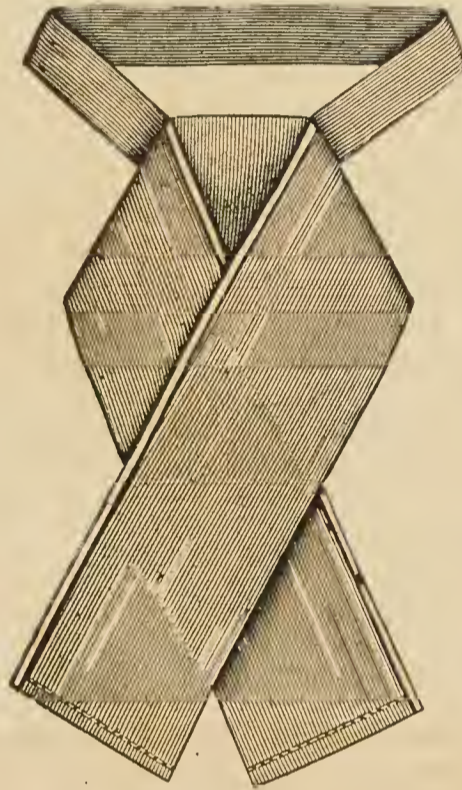


FIGURE NO. 6.—GENTLEMEN'S FLAT SCARF.

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

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 July DELINEATOR should reach us not later than the fifth of May. Letters for the correspondents' column of the magazine, addressed to the firm, will find their way into the proper channel.

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. When patterns are desired for ladies, the number and size of each 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.

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, at a minimum of cost and without a doubt as to their wholesomeness. Price, 6d. or 15 cents.

COSY CORNERS AND ARTISTIC NOOKS.—No. 19.

Lightness, airiness and comfort are the indispensable characteristics of the parlor in the Summer cottage. The rich, dark colorings or the extreme delicacy which may evince itself with such pleasing results in the city drawing-room is quite unharmonious in the modest Summer home by the sea or in the mountains.

The engraving seen at figure No. 1 illustrates one corner of a parlor, which may safely be called the most important, because of the comfortable window-seat with its luxurious cushions, and the magnificent view afforded.

The walls are covered with a soft tone salmon cartridge paper, bordered by a frieze of robin's-egg blue in which a graceful arabesque design

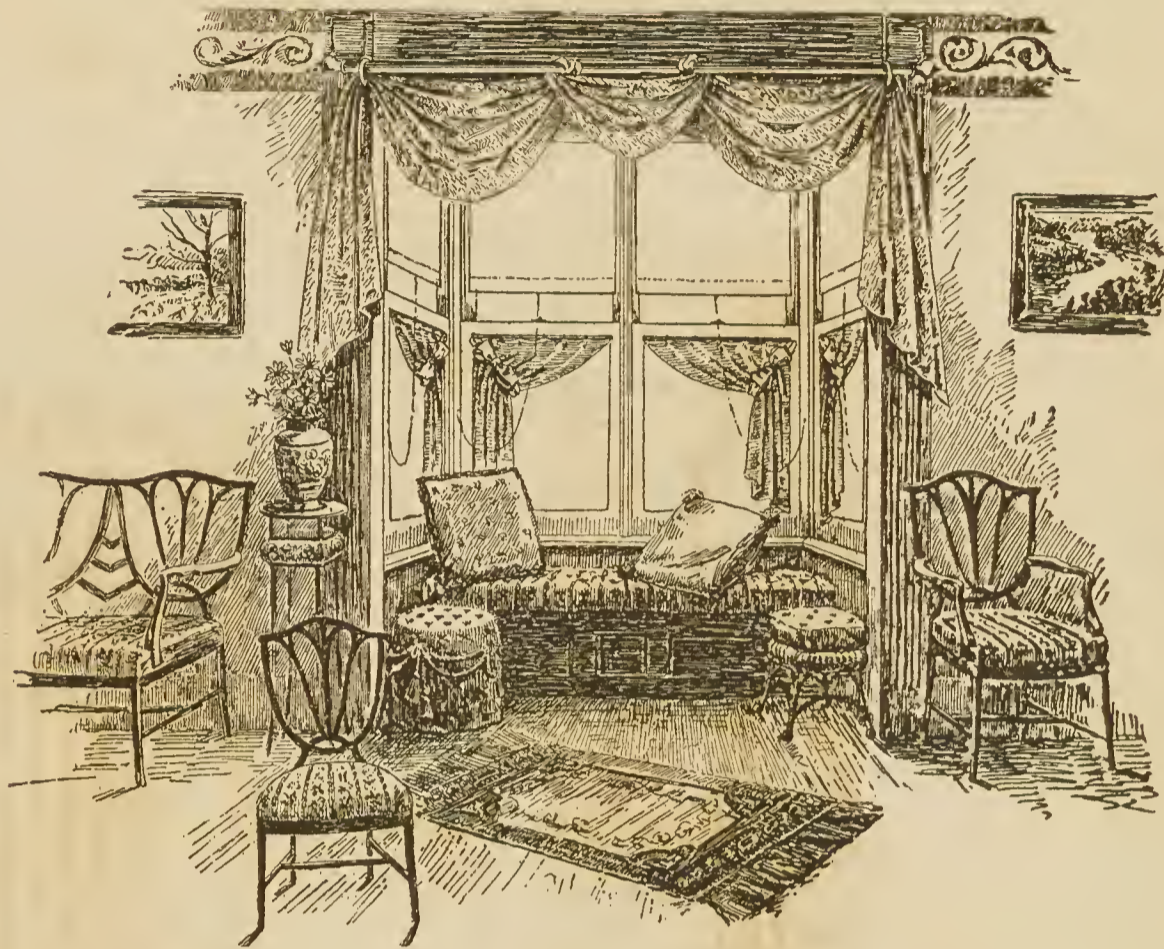


FIGURE NO. 1.



FIGURE NO. 2.

effective, and a large cut is given of it at figure No. 2 to render it more clearly visible.

The window seat is upholstered in pink cretonne, but if a more elaborate fabric be desired, French brocade may be selected. Carelessly thrown on the seat are two large down pillows of drapery silk, Japanese *crêpe*, denim or cretonne; the edges of one are finished with a moss fringe, while the corners of the other are twisted up to form rosettes.

At one side of the recess is placed a tufted seat of cretonne daintily draped with green silk cord, and at the other side is set a wicker stool having a tufted cushion, the bronze

of bronze is artistically traced. On the walls are choice etchings framed in dark-green enamel to match the wood-work of the room.

The floor is covered with a moss-green filling, which will agree admirably with the furnishings of the room.

The windows are hung with sash-curtains of exposition drapery (a cotton fabric having a crape-like surface) in a pretty shade of salmon-pink, arranged on slender brass rods and caught up diagonally under bows of pink satin ribbon. Over the top is gracefully disposed a drapery of the same hung over a brass pole, the ends being drawn through rings; at the center three artistic festoons are formed by the drapery being thrown round the pole. This arrangement is extremely

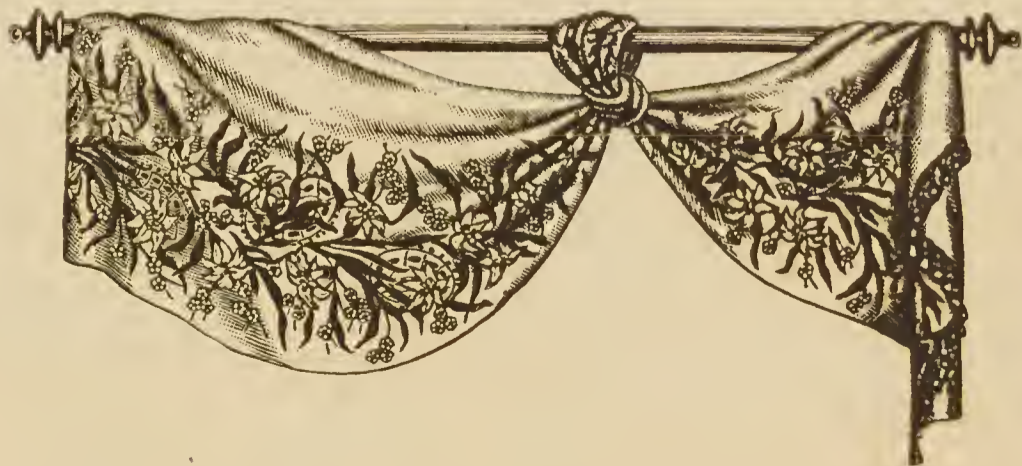


FIGURE NO. 3.

of the stool contrasting with the delicate cretonne. An oriental rug is laid diagonally across the floor. At the left side is set an arm-

chair, at the right side a sofa, and near the center a chair, all of which are in Chippendale style, and covered with French striped brocade, jute or cretonne.

Near the sofa is placed a small table of hand-carved mahogany, which forms a very handsome support for a pretty Majolica jardinière that is filled with black-eyed Susans.

At figure No. 3 is shown a handsome drapery of these silks for a window, door or cosy corner. The silk is fastened invisibly at the left end to a hard wood pole and loosely knotted near the center, the pole being run through the knot. At the right end of the pole the drapery is carelessly thrown over it and falls in soft jabot-folds, the end of the silk being tastefully finished with a silk fringe introducing the colors used in the border.

A very effective drapery for a window is shown at figure No. 4. The transom is of grill or spindle work, and usually corresponds with the wood-work of the room; below this is set a rod of hard wood corresponding with the transom, from which depend white Swiss curtains whose front and lower edges are prettily decorated with frills of the material. Hanging over these are inside curtains of drapery silk

having a wide side border composed of azaleas, leaves and delicate blossoms. This silk is extremely pretty, and is largely used for curtains,

lambrequins, hangings, etc. It may be obtained in mandarin, rose, ciel, cream, canary, Nile, scarlet and deep-blue, the flowers being like those shown in the engraving, the colorings only being different. On the cream ground the azaleas are of a delicate pink showing dashes of yellow, with fine blossoms of pink and green, the leaves being in the olive tints. In the Nile silk the azaleas are of lavender, with lavender and white blossoms, which colors are also shown on a canary ground. The mandarin and deep blue silks show an artistic color combination in the form of apple-pink azaleas with pink and white buds. On a rose ground the azaleas are of yellow, with pale-green and yellow blossoms, while again the red is rendered gorgeous with the golden azaleas and yellow and pink blossoms. In all of these colors the leaves are on the olive shades, the ciel only being an exception, for on this ground, intermingling with yellow aza-

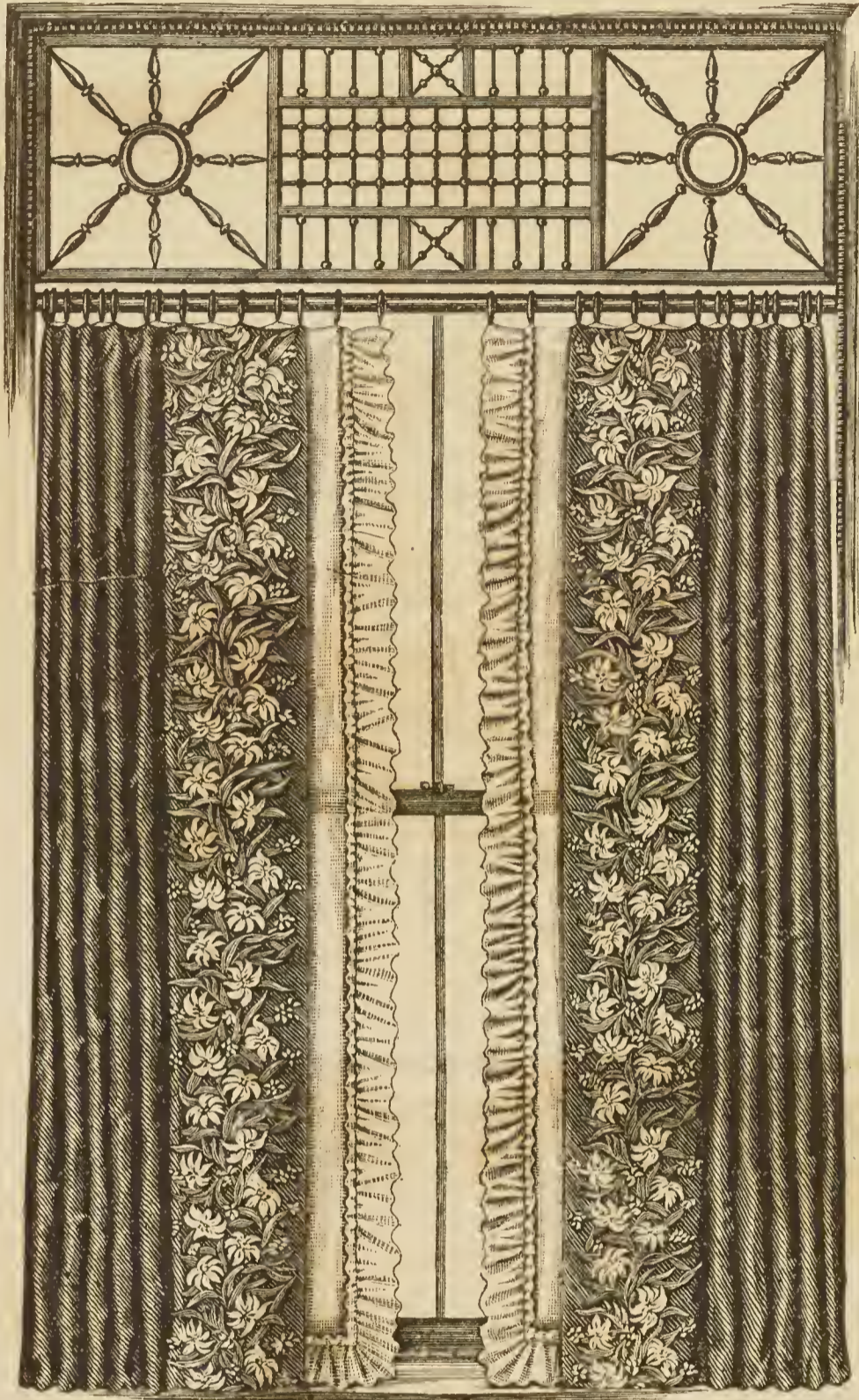


FIGURE NO. 4.

leas and yellow and pink blossoms, the shaded brown leaves are artistically blended, their darker color giving tone to the ground.

SMOCKING AND FANCY STITCHES.—Under this title we have published a carefully prepared 32-page pamphlet devoted to the illustration and description of the English and American methods of Smocking, and also of numerous Fancy Stitches that may be appropriately used in connection with smocking, as well as independently, for the decoration of various garments. Among the stitches thus presented are Plain and Fancy Feather-Stitching, Cat-Stitching and Herring-Bone, Briar, Chain and Loop Stitches. The work also offers numerous suggestions for the tasteful application of smocking to different articles of apparel; and a separate and especially interesting department is devoted to illustrations and directions for many new and original designs in Cross-Stitch for embroidering garments made of checked gingham, shepherd's-check woollens and all sorts of plain goods. Price, 6d. or 15 cents.

A TEXT-BOOK OF DRAWING AND PAINTING.—"Drawing and Painting" is the title of a book recently published by us, that should be within easy reach of every one who possesses or aims at acquiring

skill with the pencil or brush. It treats comprehensively, yet not too technically to suit the ordinary reader, of pencil-drawing and sketching, of painting with both oil and water colors on all sorts of materials, and of the uses of golds, enamels and bronzes. The chapters entitled "Oil Painting on Textiles," "Painting on Glass," "Painting on Plaques," "Screens," "Lustra Painting," "Kensington Painting," "Tapestry Painting," "Fancy Work for the Brush," and "China Painting" will be of especial interest to women; and every branch of the delineating art is entered into with a thoroughness that renders the book one of the most complete art works ever published. Price, 2s. or 50 cents.

THE BUTTON-HOLE CUTTER.—Among the many minor conveniences which have of late done so much toward lightening the labors of the seamstress, none has been of greater practical benefit than the button-hole cutter. This cutter is made of the best steel, is reliable and may be very quickly and easily adjusted to cut any size of button-hole desired.

FANCY STITCHES AND EMBROIDERIES.—No. 19.

Many of the pretty braids used in modern lace-making are being largely introduced in a most effective and novel decoration called "Roco" embroidery, which forms the theme of this paper. Some of the most attractive braids for this embroidery are shown at figures Nos. 3, 4 and 5. They are obtainable in linen and cotton, but the linen is most favored, because it wears and looks better.

Denim, jean, duck and similar materials used for table-covers, scarfs, sofa-pillows, etc., are decorated with Roco embroidery, with excellent effect. White is very dainty, but colors are generally preferred, as the embroidery shows with fine contrast upon a colored background.

The braid is sewed firmly to the material to follow the selected design, and then its straight-line edges or its picots are caught down with button-hole, feather, herring-bone, loop or other short fancy stitches with white or colored embroidery cottons. White is generally used for the fancy stitches, but a color may be selected, if preferred, or several colors may be introduced. Shaded effects produced by tints of one color are novel and decidedly pretty.

A favorite design, and one easy to carry out, is the Greek-key seen at figure No. 6. The design is shown



FIGURE NO. 2.—LAUNDRY-BAG, WITH ROCO EMBROIDERY.

pictured size; it is traced on the cover, which is of blue jean, and over the tracing the lace braid is basted first and then firmly sewed on with fine stitches that should not be visible. The edge of the braid is then followed with very short stitches, which apparently secure the braid to the material. A cotton or linen fringe edges the cover, and it may be white or the color of the material, as preferred. The fringe may have a fancifully netted heading, or it may be a plain fringe



FIGURE NO. 1.—TABLE-COVER, WITH ROCO EMBROIDERY.

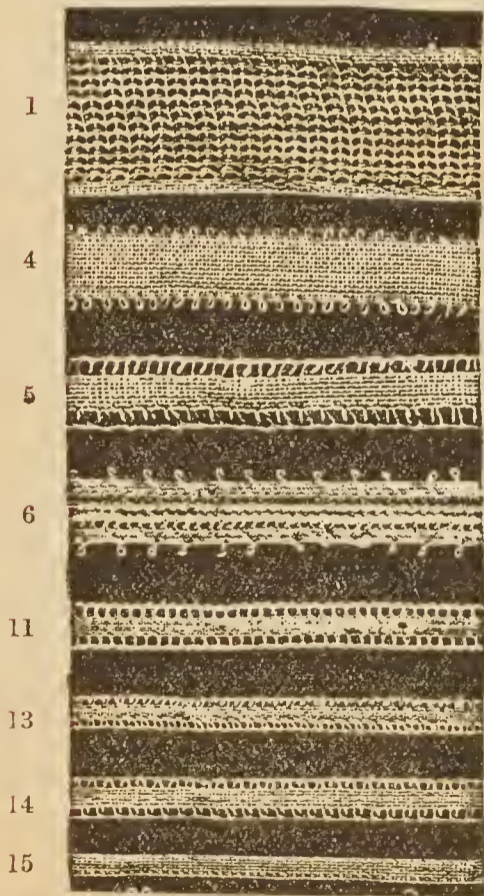


FIGURE NO. 3.

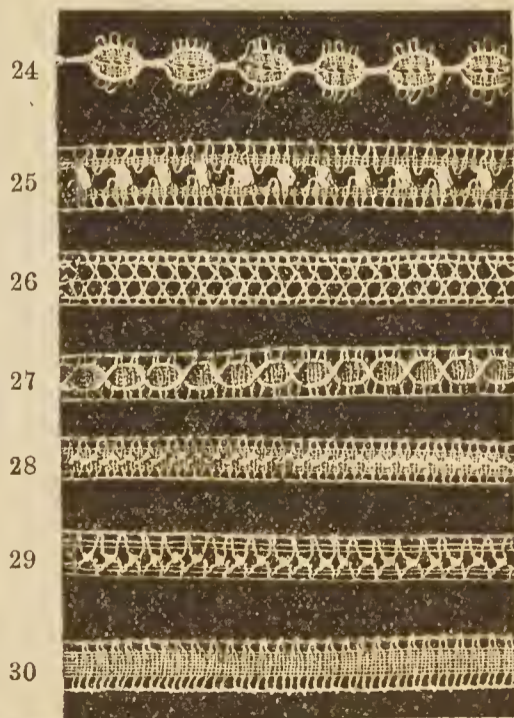


FIGURE NO. 4.

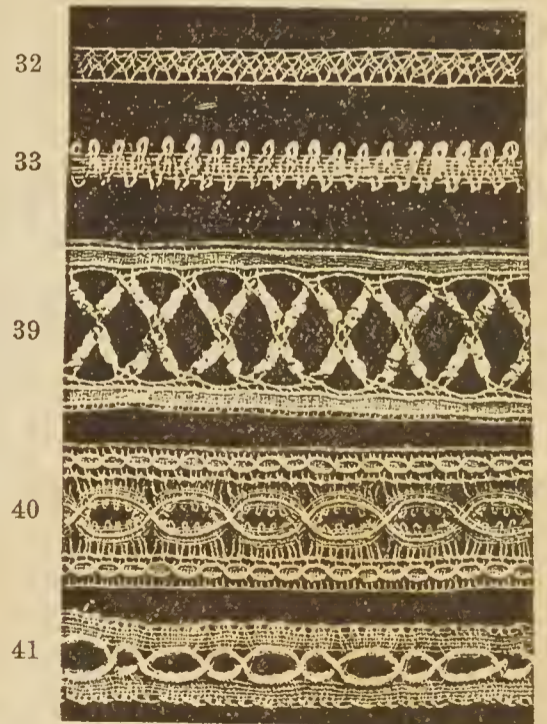


FIGURE NO. 5.

reduced one-half the original size for table-covers, but it may be used in the size illustrated for small articles, such as little table-covers, mats, cushions, etc.

The table-cover shown at figure No. 1 is a charming illustration of this particular kind of embroidery. The design is the Greek-

No. 2 is Roco, with the exception of the lettering, which is shown in solid embroidery. The bag may be developed in any desired

FIGURES NOS. 3, 4 AND 5.—LACE BRAIDS FOR ROCO EMBROIDERY.

material and in any preferred color. White duck is a favorite material for these bags, though colors are often selected because they do not require as frequent laundering; and the lining may be cambric in white, pale-blue, pale-rose, yellow, Nilc-green, etc. The material used in this instance is old-rose jean, which is both serviceable and pretty. Three bands of very narrow lace braid cross the lower part of the bag diagonally and are applied as above described. The figure below the braid and the figure

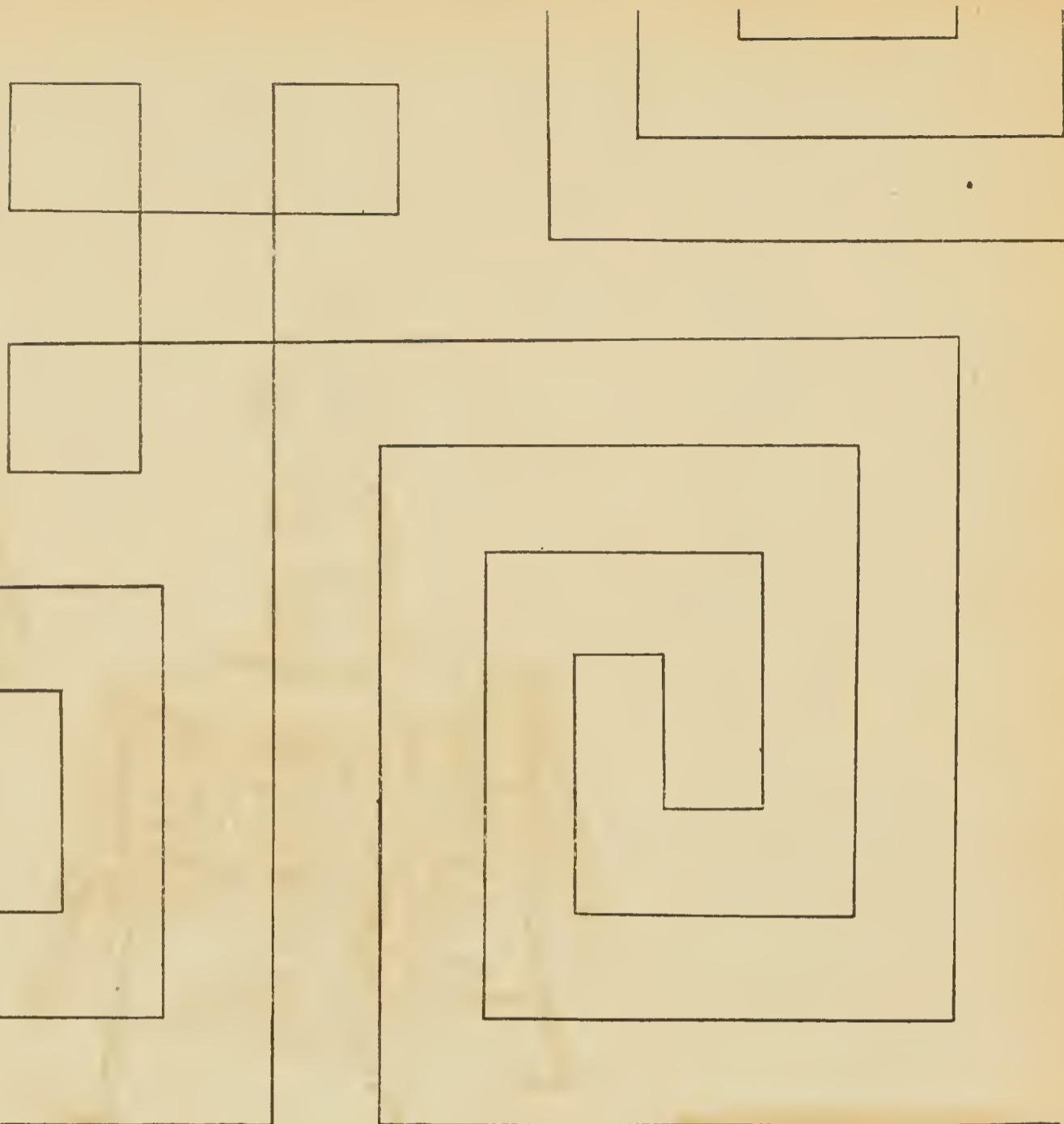


FIGURE NO. 6.—DESIGN FOR ROCO EMBROIDERY.

section near the top of the bag are made with very narrow lace braid put on in this instance with short, invisible stitches; they

may be done in outline stitch, if preferred. The bag is lined with sage-green sateen and is drawn up with tasselled sage-green cord.

DRESS MATERIALS.

Nearly all the fabrics which now engross the attention of shoppers are strongly suggestive of the warmth and brightness of the outing season. Cool washable goods, transparent grenadines, dainty silks and flexible, light-textured woollens, all in the most beautiful Summer hues, are temptingly displayed and receive the fullest measure of feminine admiration.

Clusters, trailing vines and isolated sprays of flowers in their own dainty colors are seen on pure-white and tinted organdy, or *plumetis*, as it is now popularly called on account of the tamboured dots and figures which appear in nearly every instance. The very newest varieties of *plumetis* present double oval tamboured dots and slender double satin lines in such soft shades as delicate-purple, light-réséda, pale-pink, ciel-blue and golden-yellow. The grounds are always white, but they are given a tinted appearance by the colored satin lines. Plain or changeable silk linings are admissible as transparents for these delicate fabrics. *Plumetis* is also offered in fancy-colored plaids powdered with minute dots, and for this sort a lining of plain-hued silk, sateen or Silesia is used.

A very unique organdy has a white ground bearing a finely veined pattern that suggests a vermicelli design, and pairs of large interlinked rings are printed at considerable intervals, one ring of each pair being in a decided color and the other in a shadowy tint of the same color. The rings and the fine pattern correspond in hue, the favorite tints being red, blue and heliotrope. Réséda, old-

rose, blue and yellow grounds are figured with self-colored or white tamboured dots, tiny squares or diamonds, or with small branches of flowers that are true to Nature in form and hue and contrast effectively with the grounds.

Mousseline de l'Inde is little heavier than organdy. One variety has a tinted ground illuminated with diagonal serpentine vines of small flowers and their foliage.

The crinkled gingham shows floral designs in *chené* effects and closely resemble *China crêpe*. Plaid *pointillé* gingham is one of the dressiest members of this excellent class and will make very charming gowns for country, sea-side and even city wear.

Dainty morning dresses are developed in flowered dimity, and the same fabric in solid colors is accorded a high rank among cottons.

An exquisite new linen batiste has an unbleached ground striped with green, blue or some other bright silk. It is semi-transparent and delightfully cool, and is exceptionally dressy when made up. An afternoon street toilette lately designed for wear at a fashionable Summer resort is made of unbleached batiste striped with light-green silk, in combination with green-and-gold glacé taffeta. The fulness in the flaring skirt is disposed in box-plaits at the back, and the front and sides fall about the figure in a series of pipe-like folds, the faultless draping of which is undisturbed, trimming being wholly omitted. The short-waisted body is very fanciful. The full fronts and backs are adjusted in folds and wrinkles about the

figure, and narrow frills are formed at the center of the front and back. The fronts and backs are cut out in a rather low V at the top, and above them is exposed a full yoke of taffeta. At the neck is a wrinkled stock collar of taffeta with Shirred back ends, this style being preferred to a standing collar. Bretelles that show greater fulness over the shoulders than at the ends fall gracefully from the upper edges of the fronts and backs; and large, drooping puffs of batiste reach to the elbows of the coat-shaped sleeves, which are made of taffeta below the puffs. The meeting of the skirt and waist is concealed by a narrow crush girdle of taffeta with Shirred back ends. With this toilette were provided white chamois gloves, a white China silk parasol with a Dresden handle, and a *plateau* of yellow chip faced with green chip and trimmed with green ribbon and yellow jonquils.

An inexpensive cotton for morning wear is *drap de Pampas*. It looks very much like a fine cambric and has a white ground with pretty colored stripes.

Piqué and duck grow more and more popular, especially for seaside and country wear. Polka-spotted, figured and plain white piqués are admired for morning promenade suits, and also for yachting and tennis toilettes. Cotton duck, which is only cotton cheviot under another name, makes up very attractively by prevailing modes. Linen duck is oftenest seen in pure-white, and very striking effects are obtained by associating it with black velvet. The velvet, whether used in combination or as a trimming, must be arranged so that it can be easily removed, as the duck must pay frequent visits to the laundry. Figured piqués make very smart waistcoats for tailor-finished gowns of tweed, hopsacking, diagonal and other fabrics of a similar nature.

Flannels and serges are still largely used for outing costumes, cream-white serge, both plain and striped, being particularly dainty for the purpose. Navy-blue storm serge is well liked, being far more serviceable than the white, though not quite so pretty.

The choicest flannels are the dainty striped French varieties, which are alike on both sides, the printed Scotch outing flannels, and finette flannel, another French weave showing crinkly woven stripes and printed in colors on one side only, the effect suggesting crépon. Réséda, old-rose, mode and baby-blue are some of the colors printed on pure-white grounds having an invisible twill. These flannels are pretty enough to be chosen for afternoon gowns.

Silk flannel was introduced several years ago, but the weaves now offered are far superior to any yet produced. The material is a mixture of cotton, linen and silk and is scarcely to be distinguished from China silk. Shirt-waists and even entire costumes are made of this choice fabric, which is as easily laundered as cotton and is shown in robin's-egg blue, cream-white, and white with colored stripes.

French flannel having a white ground illuminated with dark-blue quarter-inch stripes is associated with robin's-egg blue silk flannel in one of the jauntiest new outing toilettes. The skirt is particularly well adapted to outing wear. It consists of four gores and a wide, shaped belt, and the fulness is principally massed at the back, while the admired flare is produced toward the bottom. The blouse is cut from silk flannel and has a full back and fronts. A wrinkled stock collar with Shirred back ends is at the neck, and from it a jabot arrangement of the material falls gracefully over the closing. The sleeves are of the mutton-leg order. The belt of the skirt renders unnecessary the crush girdle included in the blouse pattern. Over the blouse is worn a sleeveless Spanish jacket that matches the skirt. It has a seamless back and flaring fronts,

and bretelles that arc full on the shoulders fall from the top with very dressy effect. A white rough straw sailor banded with navy and light blue striped ribbon is worn with this toilette.

Glacé silk-warp crépons are light and cool and are very generally favored for church and visiting gowns. Charming color harmonies that are invariably quiet enough to please the most conservative tastes are displayed in these goods, which may be effectively made up by almost any of the new dressy modes.

Hopsacking showing two colors or two shades of one color is very choice. One of the most effective patterns of this canvas-meshed fabric unites old-rose and a gray that hints of China-blue; and brown and tan are satisfactorily associated in one of the two-toned varieties. The latter material will make up most artistically in conjunction with robin's-egg blue Bengaline, Surah or taffeta.

Among the prettiest novelties for Midsummer wear are two silk-and-wool mixtures known respectively as the "Loie Fuller" and "rainbow" suitings. The former is a crépon weave with ombré stripes in delicate tinting. In one sample the colors are pink and green, each shaded from light to dark; and yellow and Eminence, and old-rose and green are united in the same way. This material is used for carriage and reception toilettes.

The rainbow suiting is a species of velours woven in hair-line stripes of different colors; and when it is viewed in a certain light, prismatic reflections break in waves over the surface in a subtle, mysterious fashion. This exquisite fabric is shown in plain and figured varieties, and the play of colors is equally agreeable in both.

An ombré Bengaline in a plain poplin weave is likewise a distinguished novelty. It is forty-eight inches wide and deepens very gradually from a light shade of one color to a dark shade of another, the transitions being invariably harmonious. In one sample old-rose slowly changes into olive-green, and various other colors are blended in the same way. The material needs no applied garniture to enhance its beauty, and it makes up more satisfactorily by the Empire fashions than by any other of the season's picturesque modes.

Exquisite dancing gowns for youthful wearers are developed in *crêpe gaufré*, a fluted, diaphanous *crêpe* that is obtainable in black, white and all light tints. This fabric appears to best advantage over changeable silks.

Ombré-striped *satins de Chine* in light tones makes pretty party dresses, and in darker shades it is appropriate for street wear. Ombré stripes are very popular in taffetas, which produce wonderfully cool and dressy costumes.

The "Loie Fuller" broché satins are very pretty, being thickly strewn with minute conventional flowers. Similar designs are seen upon a ground of royal silk, which suggests an amure in weave.

In a very dainty Summer toilette, navy-blue India silk figured with variegated dots is associated with cream *point appliqué* net. The skirt is composed of nine gores, and the seams are concealed by plaits that are stitched for a short distance at the top to produce a rolling effect below. At the back the skirt is arranged in a box-plait at each side. The back of the short basque is laid at the bottom in plaits that flare upward, and the fronts fall loose in jacket fashion over a full vest of the lace net. Bretelles droop from the upper edges of the fronts and are continued across the back, revealing the portion above in pointed yoke outline. A stock collar of net with Shirred back ends takes the place of the standing collar included in the original design, and a crush girdle of silk finishes the bottom of the basque. The leg-o'-mutton sleeves are broad at the top and droop in the fashionable way.

FASHIONABLE GARNITURES.

The frills and furbelows that are now used so abundantly are a saving grace indeed to the modernized old fashions. Expansiveness, which is the very key-note of feminine attire, does not really appeal to the artistic sense, but the application of the approved garnitures entirely alters the expression of flaring skirts and broad-shouldered bodices.

The possibilities of narrow trimmings, whether of jet, silk, lace or embroidery, are practically boundless. The capacious skirt gratefully acknowledges the influence of the tiny bands, and the accompanying waist responds with equal readiness to their adorning power.

Jets flash forth their brightness perennially, and the eye is no more likely to weary of them than it would be to tire of beautiful jewels. Jet spangles are at present receiving considerable admiration, and the brilliant little wafers are arranged in many artistic devices. They are seen in slender single lines, the spangles closely

overlapping one another like scales, or being separated by beads or facets; in embroidered designs on bands of net or grenadine, their brilliance being intensified by a seeding of jet beads or *cabochons* disposed in floral or geometrical patterns; in straight rows applied on net in alternation with triple or quadruple rows of jet beads mingled with nail-heads; and lastly in very narrow fringes, either with or without headings of beads.

The fringes are composed of oval, round and even star-shaped spangles, and are used to outline jackets, bretelles, Berthas and other bodice accessories, and more sparingly on skirts. They may edge skirt ruffles or fall over their tops, or may be applied along the edges of bands and other decorations of a similar nature.

The band trimmings may be arranged in encircling rows on skirts, either alone or above folds or ruffles, or they may cover the seams of a many-gored skirt when the wearer's figure requires a length-

ening effect in the decoration. Waists are girdled with the bands almost to the bust, and the sleeves are similarly encircled quite to the elbows. These garnitures are so very light that many yards of them may be applied on a costume without adding materially to its weight; and this fact alone would be sufficient to account for their popularity during warm weather.

A narrow, scale-like spangle trimming, and a grenadine galloon of medium width showing a scroll design wrought with beads and spangles of various sizes, elaborate a new carriage toilette in which black silk brocaded gauze, grenadine and light-heliotrope Bengaline are most effectively united. The Empire skirt is made with a box-plaited back, and the usual rolling folds, which commence a little below the hips and extend to the hem. Several rows of galloon underlaid with Bengaline encircle the skirt at intervals of about a quarter of a yard, the lowest row being applied at the bottom and the highest just below the hips. The beauty of the grenadine trimming is greatly enhanced by the delicate tint of the contrasting fabric over which it is applied. The short bodice is seamless, save under the arms. The front and back are cut rather low and round, and above them is revealed a yoke of Bengaline. The yoke is encircled with numerous rows of the narrow trimming applied to follow the rounding outline of the front and back; and the decoration is continued upon the standing collar, which is also cut from Bengaline. Over the *gigot* sleeves spread plaited bretelles of Bengaline that suggest epaulettes, and each wrist is banded at its extreme lower edge with galloon arranged over the colored fabric. A belt that matches the wrist trimmings encircles the waist, concealing the meeting of the skirt and bodice. The hat accompanying this tasteful toilette is of black Neapolitan lace straw, trimmed with heliotrope velvet jonquils, black velvet and a jet ornament. The gloves are heliotrope *Suède mousquetaires*, with black stitching, and the parasol is of heliotrope *chiffon*. The appearance of the waist could be agreeably varied by the addition of a black net Bertha embroidered with spangles and *cabochons* and finished with a minute spangle fringe. This pretty accessory would be arranged to fall from the upper edge of the front and back and over the shoulders, and the bretelles would, of course, be omitted in the event of its application.

Another graceful trimming, that is especially desirable for the adornment of grenadines, drapery-nets and Summer silks, is composed of lines of jet beads on net in alternation with very narrow colored satin stripes, which show softly between the lines of jet. The colors are solid in some varieties and beautifully shaded in others, and the garniture is obtainable in various widths.

Appliqué trimmings displaying dainty color schemes look very much like fine, hand-wrought embroideries and may be appropriately used on silks and woollens. Floral embroideries are wrought on gold, silver and copper-colored ribbons with light silks, and the trimmings are applied upon the most elaborate fabrics. Lace effects are produced in certain rich decorations that are composed of bullion or beads and a picot-edged braid that is not unlike lace in appearance.

Persian garnitures are as popular as ever, and the rich oriental color harmonies are effected with silks, beads or jewels, always with an admixture of gold. A very artistic pattern that would tastefully illuminate a neutral-colored hopsacking or other wool fabric presents a succession of V's at the center formed of gold and red-and-blue silk threads; at each side an odd design is wrought in two shades of blue silk, and over the entire trimming is a sprinkling of dull-blue beads.

For dancing dresses of *chiffon*, silk muslin and other gauzes there are wide bands of tinted *mousseline de soie* enriched with heavy silk-and-gold embroideries. Narrow gold ribbons, and gold braids that resemble soutache are used plentifully upon gowns of white *crépon*, serge, etc., designed for country or sea-side wear, the effects being invariably rich and appropriate.

A quieter but equally charming class of decorations includes delicate black silk appliqués that are as light as lace, elegant crochet bands, and rich silk passementeries made on nets to heighten their lace-like appearance. These garnitures are especially favored for matronly gowns of wool goods, although they may be used with equal propriety on silk or Bengaline.

A corded, changeable ribbon galloon, that may easily be drawn in ruffles by means of the cords, is quite new and is adaptable to a variety of fabrics. It is produced in various widths, and the cords, which sometimes match and sometimes contrast with the grounds, are quite thick and are arranged at intervals. In one pretty sample the ground is heliotrope showing glimpses of green, and the cords, of which there are eight, are green. One, two or more of the cords may be drawn, according to the width of heading desired. Three spaced ruffles made of this galloon would form a very stylish trimming for a skirt of heliotrope serge or velours, and the waist could be adorned to suit individual taste.

Tailor-made gowns take as kindly to lace as do the more fluffy styles. The narrow cream-white and *écru point de Gène* insertions

are best suited to severely fashioned dresses, and they are invariably used with a lavish hand. The admirable effect of these dainty trimmings is exemplified in the decoration of a jaunty morning costume of navy-blue hopsacking made after a somewhat formal fashion, the insertion selected being of a soft *écru* tint. About the bottom of the skirt, which is in flaring Empire style, are applied five waved rows of insertion, and the arrangement is duplicated at the knee. The waist is short and close-fitting, and gathers are made at the neck at the center of the front, producing folds that flare below. A deep girdle included in the original design is in this case omitted, and in its stead several rows of lace are applied as on the skirt, the topmost row being placed just below the bust and the lowest one over the meeting of the skirt and waist. The standing collar is trimmed with two waved rows of insertion, and three rows decorate the jaunty cape-collar, which is removable. The sleeves are puffs arranged over coat-shaped linings, which are faced below the puffs; and each wrist is trimmed with three waved rows of lace. With this costume are worn yellow chamois-gloves, and a sailor hat of navy-blue rough straw trimmed with white ribbon and quills. The parasol is of blue silk, with a natural wood handle.

The laces just mentioned are inserted above or between tucks in the skirts of wash gowns, or else in ruffles, which are greatly favored for the pretty, flimsy cottons and are further trimmed with narrow edgings to match the insertions. Torchon, Medici and Valenciennes laces in very narrow widths are similarly employed, and with equally satisfactory results.

Mignonne and *point de Flandre*, two dainty cotton laces, are admired for gowns of organdy, dimity and batiste. The former variety may be known by the pin-dots with which it is strewn, and by its daintily worked edge; and the latter is close kin to oriental, although the patterns, which are for the most part floral, are flat instead of in relief, as in oriental laces.

Dentelle medaille, as the name implies, is wrought in medallions, which are very popular designs just at present. This lace is used on silks, *crépons* and other fine woollens, and so also are Venetian point, *point Bruges*, which is a rich, heavy lace like *duchesse*, and Louis Quinze, another heavy variety of the Renaissance order.

Point de Gène and *bourdon* laces are still accorded a high place among fashionable garnitures, their genuine beauty having gained them many staunch admirers. In all sorts of laces, bands, or insertions, as they are more generally called, are widely favored.

Black laces are used to trim silks, gauzes and even woollens. *Bourdon* lace having a net top and two or more rows of insertion above a heavily worked edge, and Venetian point receive most attention among the heavy varieties, while Chantilly and *point d'esprit* are the most prominent of the light-weight black laces. Taffeta skirts are flounced almost their entire depth with narrow *point d'esprit* ruffles, and the waists worn with such skirts are decorated as profusely as possible with similar ruffles, the result being both dressy and seasonable.

Black or white lace beadings provide dainty and charming trimming for all sorts of fabrics. Thus, a *glacé peau de cygne* or other fashionable silk could be as appropriately adorned with rows of white beading as could an organdy or cotton *crépe*. Rows of black lace beading judiciously applied on a black flowered organdy would prove an ideal decoration, especially if baby ribbon matching the prevailing color in the goods were threaded through the meshes of the lace.

Colored embroideries are suitable for ginghams, piqués and other cottons of firm texture, and white Irish-point embroideries that are almost as fine as lace are successfully used on challis, vailing and other woollens of the same class, and also on the choicer cotton fabrics.

A notable toilette lately completed for an outdoor fête is made of light-yellow "swivelled" gingham and smartly garnitured with fine Irish-point embroidery. The skirt consists of circular upper and lower portions that fall in flute-like folds, and the fulness is massed at the back. An upturning row of embroidery is flatly applied to the lower edge of each portion. The waist has fulness at the back that spreads upward from the bottom, and the fronts cross after the manner of a fichu and extend round to the back, where they are considerably narrowed and arranged in jabotted ends. Fulness resulting from shirrings on the shoulders is becomingly disposed about the figure in folds and wrinkles. The neck of the waist is open and is finished with a rolling collar of embroidery. Leg-o'-mutton sleeves take the place of the shirt sleeves included in the pattern, and over each falls a short, box-plaited bretelle of embroidery. The hat to be worn with this summery toilette is a large, airy-looking shape covered with yellow *chiffon* and trimmed with pompons of *chiffon* and white aigrettes.

Bands of black or white lace or any other colorless open trimming are most effective when applied over bands of some tinted fabric that contrasts prettily with the costume material. The effects thus produced are not only artistic, but are fully in accord with the prevailing fancy for a variety of hues in the same gown.



SEASONABLE MILLINERY.

crown with golden-brown glacé velvet, and at the top is a roll of Leghorn. At the left side are a knot and ears of brown velvet, and two erect black quills cut off squarely at the top. Beneath the brim, also at the left side, is adjusted a bunch of violets, which fall prettily upon the hair and contrast effectively with the brown velvet.

Another sailor of Milan straw is rendered very dressy by a floral decoration. The crown is banded with white satin, and in front two soft *poufs* of emerald-green velvet are seemingly secured with long gold ball pins studded with emeralds. The brim is lifted at the back by two gorgeous orchids, which quiver and sway with every motion of the head.

Veils seem to have a special affinity for the sailor shape, and a stylish one for either of the hats just described would be a white chenille-dotted Tuxedo bordered with triple rows of white ribbon. Veils of this kind are never drawn closely across the face, but are usually allowed to fall loosely.

A decidedly French air characterizes a hat of variegated straw that will be charming for wear at a garden party. Light-green and light-yellow are the prevailing colors in the shape, which has an unusually low, round crown and two brims. The upper brim is narrow and the lower one broad, and the latter supports a frill of Honiton lace. Light leaf-green moiré ribbon is twisted about the crown and formed in front in a large bow, which upholds a bunch of grass blades and green roses. At the back the brim is turned up in the accepted fashion under a cluster of grass and a single rose.

Violets and yellow roses are arranged with very life-like effect upon a pretty hat of iridescent straw. Green velvet bands the crown, and the brim meets the crown at the back under a rosette of velvet, which sustains a cluster of violets that droop over the hair, and a single rose that stands erect with stately grace. In front is another mass of drooping violets, and above them rise two roses on pliable stems. This hat is truly poetic in design, but is only suited to a youthful wearer.

Violets are shown in every shade of purple, from the faintest tint to the deep, rich hue peculiar to Russian violets; and they harmonize most agreeably with any color in ribbon, velvet or straw. These dainty little flowers supply the principal decoration for a stylish shape in *réséda* lace straw that flares very jauntily over the face. Two violet velvet pipings are adjusted underneath the brim, which is tacked up at the back under a great bunch of violets that fall partly upon the hair. In front is an upright bow of *réséda*-and-gold straw braid supporting another bunch of violets, and a twist of velvet matching the flowers encircles the crown.

Hats of light-colored straw are much admired this season. Exquisite taste is displayed in the trimming of a wired *plateau* of old-rose chip that is bent in gentle curves at the front and in volutes at the back, where the brim is turned up in the approved manner. Inside the brim is a facing of black chip, and each volute half conceals a rosette of black lace. Rising in solitary splendor at the back is an orchid showing rich purple and faint rose tints, together with several leaves; and in front is a spreading arrangement of plaited black lace held at the center by a cross-piece of green velvet, through which is thrust a mosaic pin.

A charming hat to wear with a gown having Eminence trimmings is a medium shape consisting of a brim of Eminence-and-yellow mixed straw and a crown of Eminence satin. At each side of the center in front is a soft rosette of *point d'esprit* net, in the center of which is thrust a violet pin; and back of each rosette is a bunch of Eminence chrysanthemums. The brim is tacked up at the back under flowers and a white aigrette, and a broad band of Eminence velvet is adjusted beneath the brim.

Three varieties of roses supply the decoration for a hat of fancy lace straw that may be appropriately worn upon the promenade or in the carriage. The brim is indented at the center of the front, and the crown is almost concealed by a mass of gorgeous Jacqueminot, soft tea and dainty pink June roses, the combination being as artistic as though the flowers were real. The trimming is raised high in front, the brim is crinkled at the back and tacked twice against the crown, and in each nook nestles a small bunch of roses that fall upon the hair.

Summer hats, like Summer gowns, are all aglow with bright colors, and incongruity in the matter of combinations is scarcely possible. A gown of shaded stuff may be supplemented by a hat or bonnet showing all the colors in the dress material, contributed by ribbons or flowers or by both; and as such arrangements of hues have the fullest approval of *la Mode*, their tastefulness and propriety cannot be questioned.

FASHION with proverbial fickleness has begun to weary of the beautiful flowers that for more than a season have bloomed luxuriantly on head-coverings of all kinds, and is rapidly transferring

her favor to plumage, giving the lion's share as usual to rich ostrich feathers. The long-popular upright arrangement of plumes is still fashionable, but its severity is somewhat relaxed, the points being now fluffily curled over and the feathers spread apart toward the top. Another and more graceful disposal is also in vogue and is doubtless the forerunner of the drooping plume of other days. The feathers lie prone upon wide hat brims, their points falling upon the hair, or else rise to half their height, usually in front, when a greater elevation is desirable. It is not uncommon for a number of plumes to adorn a hat, and in such cases several modes of application are usually followed.

Fluffy effects in trimming are produced by the use of *chiffon* and French *crépe*, the latter being the greater favorite. These dainty tissues are arranged in *choux* or rosettes, in soft twists and loops, and in strings or scarfs, which are to be wound about the throat and will exert a softening influence upon the most decided features. The last-named disposal of the diaphanous fabrics is limited, of course, to carriage and sea-shore hats.

The most popular straws are Leghorn, fancy braid, chip, Milan, and amour, a new variety that suggests the familiar rough-and-ready straws. The crowns are almost invariably low and square, but this uniformity is more than counteracted by the brims, which present every conceivable caprice of shaping, being entirely subject to the will of the milliner, who naturally adapts them to the faces and figures of their wearers.

A notably tasteful sea-shore hat is a large shape having a crown of fancy white straw, and a brim of shirred pink *crépe* edged with straw matching that in the crown. The hat is built upon a *bandeau* of black velvet that fits the head perfectly. Over the brim is arranged a frill of cream appliqué lace, which droops in curtain fashion over the edge, the lace being lifted in front by a small rosette of pink *crépe*. About the crown is arranged a twist of *crépe* that ends in a very long scarf, and in front is a great bouquet of pink roses, rose-buds and foliage.

Another stylish large hat shows a most successful combination of blue and light-brown. The crown and brim are formed of shirred blue *crépe*, and the brim is edged with a deep band of light-brown fancy straw. Brown velvet bands the crown and is formed at the left side in a large rosette, through which turquoise-studded gold ball pins are crossed in sword fashion. Two blue tips and an aigrette are supported in front by a rosette of *crépe*, and the brim is bent up at the back under a soft knot of the sheer fabric.

A third hat upon which *crépe* is used is a graceful white Leghorn having a broad brim bent up at the back. The crown is banded with emerald-green velvet, and over the top is a twist of blue *crépe*, which is formed in a rosette over the meeting of the brim and crown at the back. A scarf falls from the rosette, and a bow of light-blue ribbon in front sustains two blue feathers that flare from each other to nod and wave as they will. The green velvet contrasts happily with the blue trimmings, which are of an azure tint and give tone to the charming hat.

Black decoration on a Leghorn hat at Midsummer is a distinct departure, but it now has Fashion's sanction and is, therefore, counted *chic*. This caprice is illustrated in the trimming of a new Leghorn, the brim of which is prettily bent in front, narrowed at the sides, and turned up in two places at the back under large *choux* of black satin ribbon. This shape is much more becoming than one that shows greater breadth at the sides. Resting against the crown at each side of the front is a ribbon *chou*, and the one at the left side supports a bunch of Prince's tips arranged with less than their usual formality. Underneath the front the brim is caught to the crown with an oval pearl pin, being thus raised sufficiently to show the fluffy locks beneath.

The new sailor hats closely resemble those worn last Summer, the brims being stiff and broad and the crowns square and moderately high. A jaunty sailor of Milan straw is banded about the

THE ART OF NETTING.—No. 2.

METHOD OF MAKING A HAMMOCK OR TENNIS-NET.

The pleasant, not to say luxurious, feeling one enjoys while swaying to and fro in a well-made hammock swung under the "shady

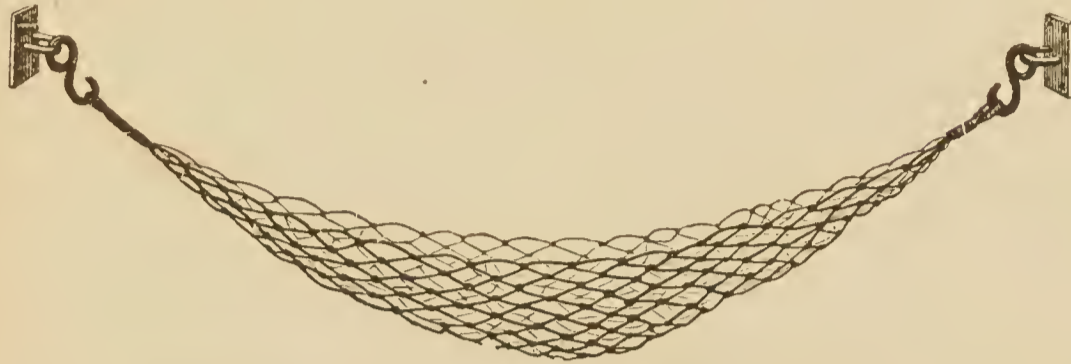


FIGURE NO. 1.—HAMMOCK.



FIGURE NO. 2.—WEDGE OR MESH-STICK.



FIGURE NO. 3.—NEEDLE OR SHUTTLE, UNWOUND.



FIGURE NO. 4.—SHUTTLE, WOUND.

roof" of some friendly tree, or within some bower where "quiet reigns supreme," is one of the strongest arguments in favor of this unpretentious-looking yet most delightful medium of pleasing repose. Persons accustomed to travel, and those who seek rest and enjoyment at rural and sea-side resorts, usually carry their own hammocks with them, and find they are almost indispensable articles of comfort when tired Nature asserts herself and demands attention. The majority of hammocks purchased are very weighty, and this fault very often furnishes a reason for not carrying them with the travelling paraphernalia. Light ones may also be purchased, but they are, as a rule, more expensive than the general purse can afford. Light, pretty ones can, however, be made at home with but slight expense, and we have endeavored to assist our patrons in making one of the simplest, lightest and prettiest articles of this kind, and at the same time teach them the method or art of Netting; for when the knot and mesh of the hammock are mastered, fancy netting of all descriptions becomes a pastime or employment easily accomplished; and it will be as easy to make the beautiful netted articles seen in the June DELINEATOR as to produce the hammock for which directions are given in this number.

HAMMOCK.

FIGURE NO. 1.—This engraving illustrates the hammock under consideration, which is small in bulk and light in weight, although it is of the dimensions required for use by persons of all sizes and weights. The cord employed in making it is of the soft cotton variety, this being the best for hammocks that are to be carried about from place to place, as it is very light and at the same time very strong. The hammock is very easy to construct; and by carefully following the succeeding directions, any person, either old or young, will in a very short time gain a thorough knowledge of how to make one like it.

WEDGE OR MESH-STICK.

FIGURE NO. 2.—This figure illustrates the wedge or mesh-stick to be used in forming the meshes in a hammock. The wedge may be purchased in any hardware store, or in any place where fishermen's nets, etc., can be bought. It can, however, be easily made at home where there are handy boys. Take a smooth piece of

hard wood eight or ten inches in length, an inch and a half in width, and about three-quarters of an inch in thickness; and have it beveled or planed off toward one long edge, so that this edge will be about an eighth of an inch in thickness, leaving the heavier edge of the wedge from three-eighths to half an inch in thickness. All sharp angles should be smoothly rounded, and then you have your wedge or mesh-stick, just as complete and suitable as if you had purchased it. In making fancy netting, round wood, steel or ivory mesh-sticks, or flat ones of two widths in ivory or wood, such as are seen at figures Nos. 5, 6 and 7, are used, and they may be obtained at fancy-work shops or wherever fancy-work implements are on sale.

NEEDLE OR SHUTTLE, UNWOUND.

FIGURE NO. 3.—The needle or shuttle required in netting hammocks is here illustrated. It is similar to that used by fishermen in making nets, and may be purchased wherever the wedge can be procured; or it may be made at home if a little ingenuity be exercised. Take a smooth piece of hard wood ten or eleven inches long, a little less than an inch wide, and only thick enough to be supple but not to break. At one end cut it out so as to form a deep curve or heel to catch the cord, and shape the other end off to a long point, thus producing a tongue or olive point. About an inch and a quarter below the point, cut away the wood about an eighth of an inch from each side of the center, for three or four inches down, to form a prong or tooth, about which the cord is to be wound. The illustration shows the shape of the shuttle clearly. A simpler shuttle, not quite so convenient, may be made as follows: Take a similar piece of wood and cut out each end in a deep curve or heel, making the curve sufficiently deep to retain the cord nicely. Wind the cord straight up and down about this, and the shuttle is ready for work.

At figures Nos. 9 and 10 may be seen two styles of steel needles used for making fancy netting.

SHUTTLE, WOUND.

FIGURE NO. 4.—The shuttle is here shown with the cord properly wound upon it. In winding the cord on, hold the shuttle in the left hand and wind the cord over and under, twisting it once about the



FIGURE NO. 5.—ROUND MESH-STICK.

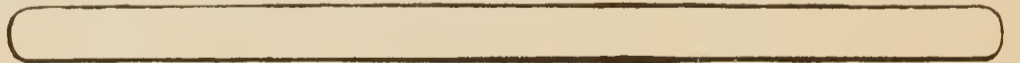


FIGURE NO. 6.

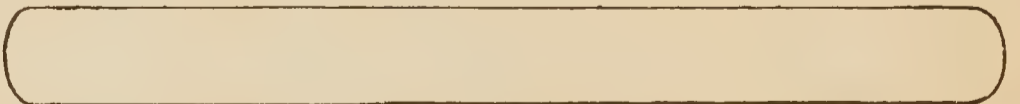


FIGURE NO. 7.

FIGURES NOS. 6 AND 7.—FLAT MESH-STICKS.

prong at each turn. The shuttle should be held loosely and in one position while winding, so as not to twist the cord, which should be wound on tightly so that it will not slip off during the knotting. When the shuttle is wound, commence as follows: Tie, hang or otherwise fasten a hook to a tree, table, post, door or any article staunch enough to resist the strength of the worker. (In making fancy netting some netters use a cushion stuffed with sand or any heavy material, like that seen at figure No. 8; others fasten a strap of cloth under the foot and over the knee and pin the netting to the strap; others fasten a little iron rod to

a window-sill, with a leather strap at each end to hold it, and fasten the netting to the rod; others fasten it to a cord and pin the latter firmly to the knee.) Tie the cord selected for the hammock around the wedge in an ordinary knot, making the knot at the top or thinnest edge of the wedge, as shown by figure No. 11. Slip the loop thus formed off the wedge, and throw it over the hook, placing the knot at the hook. Then take the wedge in the left hand, and hold the thickest edge toward you. Bring the cord from the loop on the hook over the wedge; carry the shuttle up underneath, and pass it through the loop on the hook; pull the cord tightly, so that the sides of the loop through which the shuttle passes will be straight and tight, and the end of the loop even with the top of the wedge, as shown by figure No. 12, holding the end of the loop so that the knot at the hook will not slip away from the hook. Place the thumb close to the end of the loop, holding the cord drawn through the loop down tightly; now throw the cord up over the loop, and pass the shuttle under the loop hung on the hook, taking up both threads of the loop, as shown by figure No. 13. Pull the shuttle through, carrying it downward and holding the thumb close to the loop, as shown by figure No. 14; take hold of the cord and pull it as tightly as possible, still holding the thumb in the position directed, so that the cord will not slip. This produces the knot illustrated by figure No. 15. The thumb must be pressed firmly over the cord, and the cord drawn as tightly as possible, so that a slip knot will not be produced. Now slip this loop off the wedge, and carry the cord over the wedge, placing the top of the wedge close to the knot last formed, as shown by figure No. 16. Then carry the shuttle up underneath, and pass it up through the loop last removed from the wedge, as shown by figure No. 17; carry the shuttle downward over the wedge, also allowing the wedge to slip downward; pull the cord tightly so as to draw the loop down straight and tight, and bring it close to the top of the wedge, as shown by figure No. 18; then place the thumb close to the end of the loop, and press it closely over the cord, as previously directed. Then throw the cord up over the loop, pass the shuttle under the loop drawn down, taking up both sides of the loop; then carry the shuttle downward over the wedge, and pull the cord tightly to make another knot, always holding the thumb closely till the knot is made. Now slip this loop off the wedge, and continue in the same manner to make knots and loops till the required width of the hammock is obtained. In calculating the width for the hammock, it will be well to remember that the number of knots will be double the number of meshes in the width of the hammock; thus, if the hammock is to be forty-six meshes wide, which is a nice, comfortable width for a hammock to be used by large persons, make ninety-two knots in the way directed above. A child's hammock may be from twenty-five to thirty-five meshes wide; and, to obtain this width, make double the number of knots. As the chain of knots increases, the loop on the hook may be taken off and one of the loops nearer the worker thrown on, so that she may knot her hammock with perfect ease and convenience.

When the desired width is obtained, take off the loop on the hook, and also the one on the wedge, but do not break or cut the cord.

Take a piece of cord half a yard or more in length, and pass it in and out through one of either of the two rows of loops or meshes made, as shown by figure No. 19. Then tie the ends of the cord thus run through, together in a knot, and place this loop of cord over the hook, as shown by figure No. 20. Now take the shuttle and wedge in hand; pass the cord over the wedge; carry the shuttle up underneath, and pass it up through the mesh nearest the working cord, as shown by figure No. 20. Carry the shuttle downward over the wedge, pulling the cord firmly so as to draw the loop down tightly, and bring it close to the top of the wedge; throw the cord up over the loop and pass the shuttle under the loop, as shown by figure No. 21, holding the thumb and drawing the cord in the same way as above directed for making the meshes. Keep this loop on the wedge, and take up the next and each succeeding mesh in the same way, holding a convenient number of loops on the wedge, as shown by figure No. 22. This retaining of the loops or meshes on the wedge is only to secure a pretty regularity in their size, and also avoids entanglement. When a convenient number of meshes have been taken up in this way—and extreme care must be used not to skip any—take the wedge in the right hand, and with the left

take hold of the first loop or mesh to the left on the wedge, and pull all except the last loop off; continue to take up the remaining meshes in the same way till all have been taken up. Then proceed to make the next row of meshes in the same manner, and continue knotting and mesh-making till the desired length is obtained. A large-sized hammock, or one forty-six meshes wide, should be seven or eight feet in length. As the hammock lengthens, the cord on the hook may be taken out and run through a row of meshes nearer the netter, so that she will not have to change her position. This cord is simply to hold the net on the hook, and should be removed when the net is completed.

When the required length for the hammock is obtained, cut the cord off, and draw out smoothly each end of the net made. Take the end of the cord cut off, and tie it so as to make a long loop; throw the loop over the hook, and hold one end of the

net straight across in front of you. Pass the shuttle through the first mesh at the left side of this end, from underneath, and also through the next mesh in the same manner; then throw the cord over the hook and carry it down again; take up the next two meshes in the same manner and again throw the cord over the hook, as shown by figure No. 23; continuing in this way till all the meshes in this end are taken up, to form the guys. The length of the guys from the end of the net to the hook should be about three feet in a hammock seven feet long. Now wind the cord tightly about the guys far enough below the hook to leave a ring sufficiently large to suspend the hammock, winding the cord closely for several inches; then lift the ring off the hook and wind the cord about it in the same way, the method being clearly illustrated by figure No. 24. Finish the remaining end of the net in this manner, and the hammock will then be completed.

Ladies residing in or near the city can without any difficulty procure steel or iron rings for the hammock, instead of making the cord rings, which, of course, are not so durable. When metal rings are used, hang the ring to be fastened on, upon the hook, and run the

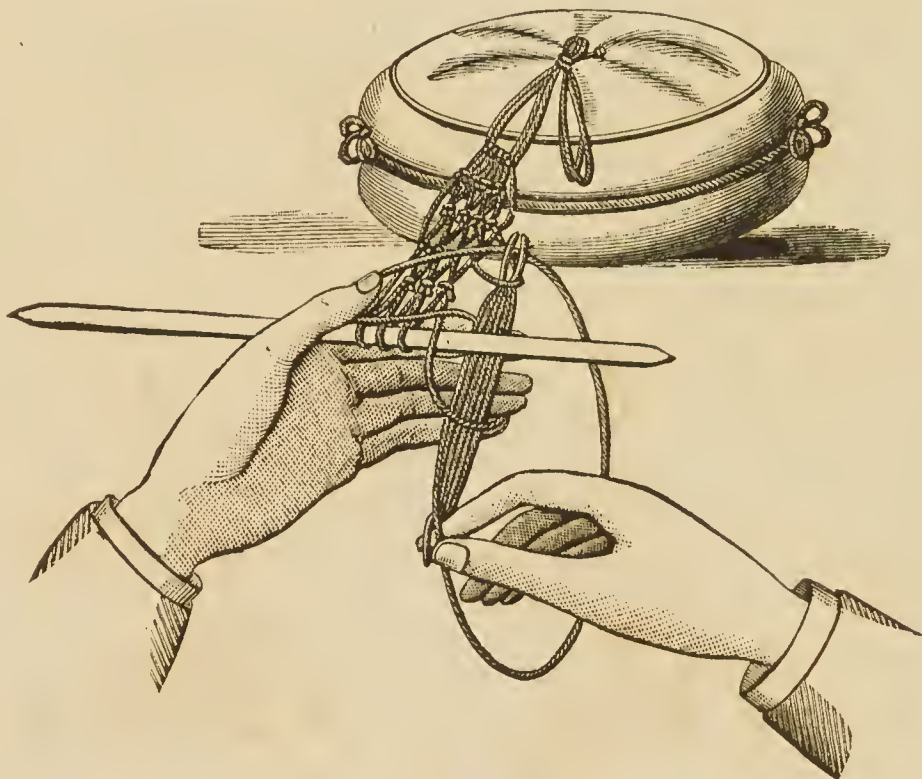


FIGURE NO. 8.—CUSHION FOR HOLDING NETTING.



FIGURE NO. 9.



FIGURE NO. 10.

FIGURES NOS. 9 AND 10.—STEEL NETTING NEEDLES.

guys through it instead of on the hook, and wind the cord about the guys for several inches.

Two, three or more colors may be introduced in hammocks of

and boys with strong hands, who can make very durable nets for this fascinating game. Of course, after the dimensions requisite for a tennis net are obtained, the ends are stretched instead of being drawn

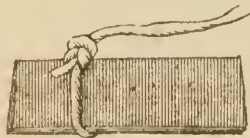


FIGURE No. 11.

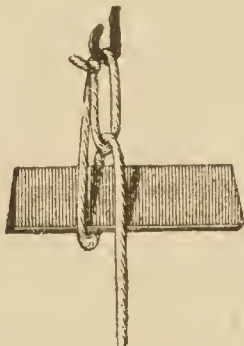


FIGURE No. 12.

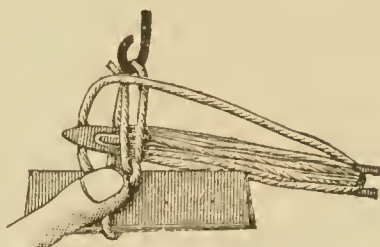


FIGURE No. 13.

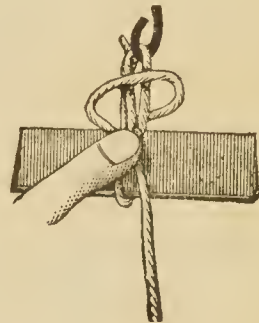


FIGURE No. 14.

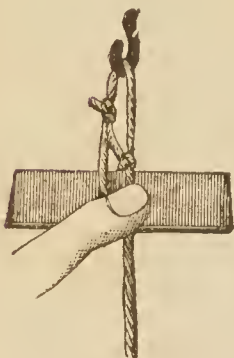


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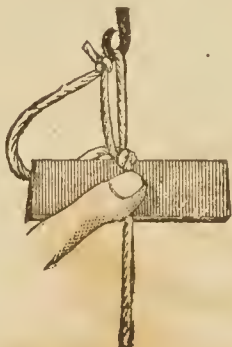


FIGURE No. 16.

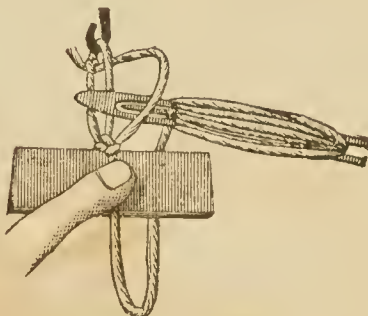


FIGURE No. 17.

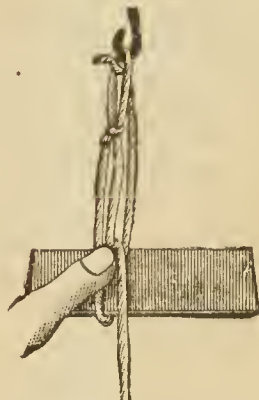


FIGURE No. 18.

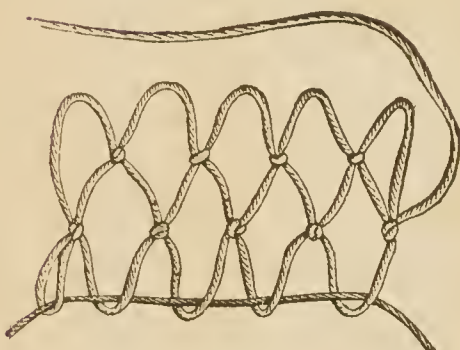


FIGURE No. 19.

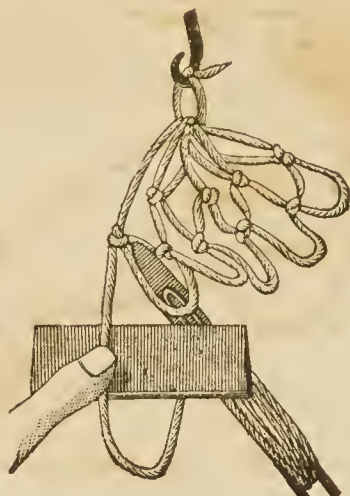


FIGURE No. 20.

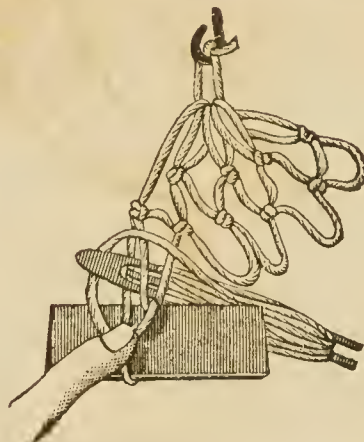


FIGURE No. 21.

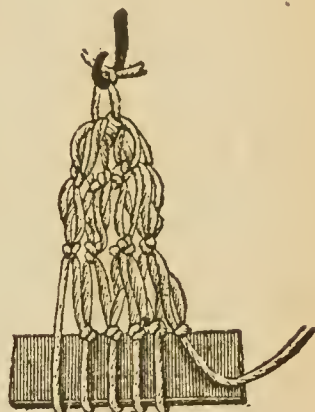


FIGURE No. 22.

this style, and the result will be very pretty. Red, white and blue; cream, écreu and brown; écreu, red and brown; blue, yellow and red or brown are all suitable combinations for articles of this kind. The cord may be light or heavy in weight, according to the strength required of the hammock, and may be purchased by the hank or pound. The price asked for it is reasonable, and the cost of a hammock is proportionately trifling.

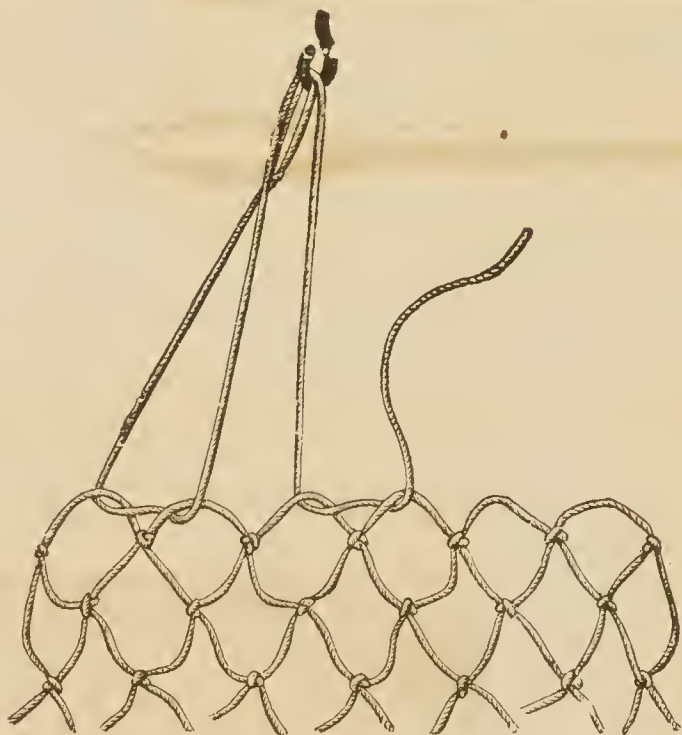


FIGURE No. 23.

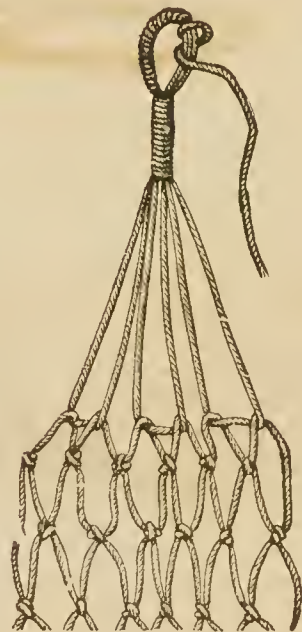


FIGURE No. 24.

FIGURES NOS. 11 TO 24.—DETAILS OF METHOD OF MAKING A HAMMOCK OR TENNIS NET.

The same implements and the same variety of stitch are essential in making a tennis net, and such work can be taught to young men

vert a blank expanse of wall into a beauty spot. Rope silk and linen are also largely used in netting portières and window draperies.

up as for a hammock, and are provided with cords to attach them to posts.

Hammocks and tennis nets, bronzed or gilded with liquid or dry gilding or bronzing, or dyed in delicate tints of blue, green, yellow, pink or lavender, are now utilized as house decorations, and aside from their intrinsic beauty they are valued because of their associations with delightful siestas or exciting tournaments. They drape prettily and can be utilized to con-

TATTING.—No. 15.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

TATTED EDGING.

FIGURE No. 1.—This edging consists of large wheels and small figures, which are all made separately, and then tied together as seen in the illustration. First make as many large wheels as the length of the trimming calls for. Make each wheel thus: Make 2 d. s., then 12 long picots each separated by 2 d. s., draw up and break the thread. Now make a tiny ring of 6 d. s., catch in a picot of center ring, 6 d. s., and close. Turn the work, and make a large ring, a short distance from the last one, of 5 d. s., 1 picot, 3 d. s., 1 picot, 2 d. s., then 5 picots each separated by 2 d. s., 3 d. s., 1 picot, 5 d. s., and close; repeat these two rings until there are 12 of each, and join the second large ring to the first one after making the 5 d. s., at the corresponding picot; and also in making the last ring, join it to the corresponding picot of the first ring instead of making the last picot; then tie the two threads left neatly together to finish the wheel.

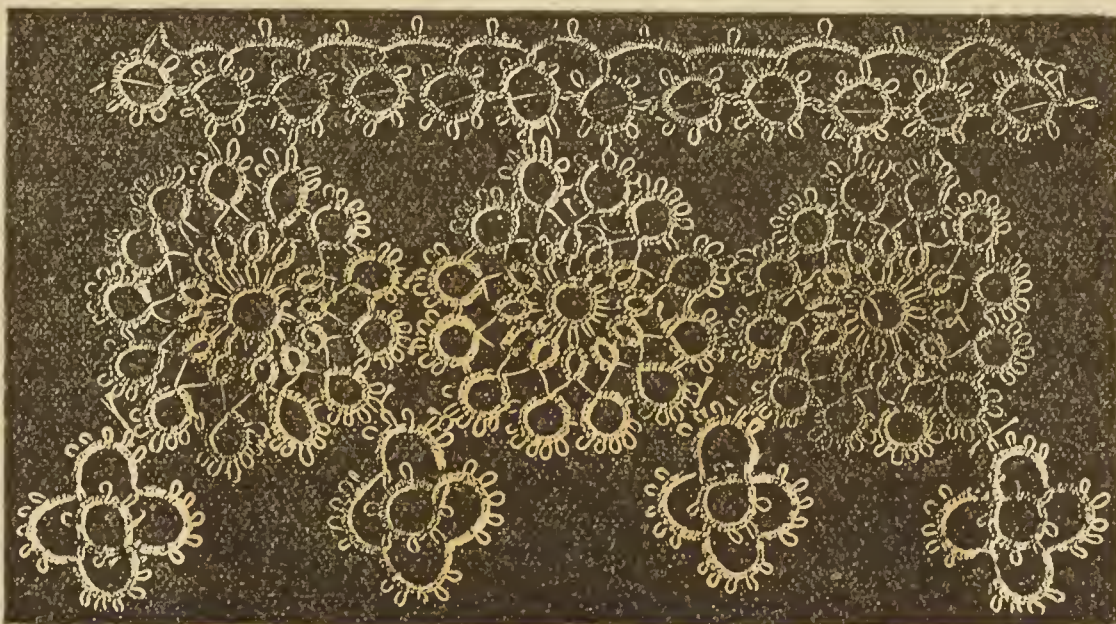


FIGURE No. 1.—TATTED EDGING.

Next make each figure at the bottom thus: Make a ring of 4 d. s., then 8 picots each separated by 4 d. s., and close. Now take the other thread, and with the 2 make a chain of 5 d. s., 1 picot, 3 d. s., then 4 picots each separated by 3 d. s., 5 d. s., and tie to the second picot made in the ring; repeat the chains 3 times more, skipping one picot between each tying; and after the last chain is tied to the picot, tie the 4 threads together and cut as close as possible. Now tie the wheels together at the middle picot of 2 rings, and then tie the small figures to the wheels as seen in the picture, leaving 2 rings free in each wheel between each figure, and one picot free in the figure, between the tying. Now for the heading make a long strip of rings thus: Make 4 d. s., then 7 picots each separated by 4 d. s., then 4 d. s., and close; carry the thread along the back and tie in the center picot; now make another ring like the last, tie in the same picot, and repeat for all the rings. Tie this to the large wheels, leaving 2 rings free between each wheel, and tying the middle picot of 2 rings of the heading to the middle picots of 2 rings in the wheels (see picture). Now take the second thread and tie to the middle picot of the first ring in heading; then with both threads make a chain of 7 d. s., 1 picot, 7 d. s., and tie to middle picot of next ring, and repeat for all the work. Make the picots all long.

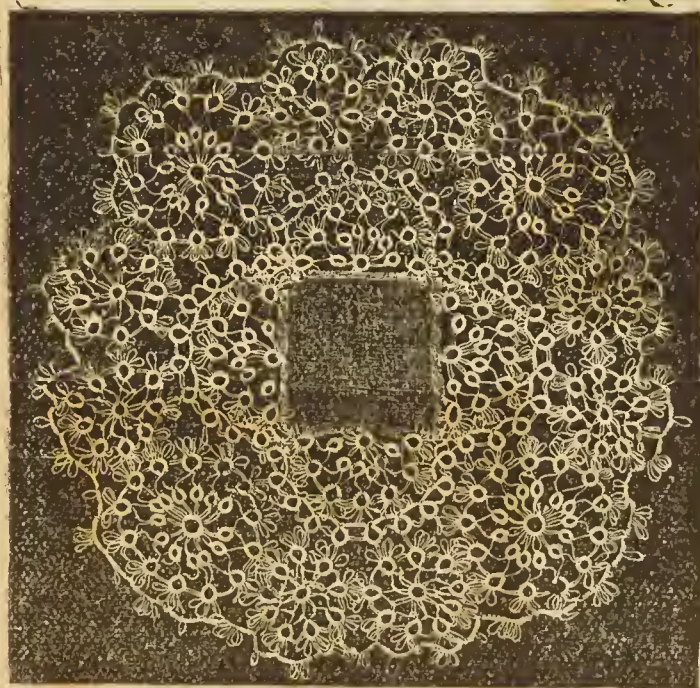


FIGURE No. 2.—TATTED DOILY.

like the last, tie in the same picot, and repeat for all the rings. Tie this to the large wheels, leaving 2 rings free between each wheel, and tying the middle picot of 2 rings of the heading to the middle picots of 2 rings in the wheels (see picture). Now take the second thread and tie to the middle picot of the first ring in heading; then with both threads make a chain of 7 d. s., 1 picot, 7 d. s., and tie to middle picot of next ring, and repeat for all the work. Make the picots all long.

TATTED DOILY.

FIGURE No. 2.—This doily is made of No. 60 cotton. It is simple, rapidly made and very effective. It should be noted that in tating, the length of the picots, by adding to the lace-like effect, largely increases the beauty of the work. Begin with the 4 half-wheels which surround the muslin center. They are worked as follows:

Middle ring: 2 d. s., 6 p., with 2 d. s. between, 5 d. s., draw up and fasten. Large ring: 5 d. s., 1 p., 2 d. s., 5 p., (1 d. s. between each), 2 d. s., 1 p., 5 d. s., draw up; turn the work. Then for the small ring: 7 d. s., attach to 1st picot middle ring, 7 d. s., draw up. Continue till you have 7 large rings and 6 small ones, but instead of forming the first p. of each ring, join to the last p. of the preceding ring.

For the round beyond the four half-wheels, use two threads as follows: Work 3 d. s., using 2nd thread; join to middle p. of 1st

large ring of wheel, 3 d. s., still using 2nd thread; make a ring of * 5 d. s., 1 p., 5 d. s., 1 p., 5 d. s., 1 p., 5 d. s., draw up; using 2nd thread, make 3 d. s., 1 p., 3 d. s.; using single thread, * repeat between the stars for 4 rings, then join double thread to central p. of 3rd ring of wheel; continue rings and chains around the wheel, joining the three center chains to the 3 center rings of wheel.

Four large wheels form the corners. To make each, begin in center and work 1 d. s., 1 p., 2 d. s., 1 p.; continue till 13 p. are made, then draw the ring. The outer portion of these wheels consists of 13 large and small rings made like those of the half-wheels.

The spaces between the large wheels are filled in with smaller wheels which consist of a central ring of 9 p. with 2 d. s. between, and a circle of large wheels made like those around the large wheels, but having the thread at the conclusion of each drawn through one of the p. of the central ring. The doily is then completed by an edge worked with * 2 threads of 5 d. s., 1 p., 5 d. s.; fasten in central p. of wheel; 5 d. s., 5 p. with 1 d. s. between, 5 d. s., fasten again in middle p. *. Repeat between the stars. Continue to work in this way round the doily.

TATTED INSERTION.

FIGURE No. 3.—This insertion has for its center a piece of lace beading through which narrow ribbon can be run, and is specially adapted for the ends of bureau-scarfs and other decoration where a fine and at the same time rapidly made trimming is required.

Begin with the large ring. Make 5 d. s., 1 p., * 3 d. s., 5 p. with 1 d. s. between, 3 d. s., 1 p., 5 d. s., draw. Working close to this ring make 6 d. s., fasten to end thread, 6 d. s., fasten to beading, 6 d. s., draw up. Second large ring: 5 d. s., fasten to last p. of large ring; repeat work from *. Reverse the work for the lower side.

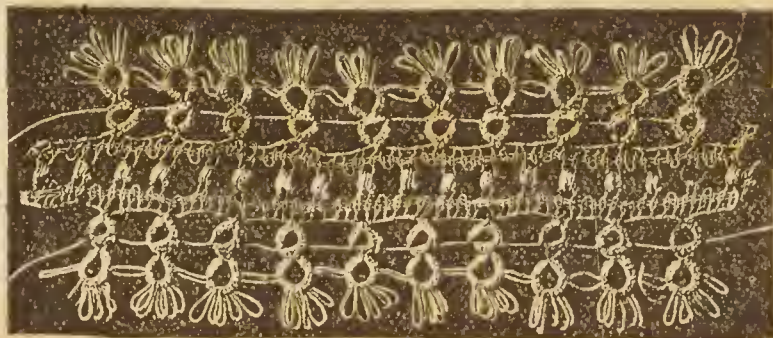


FIGURE No. 3.—TATTED INSERTION.

THE ART OF KNITTING.—No. 26.

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 2 together. Same as **n.**
th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.
sl. and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
To Bind or Cast off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
Row.—Knitting once across the work when but two needles are used.
Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.
Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *) means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice after knitting it the first time, making it three times in all before proceeding with the next part of the direction.

KNITTED BIB.

FIGURE No. 1.—To make the knitted bib illustrated by figure No. 1, use needles of medium size and No. 12 knitting cotton. A finer number may be used, but the bib will then be lighter and consequently not as useful.

Cast on 48 stitches.

First row.—*Knit 3, purl 3 across the row.

Second row.—Knit 3, purl 3 across the row.

Third row.—Knit 3, purl 3 across.

These three rows form one row of squares. Now reverse the block, beginning each row with purl 3, and make 3 rows; then repeat from * till 24 rows of checks are made. Next, knit 12, bind off 24, knit 12.

These two groups of 12 stitches form the beginnings of the pieces which go around the neck. These are knitted back and forth in garter stitch for 40 rows.

Bind off, leaving the thread at the inner corner, each side, and with it crochet a cord about six inches long. Finish the cord with a small tassel made of the knitting cotton.

To finish the edge, crochet a chain of 3, first catching with a single stitch to edge of bib, chain of 3, catch again, etc. From the inner corner around to the inner corner on the other side make a second row of chains of 3, catching with single crochets into the preceding loop.



FIGURE No. 1.—KNITTED BIB.

NARROW KNITTED LACE.

FIGURE No. 2.—Cast on 6 stitches and knit across plain.

First to Tenth rows (inclusive).—

Make 1 (by putting the thread over), purl 2 together, make 1, purl 2 together.

Eleventh row.—Make 1, slip 1, p 3 to., pass the slipped stitch and the made stitch over, th o 4 times, p 2 to.



FIGURE No. 2.—NARROW KNITTED LACE.
 (IN IMITATION OF HAIR-PIN LACE.)

Twelfth row.—Make 1, slip 1, k 1, p 1, k 1, make 1, p 2 to.

Thirteenth row.—Make 1, p 2 to., make 1, p 2 to., make 1, p 3 to. Repeat from the first row.

KNITTED LACE.

FIGURE No. 3.—Use very fine needles and No. 90 linen. Cast on 41 stitches, knit across plain.

First row.—Sl 1, k 3, o twice, p 2 to., p 27, o, p 2 to., k 2, o twice, n, o, n, p 1 in same stitch.

Second row.—N, o, n, k 1, p 1, k 2, o twice, p 2 to., sl and b, k 5, o, k 1, o, k 1, sl and b, k 5, o, k 1, o, k 1, sl and b, k 5, o, k 1, o, k 1, o twice, p 2 to., k 4.

Third row.—Sl 1, k 3, o twice, p 2 to., p 30, o, p 2 to., k 3, o twice, n, o, n, p 1 in same stitch.

Fourth row.—N, o, n, k 1, p 1, k 3, o twice, p 2 to., sl and b, k 8, sl and b, k 8, sl and b; k 8, o twice, p 2 to., k 4.

Fifth row.—Sl 1, k 3, o twice, p 2 to., p 27, o, p 2 to., k 4, o twice, n, o, n, p 1.

Sixth row.—N, o, n, k 1, p 1, k 4, o twice, p 2 to., sl and b, k 4, o, k 1, o, k 2, sl and b, k 4, o, k 1, o, k 2, o twice, p 2 to., k 4.

Seventh row.—Sl 1, k 3, o twice, p 2 to., p 30, o, p 2 to., k 5, o twice, n, o, n, p 1.

Eighth row.—N, o, n, k 1, p 1, k 5, o twice, p 2 to., sl and b, k 8, sl and b, k 8, sl and b, k 8, o twice, p 2 to., k 4.

Ninth row.—Sl 1, k 3, o twice, p 2 to., p 27, o, p 2 to., k 6, o twice, n, o, n, p 1.

Tenth row.—N, o, n, k 1, p 1, k 6, o twice, p 2 to., sl and b, k 3, o, k 3, o, k 3, sl and b, k 3, o, k 1, o, k 3, sl and b, k 3, o, k 1, o, k 3, o twice, p 2 to., k 4.

Eleventh row.—Sl 1, k 3, o twice, p 2 to., p 30, o, p 2 to., k 7, o twice, n, o, n, p 1.

Twelfth row.—N, o, n, k 1, p 1, k 7, o twice, p 2 to., sl and b, k 8, sl and b, k 8, sl and b, k 8, o twice, p 2 to., k 4.

Thirteenth row.—Sl 1, k 3, o twice, p 2 to., p 27, o, p 2 to., k 6, n, o twice, n, o, n, p 1.

Fourteenth row.—N, o, n, k 1, p 1, n, k 5, o twice, p 2 to., sl and b, k 2, o, k 1, o, k 4, sl and b, k 2, o, k 1, o, k 4, sl and b, k 2, o, k 1, o, k 4, o twice, p 2 to., k 4.



FIGURE No. 3.—KNITTED LACE.

Fifteenth row.—Sl 1, k 3, o twice, p 2 to., p 30, o, p 2 to., k 5, n, o twice, n, o, n, p 1.

Sixteenth row.—N, o, n, k 1, p 1, n, k 4, o twice, p 2 to., sl and b, k 8, sl and b, k 8, sl and b, k 8, o twice, p 2 to., k 4.



FIGURE NO. 4.—KNITTED FRINGE.

Seventeenth row.—Sl 1, k 3, o twice, p 2 to., p 27, o, p 2 to., k 4, n, o twice, n, o, n, p 1.

Eighteenth row.—N, o, n, k 1, p 1, n, k 3, o twice, p 2 to., sl and b, k 1, o, k 1, o, k 5, sl and b, k 1, o, k 1, o, k 5, sl and b, k 1, o, k 1, o, k 5, o twice, p 2 to., k 4.

Nineteenth row.—Sl 1, k 3, o twice, p 2 to., p 30, o, p 2 to., k 3, n, o twice, n, o, n, p 1.

Twentieth row.—N, o, n, k 1, p 1, n, k 2, o twice, p 2 to., sl and b, k 8, sl and b, k 8, sl and b, k 8, o twice, p 2 to., k 4.

Twenty-first row.—Sl 1, k 3, o twice, p 2 to., p 27, o, p 2 to., k 2, n, o twice, n, o, n, p 1.

Twenty-second row.—N, o, n, k 1, p 1, n, k 1, o twice, p 2 to., sl and b, o, k 1, o, k 6, sl and b, o, k 1, o, k 6, sl and b, o, k 1, o, k 6, o twice, p 2 to., k 4.

Twenty-third row.—Sl 1, k 3, o twice, p 2 to., p 30, o, p 2 to., k 1, n, o twice, n, o, n, p 1.

Twenty-fourth row.—N, o, n, k 1, p 1, n, o twice, p 2 to., sl and b, k 8, sl and b, k 8, sl and b, k 8, o twice, p 2 to., k 4. Repeat from first row.

KNITTED FRINGE.

FIGURE NO. 4.—Cut fringe the desired length from Germantown yarn. Cast on 14 stitches, knit across plain.

First row.—Slip off 1st stitch, knit 2nd stitch, then lay three strands of the fringe so that the middle of the strands come between 2nd and 3rd stitches. Knit 3rd and 4th stitches, then bring the three strands of fringe at the back of your work to the front, between 4th and 5th stitches. Knit 5th and 6th stitches, then lay all the strands of fringe together between 6th and 7th stitches, which puts the strands at the back of work. Knit 7th and 8th stitches, and bring the strands (or fringe) to the front between 8th and 9th stitches. Knit 9th and 10th stitches; again put the fringe to the back of work between 10th and 11th stitches; knit 11th and 12th stitches, bring fringe to the front between 12th and 13th stitches. Knit 13th and 14th stitches.

Second row.—Knit across plain.

Third row.—Like 1st row, and 4th row like 2nd, and so on to the end.

KNITTED LACE.

FIGURE NO. 5.—Use Barbour's linen thread No. 90 and fine steel needles. Cast on 15 stitches and knit across plain.

Second row.—Knit 5, * th o twice, n, and repeat from * across the row.

Third row.—Knit 2, p 1, and repeat until within 5 stitches of the edge, which knit plain.

Fourth row.—Same as second row, except that you knit the last stitch plain.

Fifth row.—K 3, p 1; knit rest same as 3rd row.

Sixth row.—Same as 2nd.

Seventh row.—Like 3rd.

Eighth row.—Like 4th.

Ninth row.—Like 5th.

Tenth row.—K 5; then narrow across the row, except the last stitch, which you knit plain.

Eleventh row.—Bind off 6 stitches, then narrow all except the last 5 stitches, which you knit plain.

There should now be 15 stitches on the needle. Repeat from 1st row.

This lace may be made as wide as desired by adding any number of stitches divisible by 2. Point-lace thread used for this design produces work that looks like English thread lace.



FIGURE NO. 5.—KNITTED LACE.

PICTURE THROW.

FIGURE NO. 6.—To make this dainty and pretty throw, which is composed of three knitted stripes and two ribbon stripes, 2½ yards of ribbon 2½ inches wide, in any pretty shade, and No. 30 thread will be required. The knitted pattern consists of only 6 rows, that are repeated until the length required is obtained. Cast on 32 stitches and knit across plain.

First row.—Sl 1, k 2, th o twice, p 2 to., th o, p 2 to., th o, p 2 to., n, th o twice, n, th o twice, p 2 to., th o, p 2 to., th o, p 2 to., n, th o twice, n, th o twice, p 2 to., th o, p 2 to., th o, p 2 to., k 3.

Second row.—Sl 1, k 2, th o twice, p 2 to., th o, p 2 to., th o, p 2 to., k 2, p 1, k 1, th o twice, p 2 to., th o, p 2 to., th o, p 2 to., k 2, p 1, k 1, th o twice, p 2 to., th o, p 2 to., th o, p 2 to., k 3.

Third row.—Sl 1, k 2, th o twice, p 2 to., th o, p 2 to., th o, p 2 to., k 4, th o twice, p 2 to., th o, p 2 to., th o, p 2 to., k 4, th o twice, p 2 to., th o, p 2 to., th o, p 2 to., k 3.

Fourth and Fifth rows.—Like 3rd.

Both ends can be finished with fringe, or one of them with tassels. The fringe is drawn in with a crochet hook, and can be of any length desired. Fringe the ribbon to match.

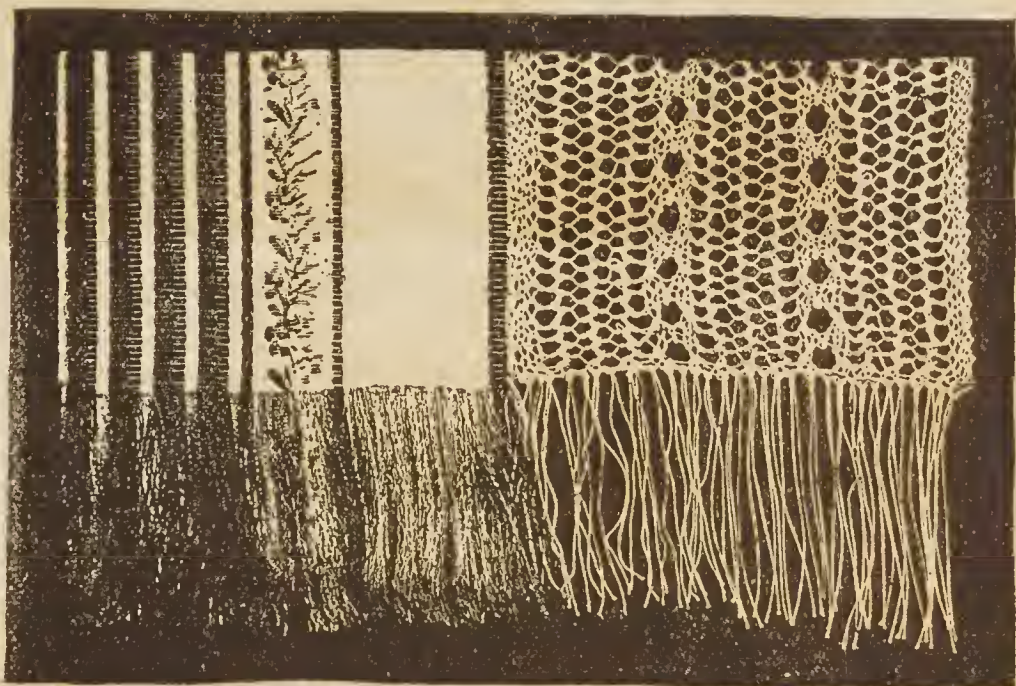


FIGURE NO. 6.—SECTION OF PICTURE THROW.

CROCHETING.—No. 28.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.
 ch. st.—Chain stitch.
 s. c.—Single crochet.
 d. c.—Double crochet.

h. d. c.—Half-double crochet.
 tr. c.—Trebble crochet.
 p.—Picot.
 sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space; thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

CROCHETED TRIMMING IN GRAPE DESIGN.

FIGURE No. 1.—This trimming is especially intended for decorating mantels, curtains, brackets, tables, etc., and is made of éruu crochet cotton. In silk it is a rich and expensive trimming. Make a chain the desired length for the heading, then 1 s. c. in each stitch of ch.; turn and work 1 s. c. in back of every stitch and break the thread at the end.

Next row.—Make 1 d. c. in every other stitch underneath with 1-ch. between. This makes the top portion above the open-work

all the heading. Work the upper part of the point in the same manner as directed for the lower part of heading, except that you form the point as seen in the picture by making 3 stitches in one, in each row of the single crochets, and in the top row make no chains between the double crochets. Between the clusters work as shown in the picture.

For the Lower Part.—Work like 2 first rows of upper part of heading, making the point as directed for top. For the third row make 1 s. c. in the end, making the rib come on the right side; make 6 ch., catch with s. c. in 5th stitch from hook to form a picot, 2 ch.,

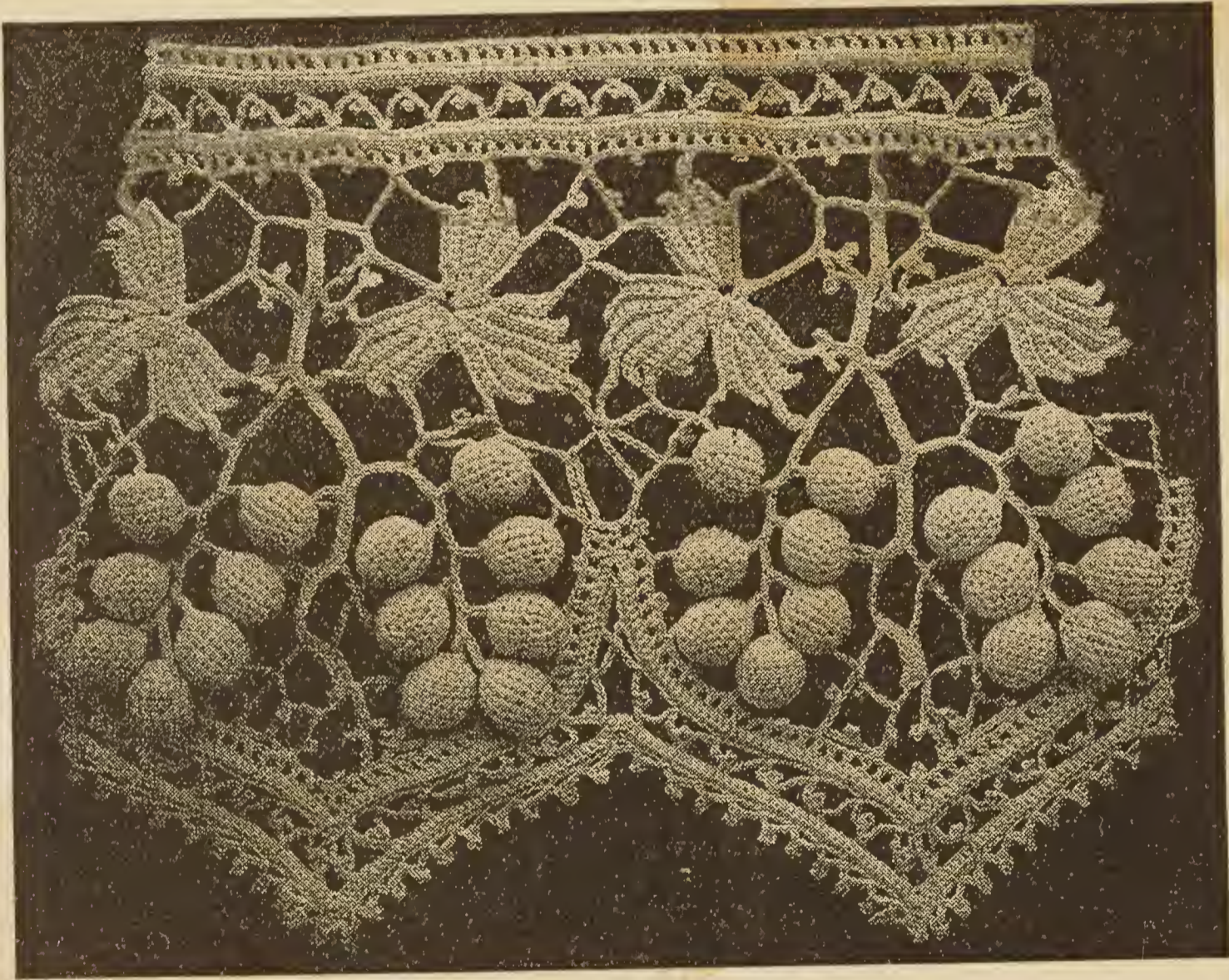


FIGURE No. 1.—CROCHETED TRIMMING IN GRAPE DESIGN.

row. For the lower portion make 2 rows like the first 2, then work down the side, and make the next row in the lower edge thus: * 1 d. c., skip 1, 1 ch., and repeat 3 times more from *; then make 4 ch., and catch in the top of last d. c. to form a picot. Now * make 1 d. c., skip 1 d. c., 1 ch., and repeat 4 times more; then another picot, and repeat from last * across the row. Join thus: Catch the thread in the top of lower section having the picots, with the picots at the bottom; make 8 ch., catch with a s. c. in the 5th st. from hook, 1 ch., catch in the 1st of upper section (see engraving) * 5 ch. and catch in the 6th st. of lower part, * 8 ch., catch in 5th st. from hook to form a picot, 1 ch., and catch with a slip st. in the 6th st. of upper section and repeat in this way for

skip 3 stitches, 1 slip stitch in next one and repeat to the point, where you skip only 1 stitch between the chains and picots instead of 3.

Join these two sections the same as in the heading, but at the point skip 6 stitches in the lower part, and only 1 stitch at each side of the center of the point.

Now make the grapes separately, working them in single crochet, beginning with a chain of 3 stitches and widening for the first 3 rows often enough to make the work of good shape; then work 4 or 6 rows plain, narrow gradually down to nothing in the next 3 rows, and stuff with cotton as you work. Work the stems for the grapes thus: The wide one is worked back in single crochet and the others in slip stitch; join the grapes to the stems as the

latter are made by double chains, and double crochets and chains worked back in slip stitches, as the case calls for.

Make the leaves as shown in the picture, and also fill in the spaces between the leaves and stem with chains, treble crochets and picots.

To make the Leaves.—Catch in the stem near heading (see pic-

suggested in the title. In crochet the covers may be widened or narrowed to fit the moulds; in netting the ends can be drawn together to cover the moulds; in winding, the thread may be wound through the hole in the middle, and over the outside, thread by thread, until the surface is smoothly covered. Or, from five to



FIGURE NO. 2.—MOULDS TO BE COVERED WITH CROCHET OR NETTING OR BY WINDING.

ture), make a chain of 30 stitches, catch in the 9th stitch from hook with a s. e. to form a ring; make 11 chain, turn, work 1 s. c. in each of the next 10 stitches of chain, catch in the ring with s. c., work back 1 s. c. in each of 8 s. c. underneath, always working in

seven or eight strong threads may be wound over the mould selected, through the hole, and then the silk may be carried round and round, wrapping it once about each foundation cord every time round in order to cover that also.

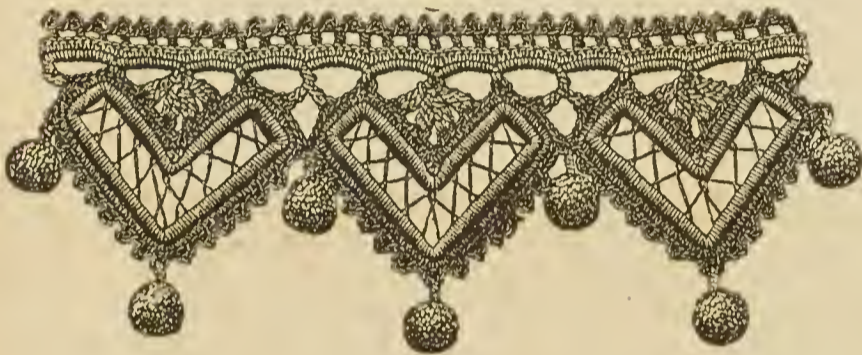


FIGURE NO. 3.—DESIGN FOR MOULD CROCHET.

DESIGN FOR MOULD CROCHET.

FIGURE No. 3.—This pretty design, according to the size of the moulds and the materials selected for it, may be used for trimming gowns, or for other decorative purposes. For a dress trimming the drops should be omitted. Black silk makes the prettiest trimming for gowns or dresses.

CROCHETED FRILL.

FIGURE No. 4.—Use medallion braid of any variety preferred for the bands of the frills to be made. The trimming is particularly pretty as a finish for the neck and sleeves of night-gowns, and for the edges of pillow-cases, under-skirts, aprons or gingham dresses.

When making trimming of this kind for sleeves, or anything to be joined, it is best to measure the braid and join the ends before beginning to crochet. In this way the piece will be crocheted whole instead of being joined with a seam. When this is done the loops upon the edge of the braid must be counted, and a piece having some multiple of nine be used in order to make an even number of points, as nine loops are required as a foundation for each point.

To Begin a Frill: With the thread or crochet cotton selected, make 1 d. c. with 1 ch. between in each loop on each edge of the braid.

Next row.—On one edge, * make 15 d. c., making 1 in each double and 1 in each chain. Then make 5 ch., 1 loose d. c. in next d. c., 5 ch., 1 d. c. in same d. c., 5 ch., 1 d. c. in next d. c.; this last d. c. forms

the 1st stitch of the next 15 d. c. Now repeat from *. In each succeeding row make 2 less in the center of the doubles

back part of stitch, make 4 chain, turn, 1 s. e. in each of 3 stitches underneath, and 1 in each of next 5 s. c. underneath; turn, make 1 s. c. in each of next 8 s. c., make 4 ch.; turn, 1 s. c. in each of next 3 stitches, and 1 in each of next 11 s. c. underneath, and catch in ring, turn, 1 s. c. in each of 11 s. e., turn 1 s. c. in each of 2 ch., and 1 s. c. in each of next 10 s. c.; turn, 1 s. c. in each of next 7 s. c., 3 ch., 1 s. c. in each of 2 stitches, and 1 in each of next 9 stitches underneath; catch in ring. This completes 1 section of leaf.

For the next one make 1 s. c. in each of first 3 s. c. underneath in first section, 8 ch., 1 s. c. in each of next 8 stitches; turn, 1 s. c. in each of the next 7 stitches, 4 ch., 1 s. c. in each of 3 stitches, and 1 in each of next 5; turn, 1 s. c. in each of next 7 s. c., 4 ch., turn, 1 s. c. in each of 3 next stitches, and 1 in each of next 5; turn, 1 s. c. in each of next 7, 4 ch., turn, 1 s. c. in each of next 3 stitches, and 1 in each of next 13; catch in ring, turn; 1 s. c. in each of next 14 s. c., 2 ch., 1 s. c. in stitch underneath, and 1 in each of next 11 s. c.; turn, 1 in each of next 9 s. c., 2 ch., 1 s. c. in 1-ch. stitch, and 1 in each of next 7 s. c.; turn, 1 s. c. in each of next 5 s. c., 2 ch., 1 s. c. in 1-ch. stitch and 1 in each of next 10 stitches; catch in ring. This completes the second section.

Third section.—Make 1 s. c. in each of next 4 s. c. of last section, then 8 chain, turn, 1 s. c. in each of next 8 stitches, turn, 1 s. c. in each of next 7 s. c., 4 ch., 1 s. e. in each of next 3 stitches, and 1 in each of 5 s. e., turn, 1 in each of next 7 s. c., 4 ch., turn, 1 in each of next 3 stitches, and 1 in each of next 11 stitches, catch in ring; turn, 1 s. c. in each of next 12, 1 s. c., 2 ch., 1 s. c. in 1 ch., and 1 in each of next 9 s. c., turn, 1 s. c. in each of next 7; 2 ch., turn, 1 s. c. in 1-ch. stitch, and 1 in each of next 9 s. c.; catch in ring and work slip stitches in the chain first made, up to stem. Make the other leaves to correspond.

MOULDS TO BE COVERED WITH CROCHET OR NETTING OR BY WINDING.

FIGURE No. 2.—These moulds are of wood and hollow through the center. They are intended as foundations for the fancy drops or ornaments often seen in fancy work, and may be covered as



FIGURE NO. 4.—CROCHETED FRILL.

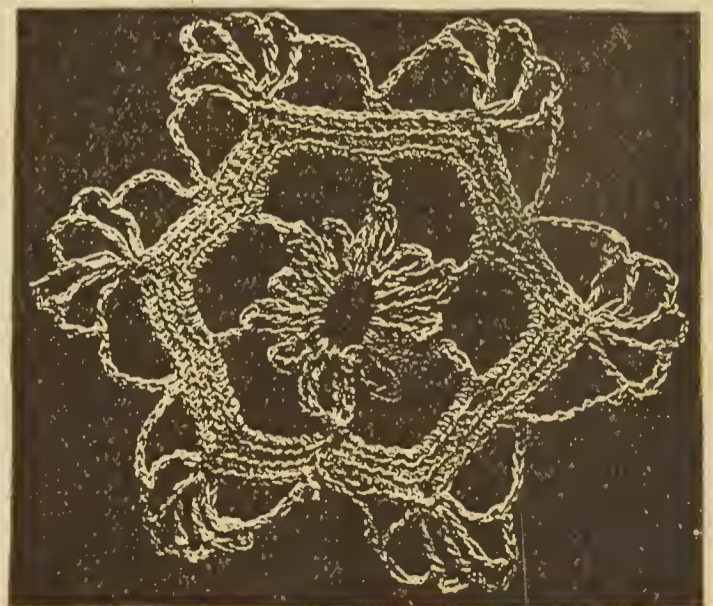


FIGURE NO. 5.—CROCHETED STAR FOR TIDIES.

(the solid points), and 1 more chain of 5 between these points until there are but 3 doubles and 9 chains of 5. This gives the fulness which the illustration shows.

CROCHETED STAR FOR TIDIES.

FIGURE No. 5.—Use fine cotton or thread, white or écreu. Ch. 8, join in a ring with a slip stitch.

First row.—* Ch. 4, 1 tr. c. in ring, ch. 7, 1 s. c. in ring. Repeat from * 5 times. You will have 6 short and 6 long loops. Then make 4 slip stitches to center of 1st long loop.

Second row.—* 13 ch., 1 s. c. in top of next long loop. Repeat from * 5 times.

Third row.—* 6 s. c. in 1st 6-ch., 3 s. c. in 7th, 6 s. c. in next 6-ch. Repeat from * 5 times.

Fourth row.—* 7 s. c. in 7 s. c., 5 s. c. in next stitch, 7 s. c. in next 7. Repeat 5 times from *.

Fifth row.—* 8 s. c. in 8 s. c., 3 s. c. in next, 8 s. c. in next 8. Repeat 5 times from *.

Sixth row.—* 1 s. c. in 1st s. c., ch. 7, pass 7 s. c., 1 tr. c. in next, ch. 5, 3 tr. c., with 5 ch. between each in next st., ch. 5, tr. c. in next st., ch. 7, pass 7 s. c. in next. Repeat from * 5 times.

These stars are used for ends of tidies, for cushion covers and for lace.



DRILLS.—EIGHTH PAPER.

NEW COLUMBIAN DRILL.

SIXTEEN girls of uniform height are needed for this pretty drill. They should be from twelve to fourteen years of age, as smaller girls are apt to be unreliable.

The costume consists of a white blouse shirt-waist, a red skirt and a blue zouave jacket.

The waist is shaped according to pattern No. 3993, which costs 1s. or 25 cents; and a coarse quality of India linen may be chosen for its construction. It has three forward-turning plaits at each side of the closing, which is made at the center of the front; the seamless back is drawn to the figure by plaits at the waist-line, and the waist is belted at the bottom. The skirt may be cut from red cheese-cloth or from Turkey-red. It is made with sufficient fulness to hang prettily, and reaches nearly to the shoe-tops; and the lower edge is finished with a deep hem. The top is gathered to a band, which forms a union with the band of the waist; and over the two

bands is worn a two-inch Empire belt formed of overlapping folds of red, white and blue material sewed to a stiff foundation. The zouave jacket is fashioned by pattern No. 4988, which costs 7d. or 15 cents; and blue paper cambric made up with the dull side outward would be suitable for it. A jaunty cap or turban made by twisting the three materials together is worn, and the hair is allowed to hang loosely down the back. Black stockings and low shoes or slippers complete a very becoming uniform.

Each maid carries in her right hand a United States flag about two feet and a half long, which should be made of some soft, yielding texture that will hang gracefully. A very satisfactory flag may be inexpensively made at home of soft red, white and blue cloth. The bottom of the flag should be gathered up loosely in the hand holding the staff, and the arm should be allowed to hang easily at the side. This method of draping is shown at figure No. 9 in "Artistic Flag Decorations" in the May DELINEATOR.

The music should be a march, preferably a national air.

Diagram I represents the stage and is referred to in the following directions. It must be remembered that the terms *right side* and *left side* mean the right and left sides of the stage as viewed by the spectators, not the right and left sides of the maids. Thus, A D is the left side of the stage, and B C the right.

1.—The girls enter in single file at A and B and march toward E, where the two files turn at right angles, unite to form couples and pass to the center of the front, F. At F the couples separate, the file on the left turning toward D and that on the right toward C. The files then march respectively to A and B and meet at E.

2.—Here the files again unite to form couples, and pass to F, where the first couple turns toward D, the second toward C, the third toward

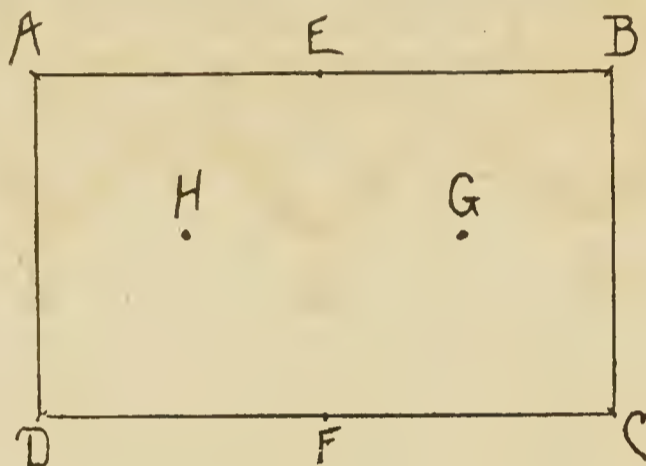


DIAGRAM I.

D, and so on. In this way two columns of couples are formed, which pass respectively to D and A and to C and B, and meet at E.

3.—The girls in the left-hand column raise their flags to form an archway, through which the right-hand column passes; and both columns march once more about the stage, meeting at E.

4.—Here the couples unite to form fours, which march to the front of the stage, where the first four turns to the left, the second to the right, the third to the left and the fourth to the right. The fours march to the back of the stage and meet at E.

5.—On reaching E the fours unite to form couples, which march to F. Here the maids of the first couple turn respectively to the right and left, and each leads the file behind her to describe a spiral. This movement, which may at first seem quite complicated, is in reality very simple. The left-hand maid in the first couple leads her file toward the left side of the stage, and the right-hand maid leads her file to the right. The two files describe large circles, the centers of which are at G and H, diagram I. This forms the outside

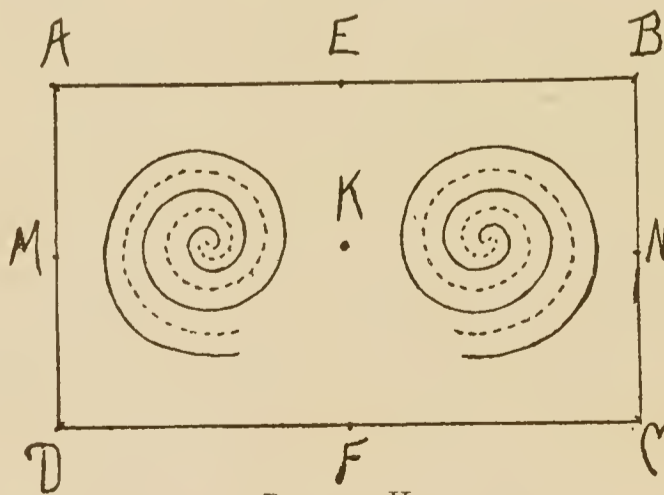


DIAGRAM II.

thread of each spiral, and each succeeding thread or line follows a smaller curve until the central point is reached, where the first maid reverses and leads her company out in curves parallel to those made in forming the coil. When the files reach F on the return they pass each other, march respectively to D and A and to C and B, and

meet at E. Diagram II. shows the manner in which the files execute this movement, the heavy lines denoting the winding, and the dotted lines the unwinding, of the spiral.

6.—At E the maids in the right-hand file transfer the flags to their left hands, and form couples with the maids in the left-hand

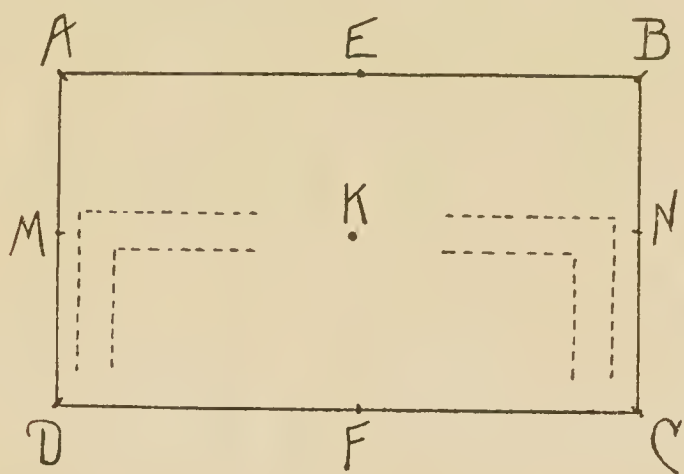


DIAGRAM III.

file, each giving her right hand to her partner. The couples pass to F, where the first couple turns to the left, the second to the right, the third to the left, and so on, thus forming two columns of couples. The head couples pass to the centers of the sides (M and N, diagram III), turn a right angle and lead their columns toward K, the center of the stage. Meeting at K, the columns pass each other by what is known as the "over-and-under" movement. To make this evolution perfectly clear, we will designate the column approaching from the left as No. 1, and that from the right as No. 2, and will follow the first couple of No. 1 through the movement; this will indicate the action of the other couples. The first couple of No. 1 pass under the raised hands of the first couple of No. 2, then raise their hands and allow the second couple of No. 2 to pass under, then pass under the raised hands of the third couple, and lastly raise their hands for the fourth couple to pass under. The movement is always over and under, the action of the head couples regulating that of all the others. It is obvious that, if this evolution is to be executed gracefully, the girls must not stand too close together in the couples, and there must be sufficient space between the couples. The couples should not be so far apart, however, as to cause a break in the "over and under"; and the hands must always be held high enough to allow the girls to pass under gracefully. The stage must be sufficiently wide to permit the girls to complete the movement before turning at M and N.

7.—From M and N the columns pass respectively to A and B, and meet at E. The maids in the left-hand column unclasp their hands and raise the flags to form an archway, and the right-hand column passes under. When the last couple has passed, the flags are lowered, partners clasp hands, and the columns pass respectively to M and N, where they turn a right angle and march toward K. The "over-and-under" is again executed, and the columns pass to N and M, and thence to B and A, and meet at E.

8.—At E the columns unite to form a single column of couples, clasp hands and march to F. Here the girls of the first couple

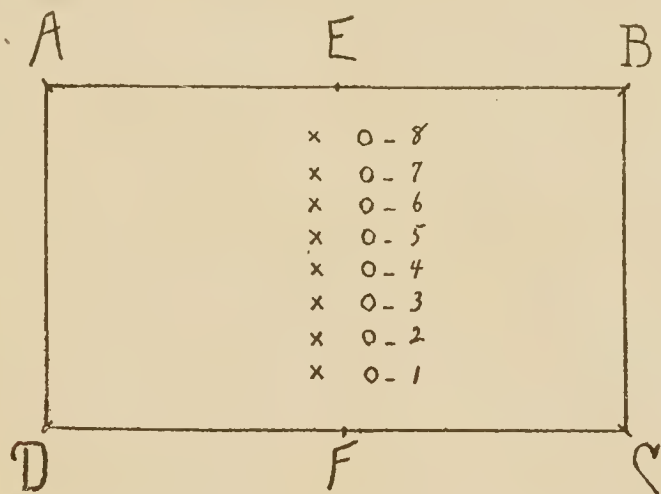


DIAGRAM IV.

halt, separate and face each other, and all the other couples do the same. This brings the company into two lines, each girl facing her partner. The lines should be at least four feet apart. To follow the ensuing movement, refer to diagram IV, where the couples are numbered as they stand in the two lines. The flag must always be held in the left hand when it is necessary to use the right in joining hands with another maid.

9.—Maids X 1 and O 8 advance toward each other between the lines, with the flags held in their right hands; on meeting they bring the tops of the flags together, bow slightly and return to place. Maids X 8 and O 1 do the same. Maids X 1 and O 8 again advance, join left hands, march round each other in a circle between the lines and return to place. Maids X 8 and O 1 do the same. X 1 then joins left hands with her partner, and they walk round each other at the head of the line; then maids X 1 and O 2 join left hands and describe a circle. While X 1 and O 2 are turning, O 1 joins left hands with X 2 and describes a circle with her. Then X 1 and O 1 describe another circle and pass to the third couple. It is obvious that two circles cannot be executed wholly between the lines, hence each must be performed half inside and half outside the lines. When the first couple reach the third, X 1 joins hands with O 3 and O 1 with X 3; the two couples turn, and then X 1 and O 1 turn in the center. Thus the first couple continue to turn opposites and each other in alternation until the end of the line is reached. After the last couple have been turned, the first couple meet at E, bow slightly to each other, join hands and pass to F between the lines, the other maids having meantime formed an archway with their flags. At F the leaders turn and march to E outside the lines, X 1 turning to the left and O 1 to the right; and the two lines follow their respective leaders. Meeting at E, partners join hands and pass forward, the leaders halting at F. Partners then separate and face one another, and all raise their flags to form an archway, and remain at rest, marking time with their feet while eight counts or two bars of the music are being played. Then the first couple lower their flags, join hands, and march to the rear of the stage, passing under the archway of flags; and all the other couples do the same in their turn.

10.—On reaching E all the maids turn toward B, the couples at

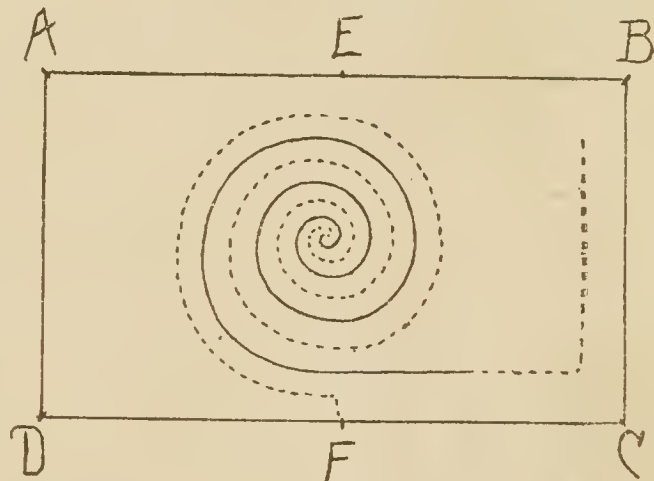


DIAGRAM V.

the same time separating to form a single file. Thus X 1 follows O 1, X 2 follows O 2, and so on. The leader passes to the front of the stage, and then the file describes one large spiral, with the middle of the stage for a center, as indicated in diagram V. After winding and unwinding the spiral, the leader passes from F to C and then to B and E, and every other girl shortens her steps to allow the girl behind her to step forward and form a couple with her. The couples then pass toward F.

11.—At F the first couple turns to the left, the second to the right, the third to the left, and so on; and the two columns march respectively to D and A and to C and B, and meet at E. Here the columns unite to form fours, and march toward the front of the stage, where the first four halt, with the others in position behind. All mark time during eight counts, and then the first and third lines

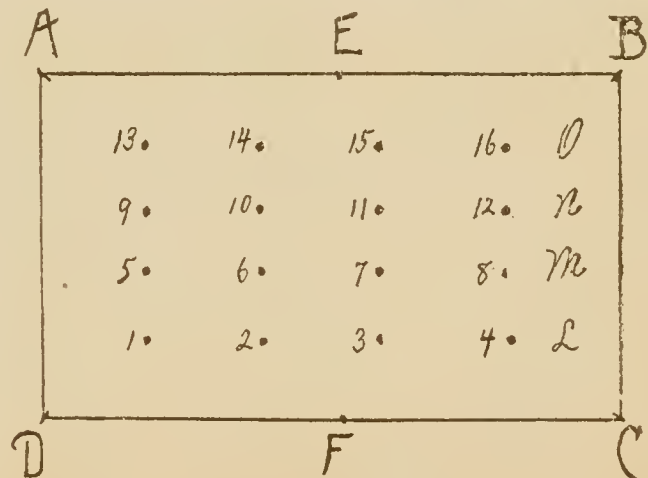


DIAGRAM VI.

right about face—that is, face toward the back of the stage. Each maid transfers her flag to her left hand and is ready for the next

movement. The positions are as indicated by diagram VI, lines O and M facing respectively lines N and L.

12.—The company being now arranged in four imaginary groups of four, each maid joins right hands with the maid who is diagonally opposite her in the same group; in this way four crosses of clasped hands are formed. Thus Nos. 2 and 5 join hands across or under Nos. 1 and 6; Nos. 3 and 8 across or under Nos. 7 and 4; Nos. 9 and 14 across or under Nos. 13 and 10; and Nos. 11 and 16 across or under Nos. 12 and 15. The hands must be held moderately high, with finger tips daintily touching. Each group then marches round to the left in a circle, the flags being waved with the left hands. When one revolution has been made, right hands are quickly unclasped, each maid transfers her flag to her right hand, left hands are joined across, and each group marches round to the right, the flags being waved as before. When the maids reach their original positions, partners join hands, No. 1 with No. 2, No. 3 with No. 4, and so on; the couples in lines M and O raise their hands, and the couples in lines L and N pass under. This leaves line N facing the back of the stage and line M facing the front, as in diagram VII.

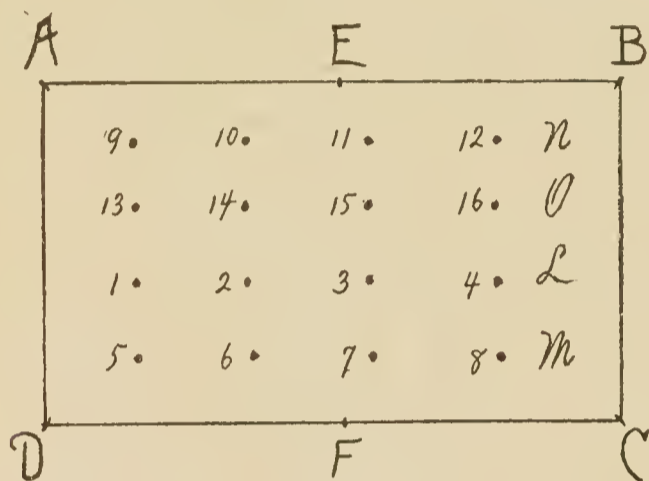


DIAGRAM VII.

The lines that face each other (O and L) now execute the same movement, the two groups crossing right hands and marching round to the left and then changing hands and marching back. For

this movement Nos. 13 and 2 join hands over or under Nos. 1 and 14, and Nos. 15 and 4 over or under Nos. 16 and 3. During this

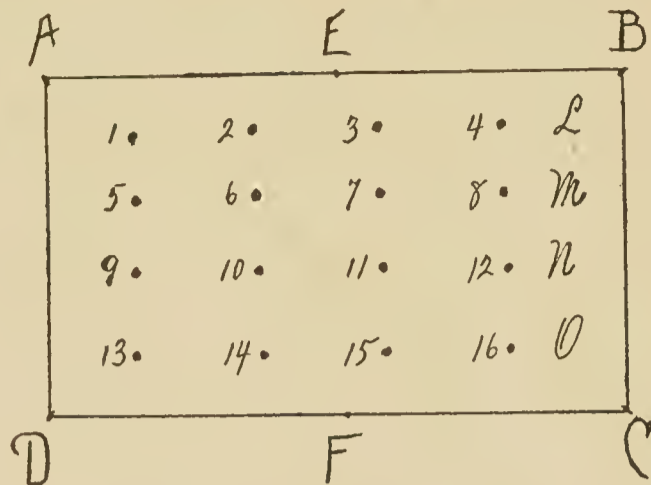


DIAGRAM VIII.

evolution lines M and N are at rest, partners standing with their flagstaves touching at the top, and with their heads slightly inclined toward each other. The resulting tableau is very attractive. After finishing the movement, partners in line O raise their clasped hands, and the couples in line L pass under. At the same time lines M and N face about ready to repeat the evolution, at the end of which the company is located as shown by diagram VIII.

13.—All face to the rear of the stage; and, waving their flags, the first couple (1 and 2) turn toward A, the second couple (3 and 4) turn toward B, 5 and 6 follow 1 and 2, 7 and 8 follow 3 and 4, and so on; and the two columns of couples pass to C and D respectively and meet at F.

14.—Here the columns execute the "over-and-under" movement described in 6, and pass respectively to D and A and to C and B, and meet at E.

15.—Here the couples separate to form a single column of couples, which passes to F, where the couples divide, the maids on the left turning to the left, and those on the right turning to the right. Waving their flags, the two files march respectively to A and B, where they leave the stage.

S. E. W.

A CRYSTAL WEDDING.

"How very pretty and appropriate," said Mrs. Van Dorn, holding up the invitation for inspection.

"Isn't it, though!" exclaimed her visitor. "The card looks like a dainty bit of crystal"; and taking it, she read as follows:

*Mr. and Mrs. J. E. Brooks
invite you to be present at their
Crystal Wedding,
Thursday, July 20th, 1893,
at 9 o'clock.*

1878.

1893.

"If there is one thing for which I have a positive weakness, it is cut glass," said Mrs. Van Dorn presently; "and as it is a luxury I cannot afford to any extent, I have been longing for the time to come when I could give a crystal wedding. I positively envy Maria Brooks. I know she will receive any quantity of handsome presents."

"And will give a lovely and interesting entertainment, too," added the caller.

"That she always does," promptly affirmed the hostess. "We can safely anticipate a most delightful evening, full of happy surprises."

The newly arrived invitation which occasioned the foregoing conversation was in truth a very appropriate one for a crystal wedding. It was a rather large, square card made of a substance resembling celluloid, and showing mottlings that looked like snowflakes in a sheet of clearest ice. The lettering was done in white script, and was sprinkled with diamond dust that glittered beautifully.

On the evening of the 20th the Brooks' homestead presented a most charming appearance. The decorations throughout the rooms

were in white, crystal and green, and seemed to temper the warmth of the atmosphere to a perceptible extent.

The floor of the long parlor was covered with white crash, and potted palms and ferns (especially the long, gracefully curved sword ferns) were set about the room on fancy stands and banked upon the mantel. A mirror had been fitted into the grate behind the basket, which had been whitened and filled with great clumps of cut ferns; and garlands of green festooned the mantel-piece, the walls, the mirrors and the window curtains.

The room was lighted by wax candles in cut-glass candelabra, several of which were genuine antiques, having been loaned for the occasion by neighbors. The lights burned under white frosted shades.

The bay window at one end of the parlor had been converted into an exquisite grotto, and before this the bridal party received. In the center of the recess was a large, tin-lined basin having two small openings, one at the bottom and the other about two inches below the upper edge. This had been constructed by a tinner under Mr. Brooks' direction; and the addition of two lengths of rubber tubing produced a pretty fountain that played throughout the evening, one line of tubing being connected with the water pipes, and the other carrying off the surplus water from the basin.

The stream of water came up through a small mound of rock-work made of lumps of rough white marble that had been borrowed from a stone-cutter; and marble was also used to decorate the edge of the basin, together with pots of ferns and vines. The walls of the bay-window were banked with palms and other foliage, and a light was thrown upon the fountain by means of a reflector.

Mrs. Brooks wore her handsome wedding gown of white silk, which had been newly embellished with exquisite crystal trimming, so that, as one of her friends expressed it, the embroidery seemed a dream of frost-work on snow. On this occasion the bride wore diamond ornaments, this being permissible at a crystal wedding.

She also carried a bouquet of white artificial flowers and leaves, which glittered with imitation frost.

Instead of the traditional wedding-bell, the happy couple stood under a hanging basket made of crystal beads and filled with delicate maiden-hair ferns and the feathery asparagus vine.

Hanging in the wide doorway between the parlor and hall was a novel portière of asparagus vine looped back by bands of myrtle that had been subjected to a bath in a strong solution of alum until each leaf seemed encrusted with sparkling frost. The newel-post and stair rail were trimmed with graceful wreaths of green in which clusters of frosted leaves and branches were artistically placed.

In the supper-room, especially, the Frost-King seemed to have established his crystal realms. Around the walls was arranged a deep frieze of cedar branches, which had been brushed with a weak solution of glue and then sprinkled with flour and dusted with the sparkling powder used by sign-painters. In addition to this, Mr. Brooks had hired from a lamp dealer several dozen glass pendants, and these had been hung from the branches here and there, making most realistic imitations of icicles, which gleamed and glittered and threw out prismatic hues wherever the eye chanced to rest upon the frieze.

Across the window curtains were bands of frosted vines, with fringes of glittering glass pendants below.

In the center of the table was a pyramid of crystal blocks of ice resting on a bed of green moss, which concealed a large basin for receiving the drippings from the ice. The pyramid had been made to order at the ice factory and was a very novel and pretty affair. It consisted of four square blocks of graduated sizes; in the two upper ones were frozen bouquets of flowers, while the lower ones contained fruits encased in the crystal cubes.

Concealing the sides of the basin were clumps of crystallized grasses, ferns and sprigs of cedar and pine that glistened in the candle-light like a bit of landscape on a bright January morning. Outside of the center-piece was laid a broad border of mirrors, which in turn were edged with a narrow band of frosted grasses and vines. Diamond dust had been liberally sprinkled over the mossy pedestal of the pyramid, and also over the mirrors and bands of foliage, so that the decorations seemed to be spangled with a myriad of tiny, blazing jewels.

The table was set entirely with glass, no china being used. Tall crystal candelabra holding wax candles lighted the table, while others were placed on the side-board and mantel-shelf, which were

beautifully decorated to accord with the prevailing color scheme. The menu was as follows:

Iced Bouillon.
Russian Salad. Galantine.
Cheese Wafers. Sandwiches.
Olives.
Moulded Lemon Jelly with Wine.
Ices. Assorted Cakes.
Frozen Coffee.

The iced bouillon was served in small glass bowls, and the second course appeared on glass plates, the Russian salad being prettily offered in halved green cucumber rinds, while the galantine was laid on lettuce leaves. The sandwiches were spread with grated ham and rolled. In the third course very dainty glass dishes were used for the lemon jelly, each portion being moulded over a rose or rosebud. The ices, which were served on small glass trays, were made of vanilla cream in the form of snow-balls, that were frosted with sugar-flakes. The assorted cakes were iced and frosted, and the frozen coffee was offered in dainty glass cups.

Instead of wedding cake in souvenir boxes for the guests, there were tiny bonbon baskets made of crystal beads and filled with sliced crystallized fruits and other confections. On the handle of each basket was tied a small white satin bow.

The presents, which were "numerous and costly," as the society journals express it, were displayed in an upper room, and ranged from hand mirrors to expensive berry-bowls and fruit sets. Of course, there were ink-stands, paper-weights, pen-holders, stamp-boxes and many other pretty trifles made of rock crystal, while pressed and ground glass were represented in many attractive forms.

That the display of cut glass was fascinating to the feminine eye was evidenced by a remark made by Mrs. Van Dorn to her dear friend as they looked at the presents.

"I almost wish I were a few years older, that I might have my crystal wedding," said she with the suspicion of a sigh; which goes to show that the love for dainty glassware is strong in every woman's heart.

"I am truly glad that your fifteenth anniversary does not come very soon, my dear," said her friend with a smile; "for I should straightway become a financial wreck if I had to buy a second present for a crystal wedding."
H. C. W.

DRESSING FOR STOUT LADIES.

A woman can never afford to grow indifferent to her attire, whether she be young and fair or past that age when charm of face and form is supposed to be on the wane. Among the many duties which vary her life, that of making herself appear at her best at all times will by no means be ignored or viewed in the light of a vanity, if she have a proper respect for herself and for the feelings and tastes of her friends.

The increase of avoirdupois which so often comes in middle life and so ruthlessly destroys all semblance of youthful grace, is frequently regarded as a serious obstacle in the way of a stylish appearance, but this is an erroneous idea. True, a little more care is needed in planning attire for rotund than for slender figures; but there are both fashions and materials that are especially suited to women of stout build, being of such a nature that they apparently reduce proportions that are too exuberant and seemingly restore the normal length of the waist, which usually becomes shorter as its circumference increases. Many styles now in vogue are short-waisted, and are for that reason to be avoided by stout ladies; but Fashion ever makes ample provision for those who respect her behests, and devises modes which may be adapted for forms of any size, requiring only to be perfected by appropriate decoration. It is a mistake to suppose that gowns intended for full figures should be untrimmed, for garniture judiciously applied will conceal outlines that would otherwise be too pronounced; and for the same reason utter severity of design is fully as undesirable as the other extreme.

In the matter of materials, it is hardly necessary to state that conspicuous colors and patterns must always be avoided by women inclined to *embonpoint*. Such figures may always be tastefully arrayed in stripes, minute dots or any of the indefinite, shadowy devices which now so largely obtain. For fine gowns there are taffetas in black shot with gray or heliotrope, and either striped or figured with chené patterns; broché India silks in all-black or all-

gray; small-figured Surahs; and black grenadines with stripes or floriated or of the iron-frame or armure variety. All of these fabrics are suitable for ceremonious or visiting wear.

Among woollens the variety is even more extensive. Vailing and its numerous kin, velours, whipcord, hopsacking, wool Bengaline, diagonal, serge and crépon are all dressy, and may be selected in plain, quiet colors, such as mode, gray, navy-blue, dark-green, dark-heliotrope and brown; and any of these textiles may be brightened by trimmings of Bengaline, silk, jet or appliqué bands.

In figured goods, challis *vigoureux* or cheviot challis, which shows a printed twill in mixed colors, and the striped and pin-dotted dark-ground challies are exceptionally appropriate for street attire, and the small-figured challies are suitable for wrappers and *matinées*, although for the latter there are always French, French finette, silk and Scotch flannels in tasteful stripes.

Batiste, gingham, crépon and grenadine can be procured in sober-hued stripes for morning wear, while black organdies and India muslins showing small flowers and satin stripes will make very pretty and seasonable afternoon dresses. Lace, embroidery and flat applications of ribbon (not flowing ends) will provide desirable decorations for these materials.

The underwear must be comfortable and without excessive fullness, and both requirements are admirably fulfilled by the union garment, which will be very generally preferred. It clings to the figure and is very light, being made of silk or Lisle thread; and over it the costume may be adjusted easily and gracefully. Only one skirt is needed with a union suit, and it should have no fulness at the belt. It may be worn over or under the corset, the latter arrangement being preferred when the hips are prominent. A very practical style of corset is provided with a hook in front that prevents displacement of the skirts. Flat silk corset strings should always be used, and the corset should not be too tightly laced, since

the figure will not bear compression at one point without showing a corresponding increase in size at another.

The hair must be arranged with a special view to becomingness. Waved locks at each side of a part are more softening than the severe disposal produced by drawing the hair tightly over the forehead, and a knot placed half-high is fashionable and generally becoming to a full face. Moreover, the dainty cap affected by many matrons sets uncommonly well upon such a coiffure.

In foot-wear, boots are always preferable to Oxford ties, which afford no support to the ankles. Laced boots are more comfortable than buttoned, but the latter are considered dressier. Pointed toes are more becoming than anything approaching a square shape, and they will be found equally comfortable if the shoes be chosen a size larger than usual.

Black or neutral-tinted kid gloves that are amply large are most improving; and if the wrists are stout, gloves with Foster hooks should be chosen instead of the buttoned variety, which, if not quite large enough, are certain to break, and also to disfigure the hand.

Gray herring-bone cheviot, a material that is stylish at all seasons, and gray Bengaline are associated in a handsome travelling or general utility costume that may be safely worn by a middle-aged or elderly matron. The gored skirt flares moderately toward the bottom, and its seams are piped with Bengaline, the trimming apparently increasing the height of the figure. The skirt is full at the back, and the length is convenient for walking. The basque is short and bluntly pointed, and fits with great precision. The fronts flare over a pointed vest of Bengaline, and to them are applied notched lapels of the same material that are extended to the back to form a square collar. The standing collar is cut from Bengaline

and is of comfortable height. The sleeves are in leg-o'-mutton style, and each is piped at the wrist with Bengaline. Similar piping provides an agreeable finish for the lower edge of the basque. A single material could be used for a costume of this description, and a tailor completion would look well. If serge were made up, machine-stitched bands of the material could adorn the skirt, vest and sleeves, or graduated rows of black braid could encircle the skirt and decorate the remainder of the costume. The pattern used



in shaping is No. 6188, price 1s. 8d. or 40 cents. A black chip bonnet trimmed with gray ribbon and shaded Magenta roses was provided for wear with the costume described.

An Empire Princess costume, if relieved of its usual severity by suitable trimming, will prove very becoming to portly figures. A graceful gown of this class was made up for visiting wear in gray silk-warp crêpon shot with Eminence, the pattern used being No. 6152, which costs 1s. 8d. or 40 cents.

The adjustment is smooth throughout, and the back falls in rolling folds below the middle three seams. The side-fronts separate over a vest-like center-front, and the edges of the side-fronts are followed by two rows of jet outline gimp. At the neck is a standing collar decorated with a double row of jet, and below it falls a rounding cape-collar with box-plaits at the back. The cape-collar extends to the bust and is joined to the side-fronts, and its edge is also trimmed with two rows of jet. The leg-o'-mutton sleeves are very close-wristed, and each is decorated at the lower edge with two rows of the trimming. A charming combination could be effected in this gown with silk or Bengaline, which could be used for the center-front and sleeves.



Another graceful Princess dress was made up for ceremonious wear by pattern No. 6184, which costs 1s. 6d. or 35 cents, the materials being black broché India silk and white Bengaline. The fit is very snug, and the closing is made under the left arm. At the top is applied a yoke facing of Bengaline having a fanciful lower outline and overspread with black *point de Gène* lace. The skirt portion falls in flute-like folds at the back below the middle three seams, and is of uniform length all round, just escaping the



ground. Full sleeves fall over coat-shaped linings, which are faced below the sleeves with white Bengaline covered with lace; and the standing collar matches the wrist facings. Small sleeve-caps are provided by the pattern, but they would not be desirable in the present instance. Heliotrope Bengaline could be appropriately substituted for the white, and *point d'esprit* net could be used instead of the *point de Gène*. Whipcord and other woollens may be made up alone by this fashion, with narrow silk gimp for trimming.

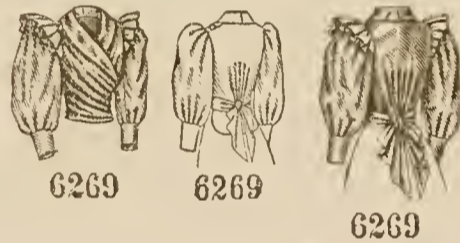
The blouse, though a *négligé* garment, may be very appropriately worn by women of large size. A particularly becoming blouse of navy-blue China silk is quite full in effect, but is rendered close-fitting by a body lining. The back and fronts are full, and over the closing is adjusted a frill that is gathered through the center and extends from neck to belt. The collar is in rolling style, with square, flaring ends; and the bishop sleeves have deep, reversed cuffs. The blouse may be worn beneath or over the accompanying skirt, but the latter arrangement is to be commended when the hips are prominent. Striped wash silk in neutral colors, chambray or lawn could be acceptably made up by the same pattern, which is No. 6163, price 1s. 3d. or 30 cents.

A blouse that requires no belt and is, therefore, very favorable to full figures, is known as the serpentine or fichu, its pattern being No. 6269, which costs 1s. or 25 cents. A very dressy garment was made up by this design in black taffeta shot with heliotrope. Plaits introduced in the back at the center of the lower edge flare upward gracefully. Rows of shirring on each shoulder produce numerous folds and wrinkles in the fronts, which cross



each other in fichu style and extend round to the back, where the ends are narrowed and formed in a jabot-like arrangement. The neck is open in front and is finished with a shawl collar. The sleeves are in puff-sleeve style and are completed with deep cuffs. Plaited bretelles to be adjusted over the shoulders are included in the pattern, but may be omitted if not liked.

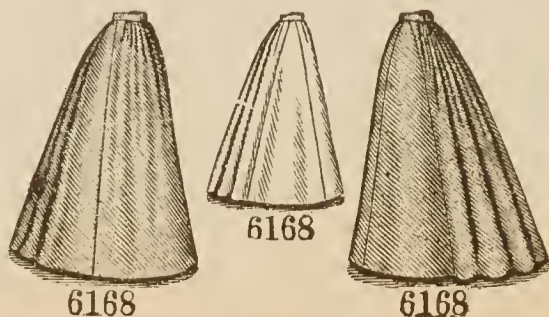
The Norfolk jacket is closer in adjustment than the blouse and is both stylish and perfectly appropriate for the purpose under consideration. It may be developed in either silk or wool goods, and will usually contrast with the skirt in color. Light-weight cheviot showing light and dark gray stripes was chosen for a Norfolk jacket designed to accompany a skirt of navy-blue serge. Box-plaits are formed in the back and front, and the waist is girdled by a belt having a pointed, overlapping end. At the neck is a Byron collar, and the sleeves are in coat-sleeve style. Machine-stitching done with navy-blue silk provides an ornamental finish for the collar, wrists and belt, and also for the lower edge of the jacket, which may be worn over or beneath the skirt. The pattern used in shaping the garment is No. 6226, price 1s. 3d. or 30 cents.



A skirt that may suitably accompany any of the waists described is an Empire shape having becoming fulness at the front and back and a smooth gore at each side. It may be made of serge, cheviot, hopsacking or diagonal in any dark or

each other in fichu style and extend round to the back, where the ends are narrowed and formed in a jabot-like arrangement. The neck is open in front and is finished with a shawl collar. The sleeves are in puff-sleeve style and are completed with deep cuffs. Plaited bretelles to be adjusted over the shoulders are included in the pattern, but may be omitted if not liked.

The Norfolk jacket is closer in adjustment than the blouse and is both stylish and perfectly appropriate for the purpose under consideration. It may be developed in either silk or wool goods, and will usually contrast with the skirt in color. Light-weight cheviot showing light and dark gray stripes was chosen for a Norfolk jacket designed to accompany a skirt of navy-blue serge. Box-plaits are formed in the back and front, and the waist is girdled by a belt having a pointed, overlapping end. At the neck is a Byron collar, and the sleeves are in coat-sleeve style. Machine-stitching done with navy-blue silk provides an ornamental finish for the collar, wrists and belt, and also for the lower edge of the jacket, which may be worn over or beneath the skirt. The pattern used in shaping the garment is No. 6226, price 1s. 3d. or 30 cents.



A skirt that may suitably accompany any of the waists described is an Empire shape having becoming fulness at the front and back and a smooth gore at each side. It may be made of serge, cheviot, hopsacking or diagonal in any dark or

neutral tone that will harmonize with the waist material. When the height of the wearer will permit, the skirt may be encircled with graduated bands of ribbon, satin milliners' folds or rows of gimp or Hercules braid; but trimming should be omitted for a short figure. The pattern employed in the making is No. 6168, price 1s. 6d. or 35 cents.

This skirt will also prove a fitting companion for a tea-jacket, which may be used as a dressing-sack. Pearl-gray cashmere showing tiny light-heliotrope dots may be



of *point de Paris* lace, and similar frills depend from the lower edges of the yoke. The sleeves are long puffs made over coat-shaped linings, which may be cut off below the sleeves or faced with the material. Any of the pretty flannels mentioned above, challis or India silk will develop this mode effectively.

A dressy wrapper or tea-gown, so essential to every wardrobe, is made of *réséda* striped Surah, and white China silk showing *réséda* figures. The back is a close-fitting Princess, with plaited fulness flaring below the waist-line of the center seam into a moderately long train, which may be cut off if not desired. The fronts separate from the neck over a full vest of the China silk, and shirr-tapes inserted in a casing applied underneath regulate the fulness at the waist-line. At the neck is a standing collar. The sleeves are full puffs made with frills at the bottom and arranged over coat-shaped linings, which are faced below the puffs with the light silk. A much simpler gown could be



made up in silver-gray silk gingham and white dimity, the latter fabric being used for the vest. The pattern of the wrapper is No. 6212, price 1s. 8d. or 40 cents.

A dainty cotton gown is very stylish for both morning and afternoon wear. Navy-blue cotton grenadine marked with light-brown stripes was selected for a toilette consisting of a five-gored Empire skirt cut by pattern No. 6192, which costs 1s. 6d. or 35 cents, and a surplice basque shaped by pattern No. 6266, price 1s. 3d. or 30 cents. The skirt falls all round in tubular folds that are most pronounced at the back, and gathered fulness is arranged at the belt. A ruffle of the material, into which is let an insertion of black



point d'esprit lace, is further trimmed with an edging of similar lace and applied to the bottom of the skirt, providing a very handsome decoration. The basque is pointed at the center of the lower edge, short over the hips, and full both back and front. The fronts are crossed in surplice fashion over fitted portions, which are covered with lace and revealed with chemisette effect. Lace is inserted also



in the standing collar. The sleeves are in mutton-leg style, and in each at the wrist is inserted a band of lace. The neck may be finished without a collar and the fitted portions turned in or cut away, if a slightly low neck be desired. Silk or wool goods may with equal propriety

be chosen for this toilette, and a trimming of lace, ribbon or silk or jet passementerie may be introduced.

Another modish toilette is developed in mixed gray-and-white cheviot challis in combination with light-gray Bengaline. The skirt consists of nine gores, the seams of which are concealed by side-plaits, a box-plait being formed at each side of the center of the back. The basque fits closely, the back falls in a postilion, and coat-laps are formed below the center seam. The short fronts present a pointed lower outline and open over a smooth vest of Bengaline, and a row of jet gimp is applied along the front edge of each front. The standing collar matches the vest. Round



cuffs of Bengaline finish the mutton-leg sleeves, and each cuff is outlined at the top with gimp. The patterns used in the construction of the toilette are skirt No. 6268, price 1s. 6d. or 35 cents, and basque No. 6146, price 1s. 3d. or 30 cents. Whipcord, hopsacking or velours could be made up by the same patterns, which are also adaptable to dressier fabrics, such as faille, Bengaline, taffeta, *peau de cygne* and other fashionable silks. A second fabric may be introduced in the basque or not, as desired.



A suitable wrap for wear on the drive or promenade when slight protection is needed is made of black Ondine in conjunction with satin. From a pointed satin yoke depend cape sections of Ondine that fall to the hips, and at the back are inserted two box-plaited gores of satin that are stiffened to produce pipe-like folds. The yoke is extended to form a high, rolling collar, and between the yoke and cape sections are disposed gathered Bertha-bretelles of satin. Narrow jet grenadine bands outline the yoke, follow its front edges, and also frame the gores at the back. A simpler cape of similar design could be fashioned from black satin-dotted cloth or black Venetian twilled cloth, with faille or Bengaline for the



bretelles and black silk gimp for trimming. The pattern is No. 6255, price 1s. 3d. or 30 cents. For wear with the cape just described was provided a bonnet of black shirred net trimmed with jet, a small bunch of ostrich tips and black satin strings.

Bonnets are more becoming to matrons than hats, and they may be adorned with jet, lace, ribbon, feathers or flowers in some dainty hue. If the face is broad, a spread trimming will be in better taste than an elevated one, although some height is requisite in addition to the breadth. Strings are seen on all bonnets intended for matrons, and they should be very narrow. If the neck is short, the strings should be tied low rather than directly under the chin, for a closely adjusted bridle would be uncomfortable and would tend to broaden the face. Simple black chenille-dotted or plain illusion veils may be worn with becomingness, but they should never extend below the chin.

Among the accessories to be avoided by stout ladies are conspicuous jewelry, handkerchiefs with highly colored borders, light-hued parasols, numerous ribbon or lace frills, fluffy neckwear, ruchings at the wrists, or any article of attire that will attract undue attention to the wearer and raise a question as to her good taste.

A WOMAN'S PAMPHLET.—The value of pure toilet and flavoring extracts can scarcely be overestimated, yet every woman knows that purity is the quality which is most conspicuously lacking in the majority of such articles offered in the shops. To enable those who doubt the reliability of manufactured perfumes and cooking extracts to make them easily and cheaply at home, we have published a valuable little pamphlet entitled "Extracts and Beverages," in which are presented full instructions for preparing delicious syrups, refreshing beverages, colognes, extracts and various miscellaneous toilet accessories. All the recipes and directions are of such a

nature that they can be followed by any one, with the aid of the implements and utensils which may be found in the average home.

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.

A MANUAL OF LAWN TENNIS.

CHAPTER III.—THE COURT AND IMPLEMENTS.



THE necessity to the tennis player of good surroundings and implements from the start can hardly be too strongly emphasized. Whether one is to derive pleasure and profit from the sport depends much upon the outfit. A rough, cramped court encourages errors of judgment and prevents good back

play, a loose racket taxes the strength of the player and cannot be counted upon in placing, and a poor ball is an abomination.

We cannot here, more than elsewhere, go into detail. Almost any tennis guide or manual will furnish the required data for making and marking a court, and each will give more questionable suggestions regarding the racket and ball. We would refer any person actually planning a court to the official "Lawn Tennis Guide," published by Wright and Ditson under the supervision of the National Association. There he will find complete and accurate rules for making any of the ordinary kinds of court. No manual of tennis, however, could be considered at all complete which left such an important subject untouched; moreover, there are many small points of practical service generally passed over in a concise guide which may prove of help and not uninteresting to the reader.

THE COURT.

The various conditions of soil and climate in different countries have tended to produce great variety in tennis courts. In India, for instance, it is almost impossible to make a respectable grass or dirt court, and many ingenious plans have been devised to overcome natural obstacles. The "coir-matting" court often used there is worthy of mention, as it is claimed by some to be quite equal to a good turf court when properly made.

In general, tennis courts are of three kinds: the turf court, favored in England; the dirt court, which is rather more common in America; and the hard court, used mainly in Winter, except in such countries as India, where the turf and soil are unsuited to court making.

One point which is often neglected, but which is absolutely necessary to a good court, is sufficient space. "Not only do players often actually run very far beyond the limits of the court, . . . but the imagination must also be taken into account." A player must not constantly have to be upon his guard against running into a board fence or stepping off an embankment; and allowance must be made for the natural error of judgment of a player who cannot look where he is going and is very apt to think himself much nearer danger than he really is. At least twenty-one feet at each end and twelve feet at the sides should be left clear.

To guard against the disadvantage of one player having to face the sun, the court, if possible, should run north and south. The background, too, is of great importance. A dark wall or dense collection of shrubs shows the ball to best advantage. High trees about a court are very bad; they make an unequal and flickering light over certain parts that is very hard upon the eyes and apt to cause deceptive judgments.

The court must, of course, be everywhere perfectly level and smooth. The drainage, also, should be well looked to. It is much better to have a court too dry than too wet; for while dust may easily be laid by sprinkling, the only infallible remedy for too much water is to take the court to pieces and reconstruct it with a proper subsoil. In a hard court a slight slant is necessary, but for turf, "a foundation of about a foot of cinders, gravel or chalk answers very well; above this about six inches of soil, and then the turf." An ordinary dirt court will dry in time, if left to itself, but the process may be shortened by a proper subsoil, as with the grass court. Much of the expense of the clay court is incurred particularly to guard against the danger of dampness. The space to be occupied is first laid out, and then the whole area excavated to a depth of about three feet. Within this is first laid a layer of good-sized stones, followed successively by layers of smaller stones, gravel and sand, the whole being compactly pounded down and topped off by a layer of a mixture of clay and loam. Heavy rollers are then used for some time to

harden the surface. The most perfect examples of such courts (in this country) are to be found in those of the Far and Near Club, of Hastings-on-Hudson, and that of Dr. Havens, of Nahant, Massachusetts.

For general usefulness a dirt court is to be most highly recommended. "The worst form of hard court is the ash or cinder court." It is difficult to keep in order, dirty, and very bad for racket and balls; moreover, cinders continually get into the shoes, to the great discomfort of the players. The clay court is very expensive and has not given satisfaction to the best players; and the turf court, the best when rightly made and tended, needs too much care to be used for ordinary purposes. Turf, to be kept hard and firm, requires much rolling; the grass of the court must be of the best quality and must be carefully cut and weeded; the worn spots must be worked over and re-seeded; and frequent brush-harrowings and markings are necessary. A turf court also requires periodical rests of several days to recover from wear and tear, if in anything like constant use.

As a supplement to the dirt court a good and not expensive Winter one is a simple, even wooden flooring made in sections, which may be laid over the regular court and used often when the weather is not so cold as to numb the hands. The balls are apt to be somewhat lively on planks, unless the weather is cold, but such a court answers the purpose of keeping one well in practice during months that are often wasted for tennis. A wooden court has been very successfully used for some years by the New Haven Lawn Club.

LAYING OUT.

In laying out the court a reference to figure No. 1, which gives the correct dimensions, may be of service. This diagram hardly needs explanation. Much trouble may be spared by using two tape lines; and it should be borne in mind that the marking should all be *inside* of the boundary line in order that all balls striking any part of the line may be called good. The question of what to mark

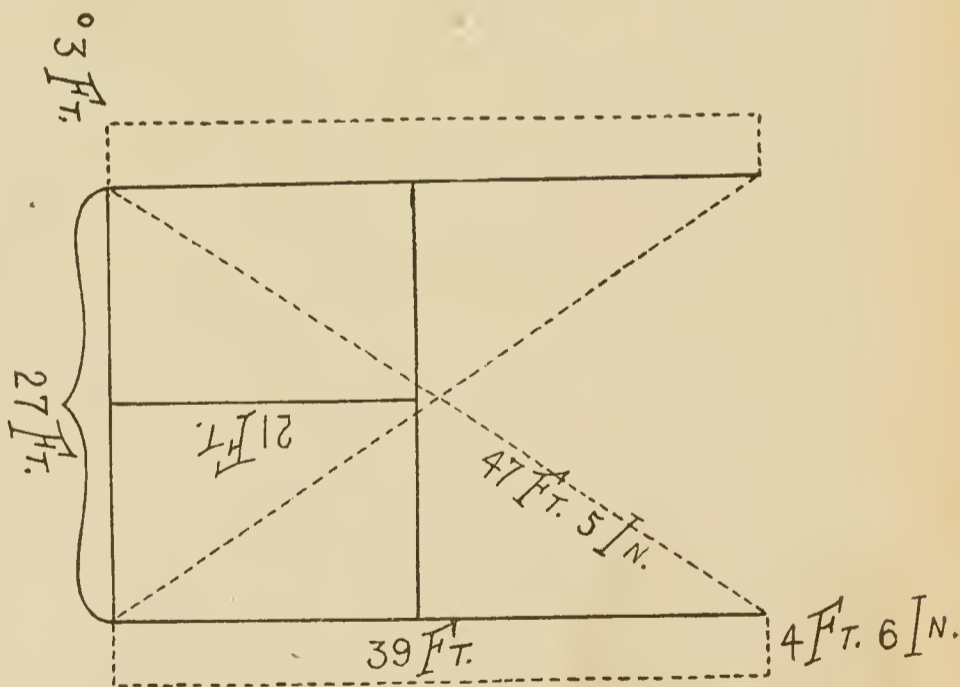


FIGURE NO. 1.

with has been long and much disputed. On a hard dirt court or a well kept turf one whitewash marking is good; it requires almost daily renewal, however, and, unless in a club where a man is constantly kept at work caring for the grounds, it becomes very expensive. For a private court tape is much more economical, and is quite as good if well put down. About nine yards of strong cotton cloth one yard wide torn into strips two inches wide will be enough for the double court, while six yards will be sufficient if only a single court is desired. A piece twenty-seven yards long will answer for three markings, with the advantage of unbroken strips for the side lines. Use plenty of staples. They should be driven about two feet apart along the lines.

Tennis manuals often leave out of account at this point several very necessary items. The net, posts, center iron and back-stops

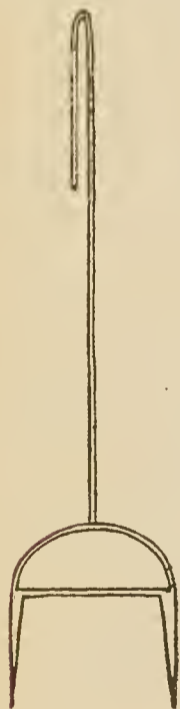
should all be well looked to, for they count much in well played tennis.

THE NET.

Experts generally favor the black center net bound at the top with a strip of white canvas about two inches broad. The tarred net is much more durable than the ordinary white cord one, and offers a good contrast to the ball. The white top binding on a black net is more easily distinguished and judged for in rapid play than it can be when the whole net is white.

THE POSTS.

The posts holding the net in position should be firm, upright and of regulation height (three feet six inches). Those cheap, flimsy posts that are held in place by arrangements of staples and guy ropes, in spite of their decorative appearance, are simply next best to no posts at all. They need constant regulating, and even with the utmost care they seldom hold the net firmly in correct position for any length of time. A square, solid post, well planted in the ground, with a groove along its top and a cleat about a quarter of the way down the outside is in popular use and answers very well. There have, of course, been many more complicated contrivances used in England, and to some extent in America. Two of these English posts have proved very satisfactory among foreign players. "One is called the Cavendish post (made by Ayres) and has a long foot on the inside of the post; it is kept fast by either T-shaped pins, or, what is better for a light soil, a big screw with a very thick worm. The other, Gardiner's club post, has a socket like a piece of gas piping, rather over a foot long, in the ground, and the bottom of the post fits into this. One advantage of this (for a grass court) is that the post may be lifted out and the grass mown without moving the socket. They both have the most convenient contrivance for adjusting the net, namely, the handle and ratchet, the cord passing over a groove at the top of the post."



CENTER IRON.

The net at the center should be just three feet high, and here again man's ingenuity has been greatly taxed. The net is generally held in place satisfactorily by a center iron similar to that shown at figure No. 2. This, however, occasionally interferes with the play, for if a ball strikes the top of the iron, it is liable to bound in almost any direction. A cloth band passing over the net and fastened to a peg in the ground has been suggested, but this, too, has obvious disadvantages.

BACK-STOPS.

The back-stops are nets for intercepting past balls and saving the trouble of going far to recover them. They should, as said above, be well out of the way of the player. To be at all efficacious they should be at least seven feet high and from fifty to seventy-five feet long. Wire net-

FIGURE NO. 2.—(SLIGHTLY DISTORTED TO SHOW UPPER HOOK PASSING OVER NET.)

ting will be found much more useful than cord, because of its greater durability under the necessary exposure to all sorts of weather.

THE BALLS.

The best balls should always be used. There is little gain in the excellence of other appointments if the balls are poor. Nothing so quickly develops slipshod playing or injures more decidedly one's judgment, position and stroke. Yet it is the commonest thing in the world for people at lawn-tennis parties to produce without a blush, articles which can only by courtesy be called balls at all. There are now many good balls, but people who wish to play tournament tennis should practise only with the regulation ball officially marked for use in all tournaments. Never waste your time with uncovered balls. As a rule, also, balls that have been used in previous seasons are worthless. Tennis balls should always be kept in a dry place where they will not be subjected to cold, which stiffens

the rubber; and they must never be left outdoors over night. Mr. Campbell gives as his only advice on the subject, "Use new balls as often as you can afford them."

THE RACKET.

We need hardly urge the importance of a well chosen racket, for advice to this effect has, with much repeating, become almost a tennis axiom. Yet to state clearly the requisites of a really good racket, and to lay down rules for choosing the right one from the mixed assortment presented at the shops, is no easy matter. "It is essential that the gut should be good (clear and not too thick), the handle plain and octagonal, the splice well fitting, and the hoop free from knots, with the grain going all round." The splice usually gives way first, so it should not be too thin. A racket must have enough "give" for driving, but "the stringing should be so tight as to emit a distinct musical note when struck with the fingers." The best weight cannot be definitely stated for all, the matter being entirely relative. Men generally use rackets weighing from fourteen to fourteen and a half ounces, while those chosen by the best women players average thirteen and a half ounces in weight. The racket should never be so heavy as to prevent perfect freedom of swing and quickness of movement; below this point only does weight count favorably in service or drive.

The *balance* of the racket is almost its most important quality, and is also the most difficult to define. The English test is, perhaps, too exact, but it is a good one for those not used to handling rackets. "Poise the racket upon the edge of a knife so that its head and handle balance each other exactly, and mark on it the point at which they so balance; then bisect an imaginary line between this point and the extremity of the head, and if the point of bisection comes somewhere near the center of the face, the racket will be a well balanced one." A good player may judge of balance by a rather less complicated method, through his better knowledge of the proper "feel" of the racket in the hand. "Hold the racket loosely by the butt, and jerk or swing it up and down; if it comes up with difficulty, the head is too heavy; if too easily, it is too light."

Keep the racket in a dry place, in a flannel or leather case. To prevent warping, it is well to put it in a press or under some weight that will hold it flat. Many players think a racket loses much of its life after a season's use, and if expense need not be considered, it is best to have a new one each year. However, a racket that is conscientiously cared for will give good service for several years. If the gut should break (it seldom will, with good care), have the racket re-strung, if possible, by some reliable maker, for the stringing is a delicate and most important part of the work, and can never be well done at home.

SHOES.

There is little advice to be given regarding foot-wear. The buckskin shoes, with thick, smooth red rubber soles, are probably the best for hard and dirt courts. There are many players, however, who prefer canvas shoes, with thinner soles, on account of their lightness and coolness; these, of course, are much less durable than the others. Steel points are almost indispensable for play on a grass court, since rubber alone soon becomes very slippery, particularly if the grass is at all damp. A high shoe that gives support to the ankle is, perhaps, better suited to the purpose than the Oxford-tie.

DRESS.

We would offer a few suggestions regarding the proper tennis costume for girls; reliable advice for masculine attire will be found in the "Guide" above referred to. It is sometimes surprising to see the outfits in which maidens will, in all good faith, attempt to practise tennis. First and foremost, be *perfectly comfortable*. Wear amply large shoes; do not have your collar so stiff or close that it will in any way hinder the free turning of the head; allow for plenty of breath; and do not have even the slightest train. The skirt should be as light as possible, and wide enough to allow easy motion, though not so full as to fly into the player's way; a width of two yards and three-quarters is ample. The shape may be left much to the player's fancy, but a plain skirt, with the fulness drawn rather to the back, is most graceful and comfortable. A kilted skirt is not advised. A dress that falls more than an inch below the ankle will be constantly stepped on, particularly when a sudden backward move is made. A hat is a nuisance. A sailor with a brim that shades the eyes well seems most popular and is probably best. The visor cap is even more decidedly mannish and is apt to be too warm.

S. S. WHITTELEY.

THE COLUMBIAN EXPOSITION AT CHICAGO.



THIRD PAPER.—THE WOMAN'S BUILDING.—A GLANCE AT THE BUILDING OF MANUFACTURES AND LIBERAL ARTS.

DISTINCTLY a woman's era is the present, therefore, *place aux dames*.

THE WOMAN'S BUILDING.

Entering the Fair at Sixtieth Street, the visitor

beholds on the left the Plaisance, with its reproductions of towns and villages from all over the world, and on the right the Woman's Building, a truly noble structure devoted to a splendid cause. For the thoughtful this building is fraught with far greater significance than lies in its contents, rich, rare and varied though these products of feminine hands and brains undoubtedly are. It means primarily that woman's work is soon to receive the fullest recognition, and that the girl of the future will be the maker of her own fortune, the arbiter of her own destiny. Not but what she will always prefer to reign as queen in a happy home; but when she is uncertain of obtaining that high position, she will have the privilege of opening whatever door to remunerative usefulness she chooses, after consulting her mental or mechanical endowments or aptitudes. She is assured by the countless exhibits in this beautiful home of arts and industries that woman can work acceptably in many callings.

The beautiful Princess Mary Schahovskoy, representative of the Czarina of Russia at the Columbian Exposition, sounded the true keynote of woman's onward march when she said to the women of America in her sweet and tremulous speech on the opening day of the Fair: "The best teacher of our duties is life itself. Every event of the times appears to be opening new fields of activity to woman, and she is discovering that with self-disciplining and proper training, she may become fit and capable of holding her sceptre in all kinds of worldly king-

doms; but every Russian woman will joyfully lay others down to gain the one she considers, as well as you, I suppose, the highest and most sacred of all, the sceptre of her home and family." Keeping this ideal of woman before him, the most arrogant of men cannot but feel a bewilderment of pleasure in the presence of her skill in art, her success in industry, and her triumphs in philanthropy, all of which are fully and fairly illustrated in her magnificent temple at the Exposition. But one man in the building on the day of its dedication was seen to sneer at the results of feminine handiwork, and he, with his two children, is being supported by his wife's skill as a decorative designer.

England's department in the Woman's building is extremely interesting and instructive, and is admirably displayed, fitting representatives having been sent to arrange and explain the various exhibits. There are six hundred and thirty-nine objects presented, all produced by British women ranging in rank from Queen Victoria to a trained nurse. The Empress of Japan has sent from her own household and from her empire seventy-three specimens of woman's clever work, including agricultural articles, ceramics, textiles, sculp-

tures and embroideries, and also literature in manuscript from the court. The Queen of Italy has loaned us some of the finest of her personal laces, and numerous books on lace-making; and by the Countess Cora di Brazza she has here furnished a room in the style of the Fifteenth century.

The Imperial Ladies' Committee, of Russia, through the Princess mentioned above, have arranged an exhibit of woman's work produced by Highnesses and by women of lesser rank but greater expertness. Among many beautiful and useful objects there are large dolls attired to illustrate the costumes of the peasant women in the many provinces of the Russian Empire, and also beautiful figures arrayed in court costumes dating in style from the earliest recorded times to the present day. Literature by Russian women treating of science and art forms a most attractive part of this exhibit.

Siam is represented by fifteen groups of feminine productions, including work in gold and silver, embroideries and laces made of metals and silks, educational text-books and photographs. Sweden has ten most attractive classes illustrating her arts, crafts, literature, musical compositions, etc.

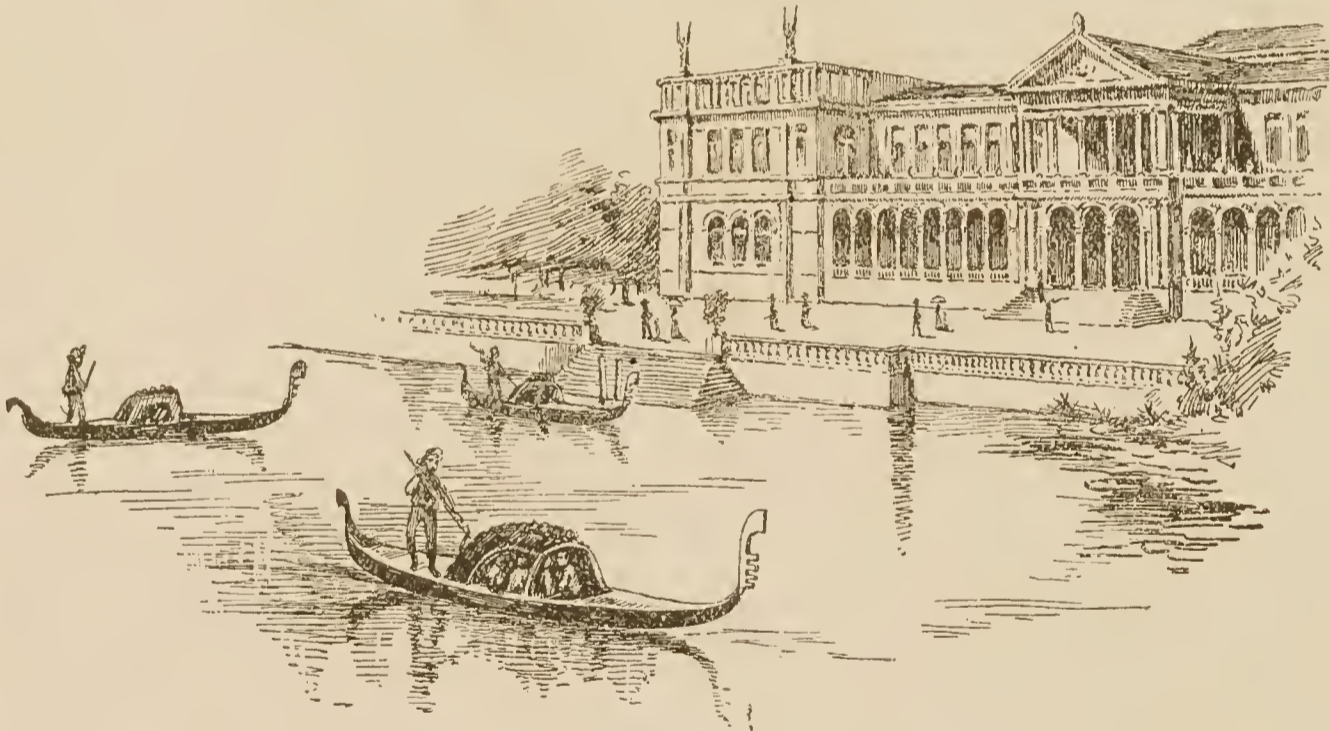
From New South Wales there are sixty-three exhibits, arranged in ten groups, which embrace specimens of agricultural, horticultural, artistic and industrial achievement. In the industrial class are included samples of that almost forgotten but most enchanting of thrifts, darning. Even the far-off Cape of Good Hope contributes twenty-three objects, among which are fine metal work, feathers, fish scales, brasses, grasses, textiles, furs and native musical instruments. Upon the latter neither Theodore Thomas nor the skilful and amiable Paderewski has yet offered to perform.

The women of our own land display nearly a thousand articles, including their loan collection. The latter contains marvellous laces that are rich with the hue of age, antique and modern tapestries, music and musical instruments, and many other beautiful and wonderful objects that can never be reproduced or even duplicated.

In this building, properly grouped, and so set apart that they may be quickly found with the aid of the printed catalogue, are a host of inventions made by women, many of which will undoubtedly startle those who have

heretofore doubted feminine constructive ability. Among the most valuable of these inventions may be mentioned a model stock car, which is now in use on the railways, but is not labelled as a woman's device for the comfort of inarticulate sufferers and for man's practical advantage; a milk cooler, a refrigerator, silver polish, saddles, an elevator (in service), marine night-signals, two washing-machines, fountains, travelling equipments, heating and cooking appliances, water-coolers, etc., etc. These are but a few of the useful contrivances which woman has invented for the ease and prosperity of everybody.

Many of the articles that are not classified in rooms devoted especially to the states in which their producers reside, are arranged in various booths or pagodas, which are artistic in shape, color, and draperies of flags, bunting, etc., and are charmingly attended by interested women. The frame of one of the most graceful pagodas is concealed by drapings of *crêpe* paper, the edges of which are charmingly decorated with clusters of violets that are so naturally colored and perfumed that visitors pause to gaze and breathe the dainty fragrance, no matter how eager they may be to study objects.



WOMAN'S BUILDING—(FRAGMENT).

that seem to them of more practical utility. But certainly any and all reputable products are practical if they have a distinct commercial value. Women who must earn bread for themselves and, perhaps, for others who are still more helpless, include moneyed returns among undoubtable practicalities, even though tissue paper is not a durable article. The paper is undoubtedly enjoying its hour of popularity, which is certainly justly merited, if one may judge by this most attractive pagoda, with its beautiful array of sun-hats trimmed with blossoms, foliage and ribbons; artistic picture-frames, calendars, baskets, bonbon boxes and lamp-shades; table and wall decorations of vines and flowers that will not fade before the dinner or dance is concluded; potted plants laden with exquisitely perfumed blossoms; and many other articles that draw about them crowds of men as well as women, the former being, as a rule, practical florists seeking lessons in house ornamentation. The tissue paper exhibit is but one of many which prove that the beautiful really is the useful considered from several points of view, not the least important of which is that of woman's too frequent need of means to keep the wolf of poverty from her door.

In her inaugural address the President of the Woman's Department declared that sentimentalists often asked, "Would you have women step down from their pedestals and enter practical life?" and she answered the question by saying that, after a careful search she had been unable to find any women upon pedestals. Should she discover one, she would invite her to step down and aid her toiling sisters. She added that she was not a believer in the pedestal theory, and suspected the motives of those who advanced it, because it is fatal to fine and natural relations between husbands and wives. Being rich, socially distinguished and uncommonly beautiful, this woman would be likely to know all about pedestals, if there are any such things.

It is by no means easy to leave this fascinating building, containing only the cleverest and rarest works of feminine hands, many of which, had it seemed wise to so display them, might have been justly placed in direct competition with man's best productions. However this distinctive arrangement may strike the visitor, it must not be supposed that in thus providing for a separate women's exhibit there has been the slightest

feeling of rivalry on the part of the female managers. This arrangement has been planned simply to make clear to every woman the many ways and means by which she may be useful to herself and to others in her own and coming generations, and to give her the courage of her talents. Of course, the promoters and managers of this department are women of fortune and large ideas, and are inspired by warm sympathy and true friendliness for their struggling sisters and for those ambitious ones who must work because the impulse is strong within them.

To both these classes of women the feminine managers of the Exposition have cordially addressed themselves; and with those mysterious and subtle gifts which belong to their sex, they have said to all the women in our land: "What have you done? What can you do? What do you lack? Come, let us see just what we can do for each other, and let us do the best work we are able, speedily and wisely." The result of this appeal is an immense display of womanly work, which has not been done in rivalry, but in a spirit of mutual encouragement for to-day and of hope for to-morrow.

After inspecting the many rooms of the Woman's Building, the visitor will doubtless satisfy her physical needs in the superb roof-restaurant, and will then appease her soul's hunger for the beautiful by a long, enchanting gaze from the upper balconies. In this magnificent view are included other palaces gleaming in the sunshine; soft foliage and brilliant beds of flowers; many-hued gondolas with high, fanciful prows moving up and down the lagoons under the impulse of broad, curved oars that ripple the flower-skirted waters; electric launches, smokeless and sailless, hurrying along with crowds of people who are too deeply imbued with the spirit of our age and country to wait for the dreamy Italian to dip his indolent, poetic

oar; and, last but not least, foreigners from every clime displaying their gay and picturesque costumes and peculiar gait on the smooth promenades of the park. From this perfect height the eagerly curious descend only to return again and again if time permits.

MANUFACTURES AND LIBERAL ARTS.

The most magnificent display of artisans' and artists' work ever brought together from the four quarters of the globe next claims our attention in all its vastness. Shall we walk to it? Perhaps; although my lady, being in search of all sorts of novelty, is likely to choose a Sedan chair and be carried therein whithersoever she listeth by two fez-topped, red-coated, loose-trousered, sandal-shod Arabs or Turks. She will very likely ask to be set down, on her first day's inspection of the interior exhibits of the Fair, at one end of Columbia Avenue, which is the main or center street in the building devoted to Manufactures and Liberal Arts. It is curious indeed to minds not yet familiar with the huge dimensions of this building to contemplate it as an area that is necessarily divided and subdivided by streets and avenues, which are regularly named for the convenience of visitors who may be looking for special exhibits or the display of any particular country. The male escort of the passenger in the Sedan, if she have one, must, of course, walk by her side, and he can assume no deliberate pace, since the bearers pretend to be running, and really do move with considerable rapidity.

Their motions, however, are rather more perpendicular than horizontal, and for that reason few women habitually choose the Sedan chair and pair of Arabs as a means of locomotion when their own limbs are capable of ordinary activity or while wheeled chairs are at command. To be literal, the sensation of a ride in one of these antiquated vehicles strongly suggests the sufferings of a helpless infant that is being energetically trotted upon the knee of an ignorant but vigorous nurse.

The first day's visit to this immense building should be devoted to a general inspection of its interior roofed temples, pagodas, booths and pavilions; for the mind is at first unable to comprehend the immensity of the

main structure. Those who are accustomed to giving descriptions of high artistic achievements are, as a rule, tempted to exaggerate in the matter of qualities, colors, lights and shadows, which may be heightened or deepened by imagination or by an "expansive mental temperament"; but in the face of such a vast and indescribable array of grouped wonders and magnificence there is absolute repose for the fancy and peace for the conscience. Even the truth is beyond the reach of words, and imagination could not if it would overreach reality. On the contrary, the mind is likely to despair in its effort to reduce utility, beauty and immensity to the capacity of the pen and the credulity of the reader.

Where the two main avenues cross each other at the center of the building are placed the beautiful pavilions of Germany, England, France and the United States, each one being characteristic of the people it represents, and expressing their highest national ideal of grace, strength and elegance. The pavilions of Germany and France have been erected at the expense and under the supervision of their respective governments, and they are remarkable alike for costliness and good taste. England has less directly built a distinctly British shelter for her treasures on one front of this central court, and in its center is a tower of striking beauty and impressiveness, its artist being no less a personage than Sanier. Near the lofty apex of this tower is an electric, self-winding clock with an exquisite chime, which will mark with its music the too few enchanted hours between the present moment and the first of next November.

The United States pavilion will naturally be most interesting to the great body of American visitors. It has a curved façade that suggests the hollow front of a Doric temple, and its center is dignified by a Doric column a hundred feet high, surmounted by a mag-

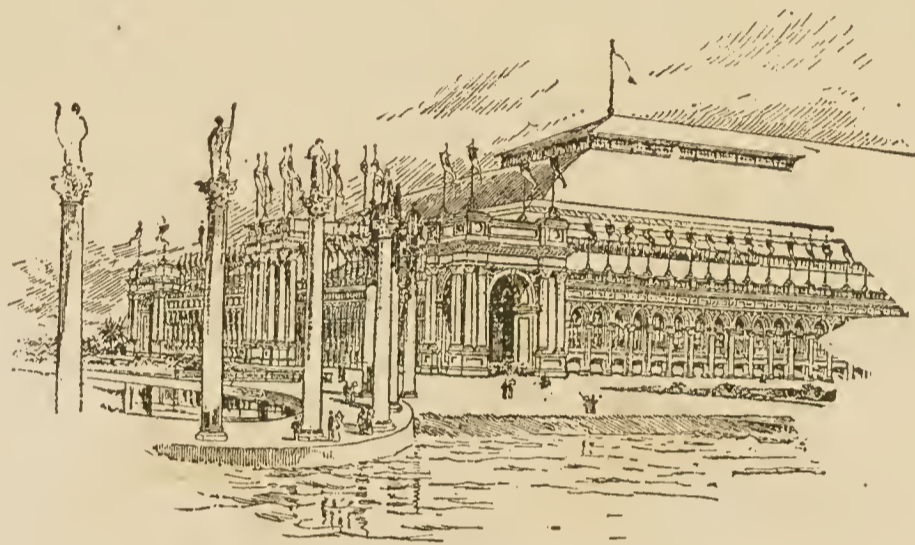


SEDAN CHAIR.

nificantly proportioned eagle. Two smaller but still lofty columns flank this central shaft and separate wide arches, through which, protected by rich plate glass, gleam the jewels that are to adorn the queens of our own country and, perhaps, the crowns of those who sit on foreign thrones. This white front shields the exhibits of Tiffany, the artistic provider of glittering gems, and of Tiffany the skilful producer of jewelled, stained and painted glass, and also the Gorham Company's magnificent work in metal and jewels.

Clustered about this pavilion and occupying the entire north-east quarter of the vast ground floor are gathered for the enthusiastic admiration of our people the astoundingly varied and comprehensive products of American skill and industry, each exhibit being grouped under its own roofed pavilion, not only to display it properly, but also to protect it from thieves and from the profuse rains of the lake regions, which find many crevices in the great glass roof far above.

Germany's exhibit is singularly impressive. Its huge frontage is ornamented by three superbly artistic wrought-iron gates, the center one being, perhaps, thirty feet and its companions twenty feet in height, and all showing exquisitely graceful floriations that remind one of the finest lace. These gates frame rather than conceal the treasures behind them, and are, in the estimation of most visitors, the finest attraction of the four grand fronts of the Columbian Quadrangle. Back of the gates are to be seen a roof and high panelling showing marvellous work by painters, sculptors and metal and glass workers. Within is the bronze "Germania" group, by Herr Seitz, upon a pedestal said to be one hundred feet high. Leaving for another day the gorgeous Bavarian Palace, arranged by Prof. Gabriel Seidl, the visitor enters the gates and examines the superb bronze sculpture, which was sent to America by the German government to beautify and honor our great anniversary, and which is to be placed in the Parliament Building at Berlin as soon as it is completed. The pedestal is surrounded by beautiful paintings and objects of art of all sorts, including tapestries and other sumptuous articles loaned for this occasion by the German Emperor. While we gaze entranced at this magnificence,



FRAGMENT OF LAGOON, WITH PERISTYLE AND PORTION OF MANUFACTURERS' BUILDING.

a silvery chime of bells ring out, sending their melody vibrating among the domes and turrets of the "White City." These bells were sent to America by the Empress Augusta, and were previously given by her to Grace Church, Berlin, whither they will be conveyed after their summering at the Fair.

Great Britain has hung thousands of banners and flags to designate the corner of the Quadrangle which she honors by her presence. Besides her wealth of art and artistic products, including textiles (particularly linens), porcelains, carvings in wood, and modern furnished rooms, there is a reproduction of the dining-room at Hatfield House that is most attractive and realistic. This apartment is richly upholstered and has upper china galleries concealed by carved panellings; and its tapestries, sideboards, fire-dogs, mantel and worn rug give it an air of mingled magnificence and comfort that is truly delightful. Many a newly rich American will gladly imitate the quiet dignity of this room in choosing his own domestic appointments.

France expresses herself in striking contrast with her three companions. In external appearance her pavilion is fine, compact, and even classic in its simplicity; but the display beneath its roof causes one to forget all its outward beauty. There are silks that shimmer, gems that glis-

ten, porcelains that appeal strongly to the artistic sense, bronzes that bewilder by their grace of form and softness of coloring, and jewelry work that would tempt the least susceptible of humanity.

But we have seen enough for one day. The exhibits of Austria, Belgium, Ceylon, China, Japan, the West Indies and Hindostan must wait until our eyes have become more familiar with marvellous sights and our minds have enlarged their capacity to grasp the true dimensions of this grand treasure house. There are thirty-four mammoth subdivisions in the building,

and the wise visitor will select from the published catalogue those parts in which he or she is most interested. It would be physically impossible for one person to properly examine the entire display, and it would be worse than useless to make the attempt, since the result would simply be a confusion of ideas, with little clearly remembered.

A. B. LONGSTREET.

CHILD LIFE.—SECOND SERIES.

THE PHYSICAL AND MENTAL DEVELOPMENT OF CHILDREN.

CHAPTER V.—THE HOME LIBRARY.

Good newspapers are great educators, and those children who read them carefully are certain to acquire a general knowledge of affairs that cannot be obtained from any other source. Unfortunately, however, not all newspapers are good. The development of the daily press has been so largely and so generally in the direction of sensationalism that parents may well hesitate to place newspapers in their children's hands. It cannot be denied that the public is most to blame for the present condition of journalism; for many editors, perceiving that those sheets which make a specialty of sensational news are most eagerly sought, use every effort to place their own papers on the same level and thus obtain a larger share of the popular favor. But no matter where the blame rests, parents will do well to prefer books to newspapers as a means of cultivating the juvenile mind. There are many excellent periodicals published, especially for young folks, all of which furnish perfectly harmless reading; but human nature is so perverse that the children are likely to prefer the morning paper which their father finds so interesting that his breakfast often cools while he reads it.

Every home, therefore, should contain a library consisting of books suitable for children of all ages. The young do not like to read tracts and Sunday-school books continually, no matter how

interesting they may be; and proper literature must be supplied, unless the parents are willing that the daily papers should be the sole means of information. As the young minds develop, the books and journals supplied must be selected with greater care than ever, since they must then instruct as well as amuse. Impressions received in childhood are so strong and lasting that it is positively sinful to allow the young to acquire any knowledge that will not be for their permanent good.

All children are fond of hearing a story read, and if it pleases them, they will listen to it again and again with undiminished pleasure, not learning until later in life to weary of a "twice-told tale." A fairy story will be received with open-eyed amazement, and then after a moment's thought, the young sceptics will ask, "But that is not a true story, is it mamma?" The mother will be forced to acknowledge that all the wonderful narratives about Snow-White and Tom Thumb, and the beautiful princess with golden hair are nothing but pretty fictions; and the question naturally arises, whether it is good to read such things to the young. Plain descriptions of the lives and habits of birds and animals, of flowers and their growth, and of trees and their manner of budding, leafing and shedding their foliage, are just as fascinating as the most romantic and impossible fairy story, and have the additional advantage of being true and instructive. Consider, for instance, the hab-

its of ants and bees; what could be more interesting or point a better moral of industry for the contemplation of youthful minds? Children will eagerly listen when the wonders of Nature are described and will understand more than their elders imagine. If they lack interest at first, there is the more reason why they should be encouraged to appreciate such instructive lessons. It is as easy to cultivate in them a healthful as an unhealthy taste for literature, and mothers should always have this fact in mind.

We can judge a man's character as well by the books he reads as by his choice of associates. If the proper books are read to children, the chances are certainly in favor of their always following the same healthy line, since no taste will be developed for sensational literature. A very wise man has said that "Wisdom's ways are ways of pleasantness, and all her paths are peace"; and it requires no philosopher's mind to perceive that those ways of pleasantness and paths of peace are not to be found by reading fairy tales and sensational stories of impossible adventure.

It is true, however, that to some extent our lives are influenced by the unreal as well as by the real. Some people are naturally day-dreamers, others are thoroughly practical, while a few are analysts. It is the real that first appeals to one's senses, and the fact that romance plays so conspicuous a part in later years is doubtless due to faults in our early training. God shows his infallible wisdom by first placing the real before us. It appeals very strongly to the youthful mind, and a very little cultivation and direction will lead children to prefer the real world to the unreal. Let the mother who doubts this repeat to her children the little incidents of her own girlhood and then read them the most gorgeous and imaginative fairy story, and see which will best hold their interest and elicit the greater number of inquiries.

But the young mind, wearying of "all work and no play," will at some period stretch out into the unreal world and will build air-castles of the frailest materials—a cloud, a murmur of the wind, a flower, a ray of sunshine. Then must it be grasped by a stronger intellect and guided safely into the real earnestness of life. We hear many a puzzled mother ask whether she is to deny her children all works of fiction, and we answer emphatically in the negative; but the fiction must be of the right sort and must be made secondary to the real. The fault usually found with fiction by deep thinkers is that it is generally exaggerated, whether good or bad, and that the highly stimulating thoughts are not healthful for budding intellects. A score of years ago a thoughtful man wrote as follows on the subject: "Fiction wickedness is always worse than fact, for the fiction is always successful and prosperous. He who draws the fiction picture of fraud puts no officer of justice in the background, no form of an outraged conscience over it like a cloud of wrath, no lightning glance of God playing through that cloud, and no wreck of hopes and peace in the distant shadings."

A safe rule for the mother is to give her children only books that depict natural lives and point good morals. It is quite usual with children to wish to be like some boy or girl they have read of, and it is important to set high ideals for their imitation. Children must also be taught to use the knowledge they acquire through reading. An acquaintance with facts will be of no benefit to them unless it is applied. When they read books be sure they fully comprehend them and understand how best to apply their information. In this age knowledge is so easily acquired that it may be said to be within the reach of all, but it is utterly useless if simply acquired and then crowded back to make room for more. It may take years to write a book that can be read in a few hours, but is its influence to be measured by the time required in its perusal? Knowledge unapplied is of no particular benefit. It is probable that many school-boys to-day possess a more general knowledge of men and things, and even of history and the sciences, than did any of those grand old Romans who poured forth their eloquence in the Forum; yet how many of them will use that knowledge to equal advantage?

If an apartment cannot be set aside expressly for the library, as much room as can possibly be spared from the general sitting-room should be devoted to the purpose, and the children should be allowed to have some voice in the selection of the books, always, of course, under the mother's guidance and counsel. She may explain what certain books treat of, and the children may name a preference for the subject. The library may be formed with a view to pleasing the entire family, from the parents to the youngest children. While a goodly collection of books may be beyond the means of some mothers, it is the duty of all to make every effort to give their families the greatest possible amount of good literature.

Bound volumes of the better class of magazines for children will provide a large supply of good reading. The most prominent are *Babyland*, *Wide Awake*, Harper's *Young People*, *Pansy*, *St. Nicholas* and the *Youth's Companion*, among which choice may be made for young folks of any age from two to twenty. The "Bunny Stories" are profoundly interesting to little children, and so are "The Brownies" by Palmer Cox.

Juvenile readers are very fond of books that tell of birds, beasts

and insects, among the best of which are "Little Folks in Feathers and Fur," by Olive Thorne Miller, "Marvels of Animal Life," by Charles F. Holder, "Our Common Birds, and How to Know Them," by John B. Grant, "Among the Moths and Butterflies," by Julia P. Ballard, and "Ants, Bees and Wasps," by Sir John Lubbock. After the children have read these books, let them tell the stories in their own language. This practice will impress the facts indelibly upon their memories, and will also greatly increase their conversational powers.

Seven of Frank R. Stockton's charming stories have been published in one volume under the title, "The Clocks of Rondaine," and are recommended for youthful readers; and a collection of delightful tales for children entitled "Bimbi" is from Ouida's versatile pen.

There are many extremely useful and interesting books on scientific subjects that are especially adapted to children. "The Fairy Land of Science," by Arabella Buckley, "The Story Mother Nature Told Her Children," by Jane Andrews, "Queer Little People," by Harriet Beecher Stowe, "Little Flower People," by Gertrude E. Hale, and "Our Bodies and How We Live," by Albert E. Blaisdell, are all simply written and put solid facts before children in a very attractive way.

The "Fairy Tales" of Hans Christian Andersen have pleased several generations of children, and so has Hawthorne's "Wonder Book," which, although first published forty years ago, is still as fascinating as ever. "Stories for Home Folks, Young and Old," by Grace Greenwood, is a collection of charming tales that point the purest of morals.

For children of larger growth, history should be given a prominent place. Of works that tell of our own country "The Youth's History of the United States," by Higginson, is one of the best. The history of the American civil war has been written from many standpoints, and several of these works are intended especially for the young, although the best enter too much into dry detail to be desirable as children's histories. The more advanced works may, however, be included in the library, and the children may "read up to" them. Charles Scribner's Sons have issued two of four volumes of the "American History Series," which will give a connected history of the United States from the discovery of America to the present time. These volumes will be an invaluable addition to any library. Those already published are "The Colonial Era" and "The French War and the Revolution."

"A History of the English People," by John Richard Green, is, perhaps, the best work of the sort, although Hume's and Macaulay's histories of England hold high rank. Guizot's "History of France," Motley's "Rise and Fall of the Dutch Republic," Mariotti's "Italy, Past and Present," Bayard Taylor's "History of Germany," Brimmer's "Egypt," Rambaud's "Russia," Carlyle's "Early Kings of Norway," and Fryxell's "History of Sweden" are all standard and are well suited for young readers. The latest work on England, called "England and its Rulers," by H. Pomroy Brewster and George Humphrey, is very concisely written, and if time is an object, it should be chosen in preference to any of the English histories mentioned above. The various writers of Russian history vary so in their statements that it is difficult to get an unbiased opinion of that country. The most conservative work on this subject is "From the Arctic Ocean to the Yellow Sea," by Price.

For books of exploration procure Nordenskjöld's works on the polar regions, and "Stanley in the Wilds of Africa," by J. F. Packard, or "In Darkest Africa," by Henry M. Stanley.

The field of biography is rich in fine productions. Almost everybody likes to read a biography, because, as the children say, "it is a true tale." Among the most celebrated biographical works are Guizot's "Corneille," Motley's "John of Barneveld," Boswell's "Johnson," Gladstone's "Faraday," Irving's "Mahomet," and Morley's "Burke." Of course, Plutarch's "Lives of Famous Men" stands unapproached by any other biography, not excepting Boswell's "Johnson," as no other writer has gone so minutely into his subject. Thomas Carlyle's "Cromwell" and "Frederick the Great" are not quite as valuable as the works just mentioned, because they give us too much of the author's individuality. Biography must be unbiased to possess the highest value.

The biography of the Empress Marie Louise, in four volumes, by Imbert de Saint-Amand, gives an interesting history of the Empress and of her famous husband, depicting their public and private lives and impressing the triumphs and sorrows of those days most vividly upon the reader. The first volume is called "The Happy Days of Marie Louise," the second "The Decadence of the Empire," the third "The Invasion of 1814," and the fourth "The Return from Elba and the Hundred Days."

Macaulay's Essays should be included in every library, whether for old or young, for a thorough study of them will broaden any mind. The essays of Sidney Smith and Thomas Carlyle are also given a high rank by the best literary opinion.

In poetry the variety is so great that any taste can be gratified.

We dare not go out of the beaten path which has been followed since 1593, when Shakspeare wrote his first poem, and mention any name before that of the "Bard of Avon," for he has never had a rival. His poems and dramas display a knowledge of science and human nature that has not been equalled even in our own cultured age. Then there are Byron, Moore, Scott, Schiller, Tennyson, Swinburne, Keats, Goethe, Browning, Lowell, Longfellow, Wordsworth, Burns, Pope, Shelley, Coleridge, Willis, Owen Meredith, Edwin Arnold, Whittier, Holmes, Holland, Poe, and our own distinctively American Carleton and Riley. Such a galaxy! And yet these are only a few of the world's sweet singers.

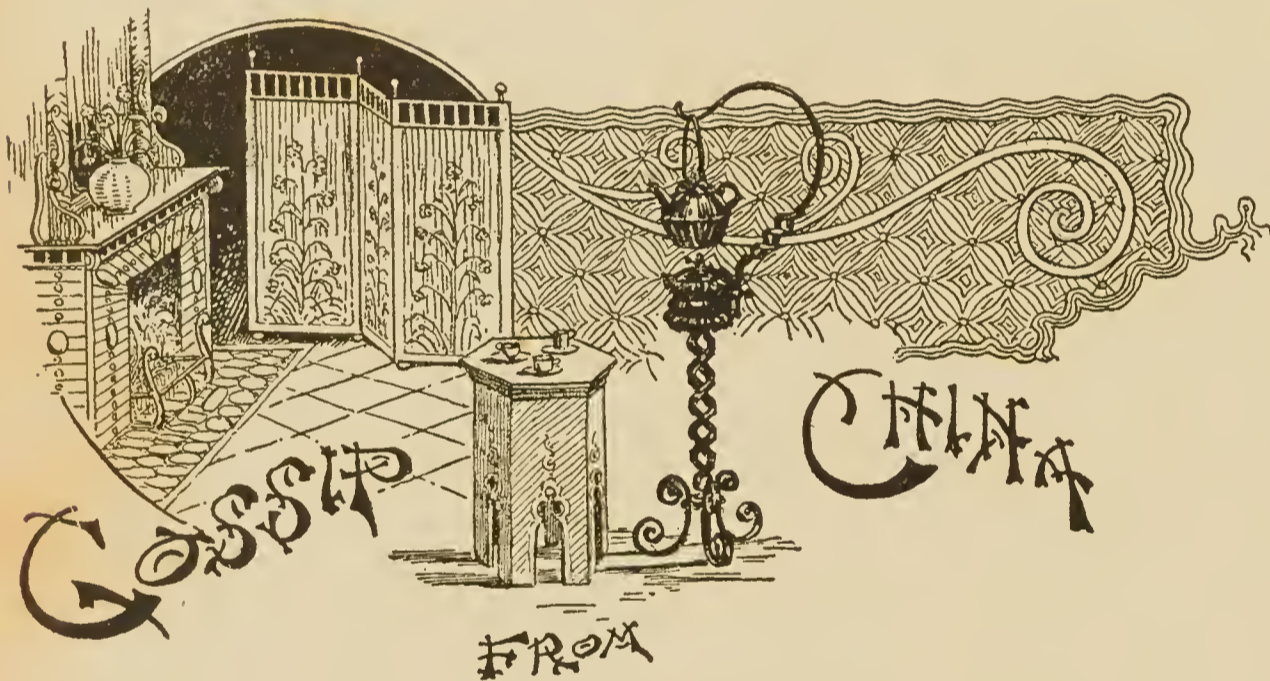
Of long poems, Dr. Holland's "Kathrina" and "Mistress of the Manse," Longfellow's "Hanging of the Crane" and "Evangeline," Owen Meredith's "Lucille," and Scott's "Lay of the Last Minstrel" are among the most popular. No poet ever attained a higher eminence in his own lifetime than Dryden, and none of the greater writers of verse is so little read at the present day. He was at the zenith of his popularity in 1668, after he had produced the dramas, "The Wild Gallant," "The Rival Ladies," "The Indian Queen," "The Indian Emperor" and several others of minor importance. In 1675 he produced "Aurengzebe," the last of his dramas, and after that he wrote his remarkable satires and fables. Our generation is almost entirely unacquainted with his plays. His reasoning power in verse was very great, and his command of language and fund of information were equally remarkable. His characters were strong and spirited, but he lacked the power of consistency. He appeared unable to attribute refinement or delicacy to the female character, his delineations being of a gross nature. His chief merit lay in a kind of Oriental magnificence and brilliancy of imagery.

The field of prose fiction is practically boundless. Of course, the standard novels should be first considered, and then the mother

may choose according to her own preference. If all the works of Scott, Dickens, Thackeray, George Eliot and Bulwer cannot be secured, the most popular or most representative should be selected. Opinions differ as to which are the best novels of the great authors, but most people consider "Ivanhoe" the masterpiece of Scott, "David Copperfield" of Dickens, "Vanity Fair" of Thackeray and "Adam Bede" of George Eliot.

As Jane Austen's and Frances Burney's novels are being reprinted, it would be well to have some of their works; the best are, perhaps, "Pride and Prejudice" and "Evelina." Macaulay complained that none of Miss Burney's later works equalled her first, as her imitation of Dr. Johnson made her style heavy and stilted. Our mothers read with absorbing interest "The Children of the Abbey," by Regina Maria Roche, and all boys find keenest pleasure in "Tom Brown at Rugby," by Thomas Hughes. Goldsmith's "Vicar of Wakefield" is one of the most popular books ever written; and other general favorites are "Jane Eyre," by Charlotte Bronte, "John Halifax, Gentleman," by Mrs. Mulock-Craik, "Shandon Bells," by William Black, "Les Miserables," by Victor Hugo, "Thelma," by Marie Corelli, "The House of Seven Gables," by Nathaniel Hawthorne, "A Hazard of New Fortunes," by W. D. Howells, "Marse Chan," by Thomas Nelson Page, "Little Lord Fauntleroy," by Mrs. Frances Hodgson Burnett, "Beulah," by Mrs. Augusta Evans, "Luck of Roaring Camp," by Bret Harte, "The Little Minister," by J. M. Barrie, "Wilhelm Meister," by Goethe, "The Grandissimes," by George W. Cable, and "Robert Elsmere," by Mrs. Humphrey Ward.

An unabridged dictionary should be provided, and also a good encyclopædia. For the younger children get "Our Young Folks' Encyclopædia of Travel," by James D. McCabe, and "The Young Folks' Encyclopædia of Common Things." M. C. M.



All the world seems to be going Chicago-ward, and an atmosphere of unrest pervades the land. Many who have heretofore been confirmed stay-at-homes have caught the contagion and are preparing to join the throng that is travelling to the great Fair.

SOME HINTS FOR THE TRAVELLER,

We do not quite realize, my dears, until we contemplate making a journey, how many ingenious contrivances are now produced to be placed in one's trunk or bag—devices that contribute largely toward one's comfort when sojourning from home. Travelling bags or cases made of common linen towelling seem always capable of holding just one more almost forgotten article, and many tourists prefer them for this elastic quality to leather bags, which, if too full, simply refuse to shut and are always a source of annoyance. The alligator bag, which is the handsomest of the leather varieties, is quite weighty even when empty, and after being packed it is too burdensome for a woman to carry. A most satisfactory linen travelling case may easily be made at home according to a recently issued pattern; it has circular ends, inside and outside pockets, and a handle, and closes securely with straps. Pretty decorations of braid and fancy stitching will make it quite ornamental.

How to safely carry bath or face powder is a problem that has often perplexed the feminine traveller, but a perfect solution has been found in a lately designed convenience known as a puff-bag, which is made as follows: Cut two circular pieces of thin card-board three inches in diameter; cover one of them with pretty

India silk and the other with soft chamois-skin, and overhand them neatly together. Next cut a piece of silk eighteen inches long by six inches wide, and line the lower part with chamois-skin to a depth of three inches, the strip of skin required being eighteen inches long and three inches wide. The silk and the chamois lining must be joined to form separate circles and then laid together. Gather the lower edge and whip it carefully to the card-board circle already prepared, placing the chamois side of the circle upward, so that the bottom as well as the sides will have a lining of the skin. Then turn back three inches of the silk for a hem and make a double casing close to the top of the chamois lining, by stitching the

hem twice on the machine. Lastly, run draw-strings of strong, narrow ribbon through the casing. The powder and powder-puff are placed in this bag, and when the strings are tightly drawn and tied in a pretty bow, none of the powder can escape. A more convenient article for the tourist's use can scarcely be imagined.

There are many women whose travelling must be limited to an occasional visit to a dear friend, which often forms the one bright spot in many months of routine and dull monotony. Sometimes even such rare visits prove unpleasant, and the disappointed guest wonders what could have produced this unsatisfactory result. Possibly the fault lies at the guest's own door, or the hostess may have been wanting in tact and thoughtfulness, and so failed to make her friend comfortable. You all know the old saying regarding a male visitor—that the first day he is a guest, the second a burden and the third a pest; but this can never be said of a cheery and sensible woman, and if such inhospitable thoughts ever enter a hostess' mind, there must be some reason for it which may not be hard to find.

When the visit was made that seemed such a failure and was so keen a disappointment, the hostess had, of course, invited her friend to come to her. A "surprise" visitor is never a welcome one, unless the stay is to be only for a single night; and even then it is wiser to let the friend know of one's coming, telegraphing if it is too late to write. In making the unsuccessful visit, perhaps the guest timed her arrival so that it interfered with her friend's meal hours, or she may have neglected to attend to the delivery of her baggage,

AND FOR THE GUEST,

so that the trouble devolved upon the hostess' family. There are people who consider their presence a sufficient return for any and every tribute that may be rendered by a hostess, but these are the guests whom you and I do not urge to repeat their visit. It is certainly the traveller's duty to look after his or her luggage. In nearly every city there is a baggage delivery company, whose agent passes through the train before the city is reached, making the familiar announcement, "Baggage delivered to any part of this city"; and this official will assume complete charge of one's trunks or bags on receipt of the checks. It is the best plan to pay for this service at once, for if payment is deferred until the delivery of the luggage, the hostess or some member of her household is more likely to receive and settle for the trunks than the guest herself, who is thus made uncomfortable at the very outset by being placed under pecuniary obligations to her friends.

Many an unpleasant visit has been due to the fact that the guest staid too long. A welcome that is outworn is no longer a welcome at all, and the wise visitor will leave a little before the expiration of the term mentioned in her invitation, that her welcome may still be warm when the good-byes are said.

That guest is very likely to prove unacceptable who monopolizes her hostess' time so that she can scarcely attend properly to her domestic duties; and so is the one who, when her friend employs no servant, never offers to help her in her labors. The housewife who has no assistant is always fully occupied, and the addition of even one person to her family circle is likely to prove an unpleasant burden if the visitor is not as helpful as she should be. The guest who will bury herself in a novel and selfishly close her eyes to the fact that her presence has increased the household work of her hostess is very likely to find her visit a failure.

Perhaps the disappointed guest allowed herself to notice trifling frictions in the household machinery, or was tardy at her meals, thus deranging the orderly domestic system. These two faults are often fatal to a perfect harmony between hostess and visitor. If the later is tactful, she will be oblivious to the failure of Bridget's cooking or temper, or any other shortcoming in the family arrangement. Indeed, the hostess need not know that the faults have been observed.

So we see that a guest has much to do with the success of her visit. She must be in every way considerate of the hostess, affectionate to the children, kind to the dog and other pets, and courteous to the servants; and when she takes her leave she should make a small present to the maid who has attended to her wants during her stay. She who neglects any of these duties need not wonder if her visit is less than perfectly enjoyable. The tactful guest has a word of appreciation for every small attention. The food always suits her, and she eats it heartily. Even if there are dishes that she does not care for, she takes a little of each rather than make her entertainer uncomfortable by pointedly refusing them.

AND FOR THE HOSTESS.

But it may be that the guest was courteous and kindly and yet the visit, which promised so much pleasure, was anything but enjoyable. Let us see if the fault did not lie with the dispenser of hospitality. When she invited her friend, she may have omitted to mention the length of the desired visit. This is quite necessary to the comfort of all concerned. During her friend's stay she may have tried too hard to be entertaining, thus giving the visitor no time to be alone. Or the guest room may not have been made perfectly comfortable. The bed may have been placed in a draught, or where the first rays of the morning sun would strike the sleeper in the face; or it may not have had sufficient covers. Nothing is more forlorn than to be chilly in a strange bedroom, and be compelled to remain so because no extra covering has been allowed. The toilet table may not have been provided with the proper array of necessities—black and white pins, whisk-broom, clothes brush, hand-glass and button-hook. Perhaps the hostess thought that women carry all these articles in their luggage, and, as a rule, they do; but this particular guest may have forgotten something in packing, and she should have found everything needed in her room. On the table in the guest chamber there should be a little basket containing black and white thread, a small box of shoe and other buttons, a thimble, and a pair of scissors that will cut; and there should also be a book or two, and a candlestick containing a pretty colored candle to be used in case of emergency. On a tray placed upon a small table should be a pitcher of ice water and two thin tumblers, and also a tea-spoon in case the guest should wish to take medicine.

Before leaving her visitor for the night, the ideal hostess does everything that possibly can add to her comfort. She finds out if the guest is accustomed to a clock in her room. Many people cannot sleep without the familiar ticking, while others are disturbed by the noise, so that a clock should not form a part of the regular furniture of the guest room. The hostess also mentions the breakfast hour and asks the guest whether she prefers to be called and whether she desires hot water in the morning. She does not urge her visitor to eat at the breakfast hour or, indeed, at any other meal, and never insists that she shall partake of every dish upon the table. She is careful not to arrange too much sight-seeing, as this would be certain to weary herself as well as her visitor. When the day of the guest's departure arrives, if she is to travel on a train that has no dining car, a dainty lunch should be prepared for her and packed carefully in a pasteboard box that can be thrown away when empty. Above all, the guest must be made to feel that her stay has been enjoyed and that she has not caused a moment's added care to anyone.

Speaking of bedrooms reminds me to mention the latest style of bed-spread. It is a rich, fringed covering that is thrown over the bolster as well as the bed, pillows and shams being omitted. The bolster is twelve inches in diameter and has round ends, so that it always presents a firm appearance. The day-time spread may be of costly silk or of soft white linen. An exquisite linen spread is decorated with insertions of torchon lace into which colored ribbon is run. The appointments of a bedroom cannot well be too dainty or elaborate now a days.

ABOUT BED-SPREADS,

AND TOILET CUSHIONS.

One of the newest toilet cushions is diamond-shaped, with a very full frill of lace about it. In the making of another artistic cushion one of the season's novelties was used—a pale-pink dotted Swiss strewn with a pattern of tiny forget-me-nots and rose-buds. This pretty material is applied over a sateen-covered cushion having extra fullness at the corners, so that the Swiss ruffle flares after the fashion of the jaunty bretelles on fashionable bodices. Rosettes of pale-pink, blue and olive-green Tom-Thumb ribbon are sewed at the corners of the cushion and similar ribbon is used to border a plain bureau-cover that completes a very exquisite set.

The fashionable woman is certain this year to have at least one bewitching white toilette in her warm-weather wardrobe. Last Summer the fondness for all-white costumes was so marked that observant folks knew it would be continued to the present season. In this prophecy they were most correct, for this Summer my lady favors white more strongly than ever. To produce the all-white effect, the dress, hat, gloves, parasol and shoes must all be colorless. White shoes were thought to be too perishable for practical use, but this difficulty has been met by the discovery that pipe-clay will clean them perfectly.

AND WHITE TOILETTES,

Purchase a few cents' worth of the clay from a druggist, and apply it dry to the soiled shoes with an old tooth-brush, scrubbing energetically. The brush should be dipped in the clay and then brushed vigorously on the shoe, always with the grain of the kid. The same process will also clean trimmings of white cloth. If they are badly soiled, the clay should be used wet; it will make the cloth look badly at first, but if the surface is carefully brushed with a clean brush and fresh water, it will dry most satisfactorily. One economical woman kept her white broadcloth waistcoat, collar and cuffs clean in this way for two years.

AND SHOE LACES.

Physicians strongly advise the wearing of low shoes during warm weather. One of the chief objections to them is that the laces are continually becoming unfastened, but this will not occur if they are properly knotted. A secure knot is tied thus: Make the first tying the same as for an ordinary bow-knot; then lay the string held in the left hand over that in the right, close to the first tying, thus forming a circle with the strings. Draw the string that came from the left hand in a loop through the circle from the under side (the side toward the toe), draw the string that came from the right hand in a loop through the circle from the upper side (the side toward the ankle), and pull both loops tightly. The result will be a bow-knot that will not untie, but which can be as readily drawn as the ordinary knot.

E. S. W.

OF INTEREST TO YOUNG MOTHERS.—We have recently published a new edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well known authority on such matters, and contains instructions for the

inexperienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, together with full information regarding layettes and their making. Price, 6d. or 15 cents.



SPORTS AND PASTIMES.

DANCING.—NINTH LESSON.

THE GERMAN.

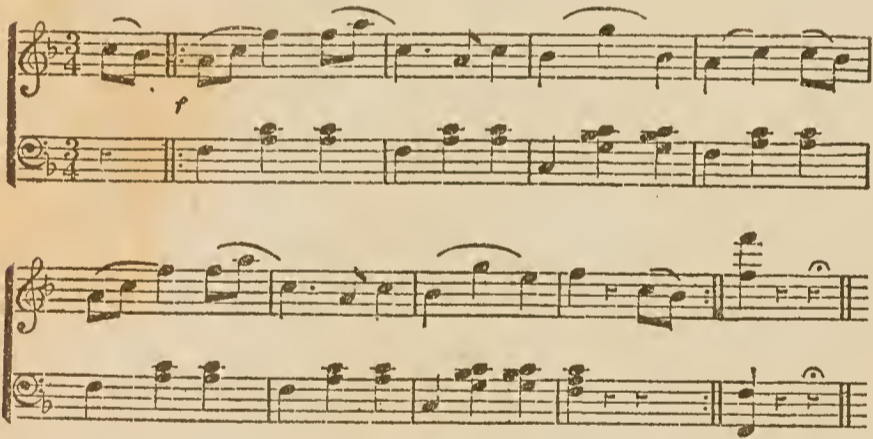
Until 1844 the fashionable dance was the quadrille, which was known as the cotillon. In that year was introduced a new form of dancing, which, as it originated in Germany, where it was called *der Cottillon*, was at first named the German cotillon.

Gradually, however, the second word of the title was dropped, and the dance is now known simply as the German.

This cotillon is rightly regarded as the highest product of the art of dancing. It is social in the extreme, requiring, as it does, a constant interchange of partners; and yet each lady is supposed to have a partner for the entire evening, to whom she returns after every period of dancing with another gentleman. Every variety of time and accent is possible in the German, and all the round dances may be used, the dancers being made aware of the movements required by the changes in the music. As limited periods are devoted to dancing and frequent intervals are allowed for rest, the dancers are not likely to become weary, and the enjoyment remains unabated to the close of the dance.

The couples are seated round the sides of the room, thus leaving the greater part of the floor free for dancing. The dance is under the control of some gentleman, previously chosen, to whom the company look for instruction, and who directs the various evolutions. These movements of the dancers are called figures, and the director is known as the leader.

DUTIES OF THOSE PARTICIPATING.—Eight or sixteen bars of music are played as a signal to take seats for the commencement of the dance. In Paris the following simple melody is the signal used and is universally understood to mean, "Take seats."



Partners have previously been secured, and if any of the dancers are not engaged, the leader introduces the gentlemen to the ladies, thus indirectly forming them into couples. Occasionally there is one dancer too many. If this person is a lady, the leader will either dance with her or will arrange to have the figures danced by her in turn, as described later. In a properly managed cotillon, however, there are exactly as many ladies as gentlemen.

To make the dance thoroughly successful, those taking part should endeavor to lighten the duties of the leader as much as possible. Each dancer should obey his commands implicitly, silence should be strictly maintained while he is explaining any novelty, and the utmost promptness and willingness should be shown to carry out his directions. During the performance of a figure none of the couples, excepting those participating in it—those "called up" by the leader—, should dance or promenade the room. Any interference with the leader is considered decidedly bad form, if not a positive rudeness; and it shows a lack of good taste on the part of a dancer to take offence at anything the leader may direct him or her to do. Unless the entire company are attentive and willing, the leader's efforts will fail to make the dance as pleasant as it should be.

Anyone who understands the waltz, gallop and polka and is familiar with the figures of the dancers is fully competent to dance the German; but those timid ones who doubt their ability should

take places at the foot of the line, and thus gain an opportunity to see each figure danced before it is their turn to execute it.

When a lady seeks a new partner, she should present her left hand to the one selected, while a gentleman under the same circumstances should always present his right hand, except, of course, where two ladies are required. When the new partners are obtained, places are immediately taken to perform the ensuing figure. The completion of the figure is followed by a general waltz, polka or gallop, as the music may require, executed by those "up"; and the dancing stops at a sign from the leader. When the leader signals the dancers to their seats, it is not expected that a couple will at once stop dancing, regardless of their location; for they may be at a distance from their seats, and an immediate stoppage would necessitate an awkward walk. The couple may continue dancing until the lady's seat is reached, when the gentleman will bow and return to his place. To maintain regularity the same place or seat should be retained by each dancer throughout the evening.

Some of the figures require a fixed number of couples for their proper execution. Half the number is usually "called up" first; and after dancing until the leader signals them to stop, the members of each couple separate at the leader's order to seek new partners. The lady then asks another gentleman to dance with her, and her partner takes another lady, thus securing the whole number of dancers the leader will require for the figure. It is a rule that must be strictly observed that dancers who are thus ordered to take new partners should not ask persons who are already "up"; for such a selection would defeat the aim of the division, which is to double the number of dancers on the floor; and the figure would fail from lack of the proper number of dancers to execute it.

DUTIES OF THE LEADER.—The success or failure of the German depends almost entirely upon the gentleman asked to lead. If he possesses tact, energy and an equable temper, the pleasure of the company is practically assured. He it is who signals the musicians to commence and to cease playing; and he arranges the figures of the dance and guides the dancers through them. To stop the dancing he claps his hands, blows a whistle or gives some other equally noticeable signal. The post of leader is not an altogether attractive one, as he is likely to be beset with annoyances that will require considerable forbearance. His sprightliness of manner will often avail to keep up the interest, and he can introduce lively figures if the dancers seem to be growing apathetic. He must be constantly on the alert to make the German "go" from the start; and it is obvious that when so much depends upon the efforts of this one person, all the dancers should do their part to aid him in every way possible. Willing and alert dancers who are quick to follow the leader's directions lighten his burdens wonderfully and contribute largely to his success.

The leader designates the number of couples that are to dance; and after the first set of dancers have completed their figure and again danced until a signal calls them to their seats, a second set of dancers go through the same figure, which is thus danced by all the couples in succession.

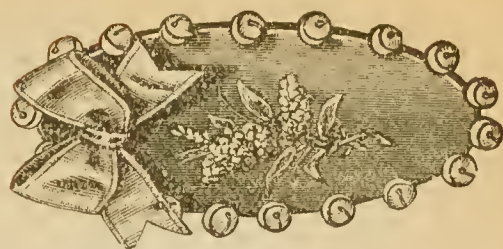
In many figures favors are distributed. These are usually made of colored silk or muslin and tinsel wrought in pleasing devices, and are generally designed to be pinned upon the coat or dress or in the hair as ornaments for the evening. Sometimes useful articles are chosen for favors, such as pencils, button-hooks, fans, etc. During a "favor figure," as a figure is called in which favors are given, at a time indicated by the leader (usually when those "up" invite those not "up" to dance), the dancers who are seeking partners are given the favors by the leader or are directed by him to take them from a table; and they bestow them upon their new partners, pinning them to place on dress or coat. When a lady bestows a favor upon a gentleman or *vice versa*, it is equivalent to an invitation to dance. The distribution or placing of the favors is left to the judgment of the leader.

HOW TO LEAD.—After a man has consented to lead a German, his chief desire is naturally that the evening shall be a success. All the details should be mastered beforehand—the number of people expected, the size of the room or rooms, the number of favors to be allowed, etc. The leader should perform his duties alone, that is, without a partner; for all his attention will be needed to manage the dance properly. If he leads alone, he is able to be on the floor continually, and can thus be ever-present to show doubtful dancers which way to turn, when to join hands, how to use this or that accessory—in short is enabled to *lead* the company. Moreover, when the leader is quite alone he is less apt to forget himself and continue the dance too long, thus wearying his follow-

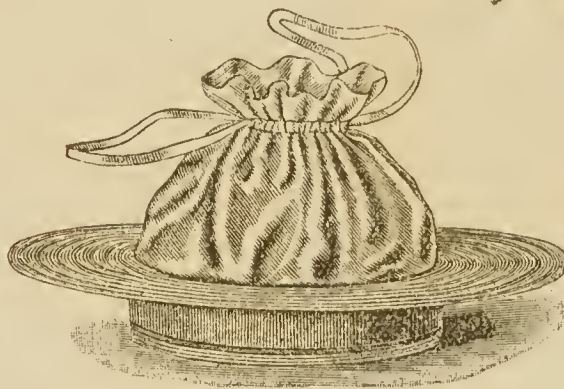


ers. By consenting to lead he promises to use his best efforts to please the company, and this means a sacrifice of his own pleasure to a certain degree.

no such doubt exists, the seating of the dancers should be performed by lot. The chairs should be numbered in pairs and the couples allowed to draw

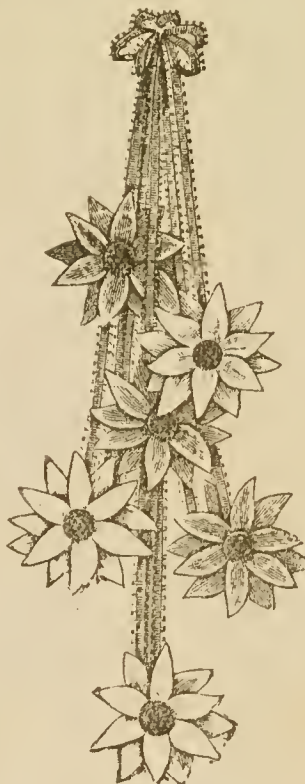


danced must be planned beforehand, and the leader must suit them to the size of the company, so that by the time each figure has been executed four, five or, at most, six times, all the dancers will have been upon the floor. More frequent repetition of any figure is likely to prove monotonous and tiresome. The figures must also be selected with

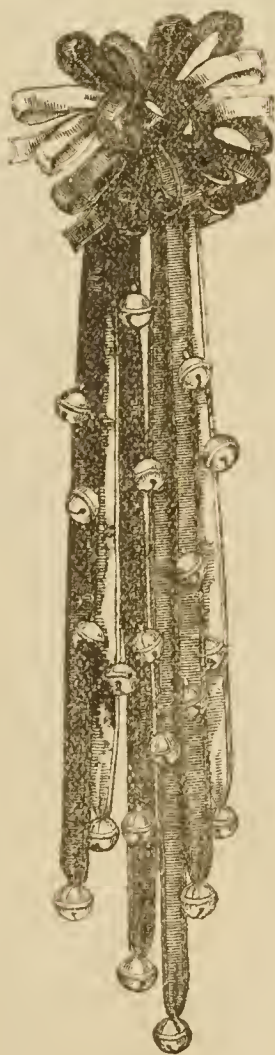


correspondingly numbered cards, or, what would be prettier, gaudy Japanese fans numbered with pen and ink.

Having begun a figure, the leader should hurry it through, calling one set "up" as soon as the last has danced, so as to avoid those pauses which are so apt to make the dance drag. He should not allow those not engaged in a figure to have a "privateer" waltz or to promenade about the room while the others are dancing. A good humored command or a motion of the hand will usually suffice to keep the idle dancers within bounds. If, however, they will not submit to his control, he should stop the music and pleasantly inform the trespassers that they cannot dance out of turn. The signal formerly used to stop the dancing was the clapping of the hands, but as gloved hands produce very little noise, it is much wiser to have a more reliable medium, such as a bell, a whistle or a castanet. The latter is much liked, as it gives a clear sound without noisy. Certain agreed upon by start the music, nounce a change



the size of the dancing room fully in mind. A figure should fill the room, but not overcrowd it. The leader should have enough figures to occupy the entire evening, and it is wise to have in reserve a few that are lively to be used for the purpose of reviving the interest if it should flag. A wise leader will so arrange his figures that the vivacity will increase as the evening advances. It is obvious that many figures which are appropriate for the close of a merry evening would hard-ly be successful if introduced at its



SOME GERMAN FAVORS.

ly be successful if introduced at its formal beginning. should give short, quick necessary. A word or hand will often make

and unmistakable being disagreeably strokes previously the company will others will an-



The leader directions when a motion of the a complicated figure run smoothly and can be readily understood by all the dancers present. As few orders as possible should be given. The successful leader directs as far as may be by showing how through signals or motions, for he is not a commander, but a leader.

To begin the German, the leader first seats the dancers. If he is in doubt as to the ability of the general dancer to carry the figures through, he should place those couples in whom he has confidence at the head of the line, that the rest may profit by their example. If

in the figure, and a roll will signal the dancers to be seated. When there are more dancers of one sex than of the other, the leader can easily enable all to dance. If there are too many ladies, assign those who have not partners to seats beside certain of the gentlemen; and when it is the turn of one of these ladies to dance, request some friend of hers in another part of the room to be her partner for the figure. If there chance to be too many gentlemen, the odd ones should form part of the line of dancers; and

when the leader wishes them to enter a figure, he should request them to find partners. The dancers at a German who are unprovided with partners should be the especial care of the leader, for their only chance of enjoyment lies in his hands.

The hostess always supplies the favors, but the leader should confer with her regarding their selection, so that those may be provided which will best suit his figures. There should be an abundance of favors; in fact, at least every other figure should be a "favor figure"; for nothing puts the average dancer in such good humor as to receive a goodly array of these worthless toys and bits of tinsel. Oddity, novelty or absurdity should be aimed at in their choice; and those that may be pinned on the coat or dress are most satisfactory.

The favors may be distributed in different ways. Several times during the evening they may be placed on tables, those for the ladies on one table and those for the gentlemen on another. It is generally better, however, for the leader to hand the favors to those who are "up," to be presented to those who have not yet danced. As a rule, this will only take a few seconds.

The leader will experience some difficulty if he does not prepare memoranda to aid him. Even the veteran leader of Germans requires such assistance, since without it he might forget what figure comes next, what favors to distribute, or some other detail of the dance. The following schedule will give a general idea of the manner in which such memoranda should be arranged:

MRS. BROWN'S GERMAN.

No.	NAME.	PROPERTIES.	No. Up. P.	FAVORS.	REMARKS.
1.	The Pyramid.	-----	3 P.	Flowers.	} Each Lady two } Gentlemen.
2.	The Graces.	-----	4 P.	Fans.	
3.	The Stormy Sea.	Two rows of Chairs.	6.	-----	-----
4.	Bower.	-----	4.	German Favor.	-----
5.	Race.	Eight Whips.	4 P.	Cigars to Gentlemen.	Collect Whips.
6.	Rain.	Eight Parasols.	4 P.	Ribbon Bows.	-----
7.	The Star.	-----	4 P.	-----	Quadrille Form.
8.	Rounds of Paper.	Six Hoops.	6.	Bonbons.	Distribute Hoops.
9.	Scarf.	Twelve Scarfs.	6 P.	China Dolls.	Distribute Scarfs.
10.	{ The Three } Passes.	-----	6 P.	-----	-----
11.	{ Handker- } chief Chase.	-----	7.	-----	Call up seven Gentlemen.
12.	The Volunteer.	-----	All.	Military hats and drums to Gentlemen. Trumpets to Ladies.	Form two Lines.

The first column indicates the number of the figure; the second, its name; the third, the accessories needed; and the fourth, the number of couples that are to dance first, and whether they are to separate and find new partners, the letter P indicating the latter fact. For instance, in the first figure three couples dance, and stop at a signal from the leader, who then gives each dancer a cluster of flowers. Each lady now asks another gentleman to dance, pinning the flowers on his coat; and each gentleman who has been dancing similarly bestows his flowers on a new partner. This places six couples on the floor.

The schedule should be tacked up in the apartment which should always be provided for the leader's special use. This may be only a closet or small recess, but some place of the kind, where the leader may bestow his paraphernalia, is quite indispensable. Here he will place his favors and properties, arranging them so they will

be at hand when needed. He should so plan his schedule that the last figure will be the best; and when this has been danced, the German should be declared over. Many of the company will wish to remain and dance, but the leader should firmly refuse his permission. This may seem rather rigid, but the interest will not be lessened if the dance ends while all are wishing for more. The leader generally stands with the hostess to receive the adieux of the departing guests.

THE HOSTESS.—The inexperienced hostess who is about to give her first German naturally feels more or less anxiety concerning its success, as she does not know just what is expected of her. First to be considered is the list of those to be invited. It is bad policy to crowd one's parlor. Better give two Germans than one that is too large. If possible, have exactly as many ladies as gentlemen; but if there is to be an excess on either side, let it be on that of the gentlemen, or the German will almost certainly be a failure. Select those friends who are well acquainted with one another. The invitations should be sent out ten days or two weeks in advance, and they should mention the hours at which the dancing will commence and end.

In arranging her rooms the hostess should remove all unnecessary furniture and all fire screens, projecting fenders, etc. Flowers should never be placed on insecure stands where they will be sure to meet with accident, to the embarrassment of the luckless but innocent guest who collides with them. The floor should be well considered, since it is a very important item in the preparations. A waxed floor is, of course, the most desirable, but it is not often met with in private houses. An ingrain or Brussels carpet covered with heavy unbleached muslin makes the next best surface for dancing. The cover, which may be hired for the occasion, should be laid by experienced hands. A velvet carpet, even with the best of covering, affords too soft a surface and will quickly fatigue the dancers. If a soft carpet cannot be removed for the evening, cover it first with heavy paper and then with the crash. A bare floor, unless especially prepared for dancing, should also be covered with paper and muslin.

One row of light camp-chairs should be placed against the wall for the use of the dancers. A small piece of woollen cloth tied to the back of each chair will prevent any damage to the wall. These chairs can be rented in all large towns.

In the matter of music, if only two pieces are to be provided, let them be the piano and violin. For a third instrument choose the cornet, and for a fourth, the violoncello. Place the music where it can be heard to good advantage, but not near enough to the dancers to interfere with their conversation when seated.

Provide some cooling drink for the use of the guests throughout the evening, and place it in a convenient spot. Lemonade *frappé* is excellent.

Choose the leader wisely, and allow him to select the favors, limiting him in cost, if necessary, but in no other direction.

THE MUSIC.—It was formerly customary to have the music played continuously, but it is now deemed wiser to rest the ear by stopping the music at the end of each figure—that is, after all have danced one figure and before introducing the next.

The same waltz should not be played many times over, and even the style of the waltz should be changed to give variety. A succession of waltzes by the same composer would indicate a thoughtless leader, for different styles of composition should be associated to prevent monotony. For instance, after a Strauss a Waldteufel, and after that still another style of waltz in another key. The leader is allowed to choose the music, and a good pianist will aid him as much as possible to perfect this part of his plan.

The next paper will present a number of figures for the German.
TERPSICHORE.

FLORAL WORK FOR JULY.

ORNAMENTAL CLIMBERS.

Nearly everybody grows flowers, but the cultivation of climbing plants indicates the presence of an artistic taste that is by no means universal. "I always look for vines on a man's house," writes a shrewd observer, "to see whether he has a soul." The art of rearing climbing plants lies in giving them a proper location and in making the foliage masses open and delicate, rather than dense. The thick, unshapely tangle into which vines are ordinarily permitted to grow is due to the fact that the plants are not properly controlled at the start. A little careful handling, cutting and training while they are young will dispose them in any desired form or direction. The strong-growing varieties will be sure to throw out more runners

than are desired for artistic effect, and these should be promptly cut out as soon as they make their appearance.

For outdoor planting, the clematis is, perhaps, the most popular climber, as it lives in the open ground throughout the year, blooms during the entire season, and presents a great variety of color, such as blue, purple, lavender, scarlet and white. The roots are perfectly hardy and can be planted in the Autumn or at any time during the Spring or Summer before the first of July. It is wise, however, to place a thick coating of leaves or litter around the plants before freezing weather sets in, until they become fully established.

The clematis likes a good, rich soil, and it flourishes best in a

damp and rather shady situation. It can be safely located on the north side of a house or portico, where other vines sometimes refuse to grow. The vine is slender and wiry and requires a rod, pole, wire or some other support to which it can cling. A thorough soaking of the surrounding earth in dry weather will increase the number of the flowers. Every November a barrel of well rotted fertilizer should be applied to the plants, as such liberal treatment will greatly enlarge their blooming capacity. The tops or vines die down to the ground every Autumn, but they come up again in the Spring, and, if carefully trained, will attain a height of from five to fifteen feet before frost.

Each year, as the roots become stronger, the plants make a larger growth and continually increase in value. The clematis is quite difficult to propagate, and its price in floral catalogues is accordingly



CLEMATIS.

rather high; but it is fully worth all it costs. If the amateur is patient enough to wait two years for blossoms, plants may be secured in abundance by sowing the seed. The latter must be soaked in warm water for twenty-four hours before being sown, in order to hasten their germination; and the young plants must be carefully tended during the first season.

The "Jackmanii Superba" (purple), "Jackmanii Alba" (pure-white), "Fairy Queen" (pale-flesh shading to pink), "Grand Duchesse" (silvery-rose) and "Clematis Coccinea" (coral-scarlet) are the

finest varieties in their respective colors; and for shading a verandah or Summer-house, there is nothing in the way of hardy climbing plants that is richer and more beautiful.

As the piazza is the most comfortable portion of the house during warm weather, it is well to study how to make it inviting in appearance. If it is shaded with vines, it is a pretty fancy to train them so as to leave open spaces here and there, through which the landscape may be viewed at points where it is particularly attractive. The beauty of these natural pictures will be greatly enhanced by their exquisite frames of greenery.

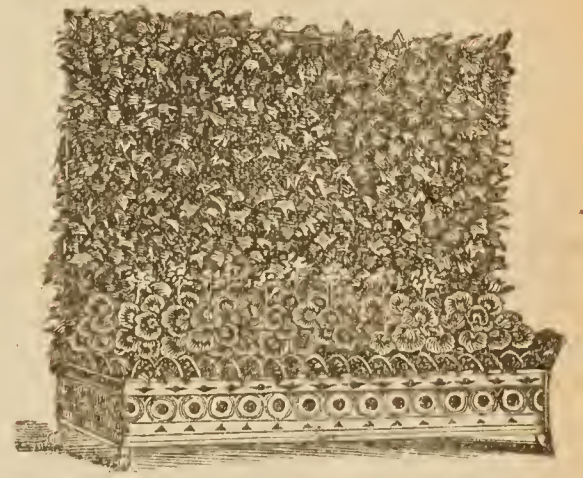
A useful and exceedingly pretty decoration for the piazza is a portable screen of vines that can be used to ward off the sun during any part of the day. A charming screen of this kind is shown in the accompanying illustration, and it can be successfully copied by almost anyone. To make it, first procure a wooden packing-box about a foot wide, the same deep, and as long as it is desired to have the screen. Fasten castors to the bottom at the four corners, and to the back nail two upright pieces of light board as long as the proposed height of the screen. Next tack a piece of coarse wire netting across the back of the box, and fasten it securely to the sides and ends of the uprights. The screen is then ready to be ornamented in any way dictated by the fancy of the maker. The one shown in the engraving was painted white, with circular decorations in green and gold extending around the middle of the box, and smaller spots in the same colors at the upper and lower edges. A simpler but very satisfactory effect may be obtained by painting the entire box one color, white and green being the coolest-looking tints.

A layer of broken pots or charcoal should be placed in the bottom of the box for drainage, and the remaining space should be filled with potting soil prepared as described in a previous article. The vines should then be carefully set at the back, so they can readily climb upon the netting. The choice of vines is, of course, a matter of personal taste, but German or parlor ivy, which is shown on the screen in the illustration, will be found entirely satisfactory, as it grows very rapidly in any situation. In the center of the box may be placed half a dozen fancy-leaved geraniums of any variety; they will flourish in a shady situation and will add greatly to the decorative effect of the screen. If regularly watered, the screen will remain bright and green until it is time to remove it to the house for the Winter.

A corner of the piazza can easily be converted into quite a pretty bower by shutting it off with an ivy screen and further ornamenting it with pretty overhanging plants set in pots on corner brackets.

A large hanging-basket suspended from the ceiling will prove a most charming addition. The six plants mentioned below are very easy to cultivate and will provide a handsome combination of flowers and foliage if planted together in one basket.

The abutilon "Eclipse," often called the flowering maple, is a pretty, trailing species having beautifully marbled deep-green and yellow foliage and red-throated yellow flowers. An attractive variety of fuchsia is entitled the "Trailing Queen." It presents a mass of wavy vines, which are covered with pretty leaves and bright flowers and hang gracefully over the sides of the basket or vase. The "Gold Vine" (*cyrtodeira metallica*) is a new plant that is especially adapted for hanging baskets. The leaves are old-gold in color and are covered with fine down, and the bright-scarlet flowers look like miniature gloxinias. The sword fern is another fine basket plant, its long, heavy, bright-green fronds being graceful in form and unique in tint. The *tradescantia variegata* ("Wandering Jew") makes a good display with its dainty foliage showing variegations of red, white and gold. The last, but by no means the least attractive of the six, is the begonia "Rex." It has beautiful foliage flaked and banded with white and silver, and bright-red stems, the whole contrasting distinctly but harmoniously with the green and gold of the other plants.



IVY SCREEN.

NEW PLANTS.

Variegated plants, as a class, are attracting much attention. As a companion to the old-fashioned white and spotted leaf varieties of the calla lily, there is the "Silver-Leaf" calla, which is offered for the first time this season. The leaves of this variety are mottled and variegated with silver-white on a rich dark-green surface. Many of them show from one-third to one-half pure white and the balance green, and occasionally a single leaf of pure dark-green appears, making this species one of the most distinct of the calla family.

The yellow calla, or *Richardia lustata*, is identical with the well known white calla lily, except in color, being of a bright-yellow hue, with rich purple in its throat. It is a desirable novelty, but good, true-flowering bulbs are somewhat expensive.

NOTES FOR THE MONTH.

The balmy air of Summer yields many delights to the floriculturist, and it also brings into the flower beds and borders a formidable array of weeds, which must be combated if complete success is desired. The heat of the sun will greatly aid in the extermination of weeds if they are pulled up by the roots early in the morning and left to wither during the day. Frequent vigorous stirrings of the soil with a hoe or rake will destroy all young weeds and grasses and render weeding unnecessary. If the weeds are allowed to gain a foothold, they must be pulled up by hand, to avoid injuring the flowers with which they are intermingled.

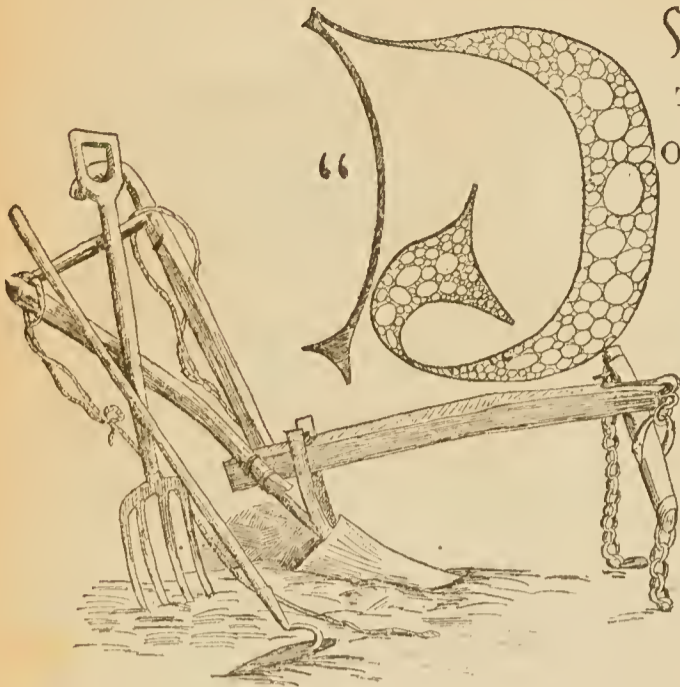
Plants must be carefully and regularly watered during the month of July. This should be done in the evening; if water is given early in the day during warm weather, it will be quickly drawn up by the sun before the plants can get the benefit of it. In watering a plant it is best to give the soil a thorough soaking, the same as it would receive from a heavy rain, and then let it remain without water until it seems to be very dry, when the soaking may be repeated.

There is much tying up and staking to be done in the flower garden this month. Dahlias and heavy spikes of gladiolus and tuberoses need the support of stout stakes, which should be driven in near the plants, and the branches bearing the blooms tied to them securely with soft strings.

All bedding plants should be pinched back now to make them form as much blooming surface as possible. All blossoms should be plucked off as soon as they begin to fade, and seed pods should never be allowed to form on the plants when continuous bloom is desired.

SOUTHERN SKETCHES.—No. 5.

THE FOURTH OF JULY IN OLD PLANTATION DAYS.



for Christmas time, yet the martial music, the gathering crowds, the numerous excursions, and the orations, tournaments, shooting matches and barbecues, together with a pervading air of holiday pleasure, all recall those ante-bellum jollifications with which white people and colored people alike made of the auspicious anniversary a red-letter day in the calendar.

On one opulent planter's domain, situated in that fertile district of middle Alabama, familiarly known as "The Canebrake," the day was a veritable Midsummer yule-tide to the simple-hearted tillers of the soil; and in listening to one of these, now himself a prosperous land-owner, tell of the old-time festival in his musical dialect and with quaintest hyperbole, it requires but a slight effort to imagine one's-self drifted back into the mellow past, and hearing across the rustling fields the varied sounds of preparation as the July sun ushers in the holiday.

From the trim cabins standing in a square to the rear of the overseer's house issue lusty squalls, intermingled with much maternal expostulation, as the youngsters are scrubbed and dressed in their very best. Breakfast is an insignificant matter in the excitement, being almost forgotten in the rose-colored anticipations of that mighty feast for which the women have churned, baked, boiled and stewed for days before. Nor have the men remained idle, for since "the crops were laid by"—a plantation phrase meaning the Summer lull of field work—they have cleared the grove of underbrush, constructed rustic tables, hauled wood, and dug long, shallow pits for the barbecuing, their strong voices resounding the while through the woodland aisles in some half-mournful but wholly sweet refrain.

The song is most frequently religious in origin, although small heed is given the words, since some chief singer carries the principal air, while the others melodiously swell the alternate repetitions and the simple choruses, as in the following verses:

"Ef I had wings like Noyah's dove,
Good-by, city of Bab'lon,
I'd fly away to de Gawd I love,
Good-by, city of Bab'lon.

(Chorus):—O-o-h Bab'lon, O-o-h Bab'lon, O-o-h Bab'lon,
Good-by, city of Bab'lon.

I wint to de valley, en I did'n go to stay,
Good-bye, city of Bab'lon.
My soul got happy, en I staid all day,
Good-bye, city of Bab'lon.

(Chorus):—O-o-h Bab'lon, O-o-h Bab'lon, O-o-h Bab'lon,
Good-bye, city of Bab'lon."

And now, even before the ultra-punctual crowd has assembled under the moss-draped oaks, fires are burning beside the barbecue pits, and "cyarcases" of kids, sheep, hogs and shoats, killed the evening before, are spitted flatly on oaken rods and slowly roasted over glowing coals. A watchful attendant replenishes each bed of coals from the fire near by, and diligently anoints the meat with seasoned vinegar by means of a long-handled mop, which really happens to be flag-like in appearance. Over other fires simmer pots, wherein squirrels, chickens, okra, tomatoes and other tender, juicy ingredients are being incorporated into that toothsome conglomeration called "Brunswick stew."

At last the colored population begin to arrive for the *fête* from the two contiguous plantations, belonging to the same wealthy planter;

OWN in Dixie" our nation's birthday is celebrated each returning Summer with a gradual regaining of that *éclat* which was lost some thirty years ago. Though pyrotechnic displays, elsewhere considered necessary on the "Fourth," are here reserved

some are afoot, some bestride mules, and others urge the slow oxen with sonorous "Gee's" and "Whoa's," while one and all wear the crispest and cleanest of holiday apparel.

Many and hearty are the greetings between acquaintances. These salutations always begin with queries as to health; and quite as invariably the replies confess to an imaginary invalidism. One ebony dame, the very picture of energy, insists that she is "jist erawlin', en scasely dat, honey—ain't niver diskivered from dat mis'ry in de back"; while another, whose ample person and cheery face belie her words, asserts that she is "but po'ly, thank the Lawd!" "Unker" Pomp, afflicted with chronic rheumatism, has better foundation for his response to the usual inquiry as he drawls, "Wull, I ain' sum, Brer Si, I ain' sum. How you comin' on, dese days?" "Brer" Si, not to be surpassed in decrepitude, promptly rejoins, "Wull, I is sun, Brer Pomp, but mighty scatterin'!" One muscular young fellow declares himself to possess "erlee-tle mo' den strenk ter grunt long er dat defection of de ehist"; while another complains of ever-present "in'ard fever" as proof "dat dem brown-keeters, koteded las' Jinerverry, ain' niver yit turn loose dey holt."

But suddenly this exchange of civilities is cut short, as certain self-appointed outposts rush in and announce the approach of the procession from town. For, contrary to the usual custom, this particular planter resides in the neighboring town, where he owns a large store; and while he makes frequent inspection tours through his plantations during the year, every July he brings down his family for a rustic celebration of the glorious "Fourth."

There they come, now! Leaving behind the cool fragrance of bay trees down in the swampy hollow, and passing the impenetrable banks of Cherokee roses that fence in the flourishing fields, the procession draws near. It is headed by the family coach sheltering "Marse" and "Miss"; then comes a cavalcade of youths preceding the rockaway, in which ride "Mammy" and the younger children; and the rear is most acceptably brought up by three great corn wagons piled high with boxes and bundles of presents intended for the black folks.

The first of these vans halts at the low, wide verandah of the overseer's house, and before the driver can dismount from the last left hand mule of the eight hitched between the jingling traces, willing hands are at work unloading the precious bales. The boys, greeted as "Marse Little Phil" and "Marse F'ed," with their youthful guests, plunge into rural diversions, climbing trees, wading branches, coasting on barrel staves down the slopes covered with pine straw, even making pretense at fishing and rabbit-hunting, and, of course, enjoying themselves thoroughly at every turn.

In the meantime, "Miss," comfortably installed in the wide passageway of the old-fashioned house, is honored with welcoming smiles and much odd courtesying, as the chief women of the plantation station themselves about her chair, some waving cool spring water and others again proudly offer-



"I AIN' SUM."



"MISS" AND "CINDY ANN"

ing fruits of their own raising, but every one more or less interested concerning the slightly worn silk dresses, prunella shoes, jaunty parasols, fine bonnets and gay ribbons which "Miss" has been wont to select from her own luxurious wardrobe for bestowal upon her favorites. The lion's share of these coveted vanities has generally fallen to 'Cindy Ann, the principal fan-wielder, who jealously watches all would-be poachers upon her preserve and allows no younger person to offer any attentions without her own consenting nod.

Out on the porch, "Marse" has opened a large book containing the name and age of every soul upon the plantation, and the different family groups, collected expectantly at hand, are called up in regular order to receive "July presents." "Here, Dock, you and Phyllis bring up your layout—little Dock, Polynesia, Dink, Minty!" calls the master, and

with his own hands he

selects for each member of the family a complete suit of Sunday apparel. The week-day garments are dealt out at the regular Spring and Autumn furnishings, when tailor and seamstresses take each of the three plantations in turn until the outfitting is completed. But "July" brings the long-tailed coats, fancy shoes, gorgeous bandannas, tall hats, brilliant plaids, bright artificial flowers, ribbons and showy fineries so dear to the darkey laborer's soul.

Any individual fancies, if so stated, are indulgently respected, and as each bobbing, grateful group withdraws, the general satisfaction is heightened by a presentation of coins proportionate in value to the recipients' ages, from a dollar for a grown person, to a dime, which seems a fortune to the toddling pickaninny.

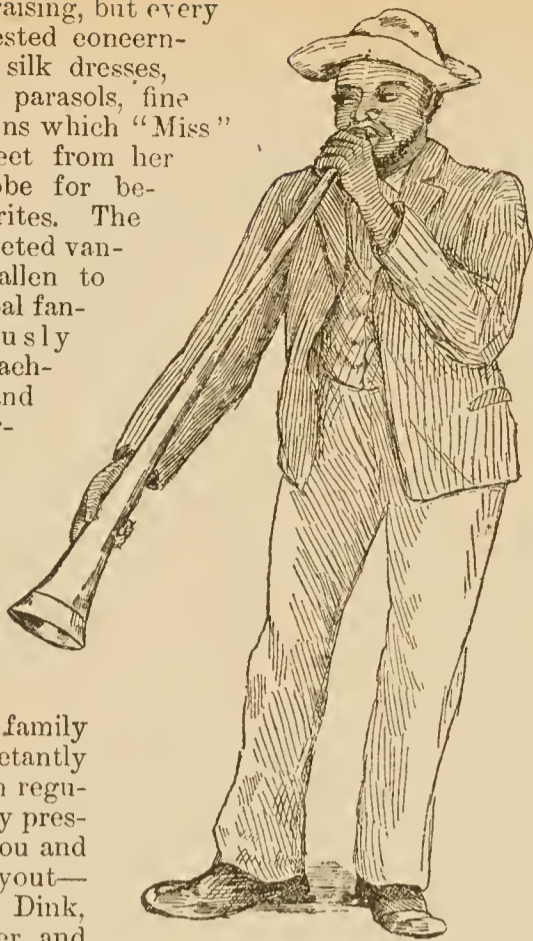
At noon "Unker" Gabe, a bugler of great local fame, blows a far-sounding blast upon the long tin dinner-horn, and thereat a merry, chaffering assemblage gathers about the long table, where the steaming stew, the barbecue, juicy and brown; delicious fried chicken, cooked as only the old-time "aunties" can cook it; eggs, hams, pies, cakes and fruit are dealt out

with generous hand. Sweet milk, buttermilk, and tin cups of strong black coffee are as bountifully served, directions having been given that no one is to be stinted in aught. So old Aunt Sukey sweetens her drink until the spoon stands up in the sugar, this being her test of sufficiency; and "Unker" Jeremiah, having eaten until he is greasy from ear to ear, refutes the insinuation "dat he gwine bns' hisse'f," by the indisputable assertion, "Marse say eat, en I sho gwine eat, ef hit kill me, which I know in reason hit ain't."

Early the next morning, when mocking-bird and swamp-thrush are filling the woods with liquid melody, the whole party of white and colored folks journey a mile or two further to the next plantation. Here the bestowing of gifts, barbecuing, feasting and general pleasuring of the first day are repeated. The third day witnesses like proceedings at the last of the three places, where at nightfall the Summer jubilee closes with an open-air dance.

A hard, level stretch of ground is the ball-room floor, and in lieu of scones, great bonfires of pine knots light up the shining faces of the dancers as their agile feet keep time to "Big" John's wonderful patting. From the commanding elevation of a hickory stump "Unker" Jupe twangs animating measures from his banjo, and calls out the different figures with varied and witty interpolations of most inspiring tendency. "Coon jinc, nigger, back ter de center, dar, don't yer see dat yallar gal cuttin' eyes at you?" stimulates a lagging youth to renewed exertions, while "Dat's you, 'Leevia Jane, dance dat nigger down," augments the aroused ambition of the dansel thus apostrophized. The elders look on indulgently so long as there is none of that "crossin' of footses," deemed sinful; and "Chicken in de Bread-Tray," "Grasshopper Settin' on de Sweet'n Tater Vine," and "Take Yo' Foot out de San'," follow each other in ecstatic round long after the white spectators have retired.

At last victors and vanquished in the contest of "dancing down" weary of the sport, so "Big" John leaves off patting,



"UNKER GABE."



OFFERING FRUIT.



"DANCE DAT NIGGER DOWN."

"Unker" Jupe tenderly envelops his beloved banjo in its home-made case of "croker" sacking, and the three days' merry-making is at an end.

D. M. B.



THE DELSARTE SYSTEM OF PHYSICAL CULTURE.

SIXTEENTH PAPER.

Before going farther into the study of the expression of the body and limbs in combination with the head and facial attitudes already given, it will be well to pause a moment to study in more minute detail the actions of the trunk and other members of the body, that the expressive attitudes and gestures to follow may be more thoroughly understood.

The action of the trunk has everything to do with true expression. If this part is not in correct attitude, any attempt at expression becomes forced and artificial; while if the action of the body be true, it will in a very great degree regulate the other members and lend a correct and expressive coloring to the voice. This is altogether reasonable, since the body is the seat or center of the



FIGURE NO. 264.

FIGURE NO. 265.

emotional being, and it is necessary, in order to give a true and artistic expression of an emotion or impulse, that the body should be in perfect harmony or sympathy with the feeling. It will, therefore, be readily seen how important it is to become thoroughly acquainted with the different actions or attitudes of the body before trying to express the various emotions of which it is capable.

ATTITUDES OF THE TRUNK OR BODY.

The body in repose has two expressions—the passive normal and the active normal.

First Attitude.—When one is sitting in perfect repose, with the back either supported or unsupported, the muscles between the ribs relaxed, and the chest entirely inactive, the attitude is simply passively normal, a position that is restful, and quite correct in a sitting posture.

Second Attitude.—The active normal should correspond with the active position of standing. The act of standing compels activity of the lower limbs, and the body should be in sympathy with that activity. Therefore, a passive normal of the body is never correct

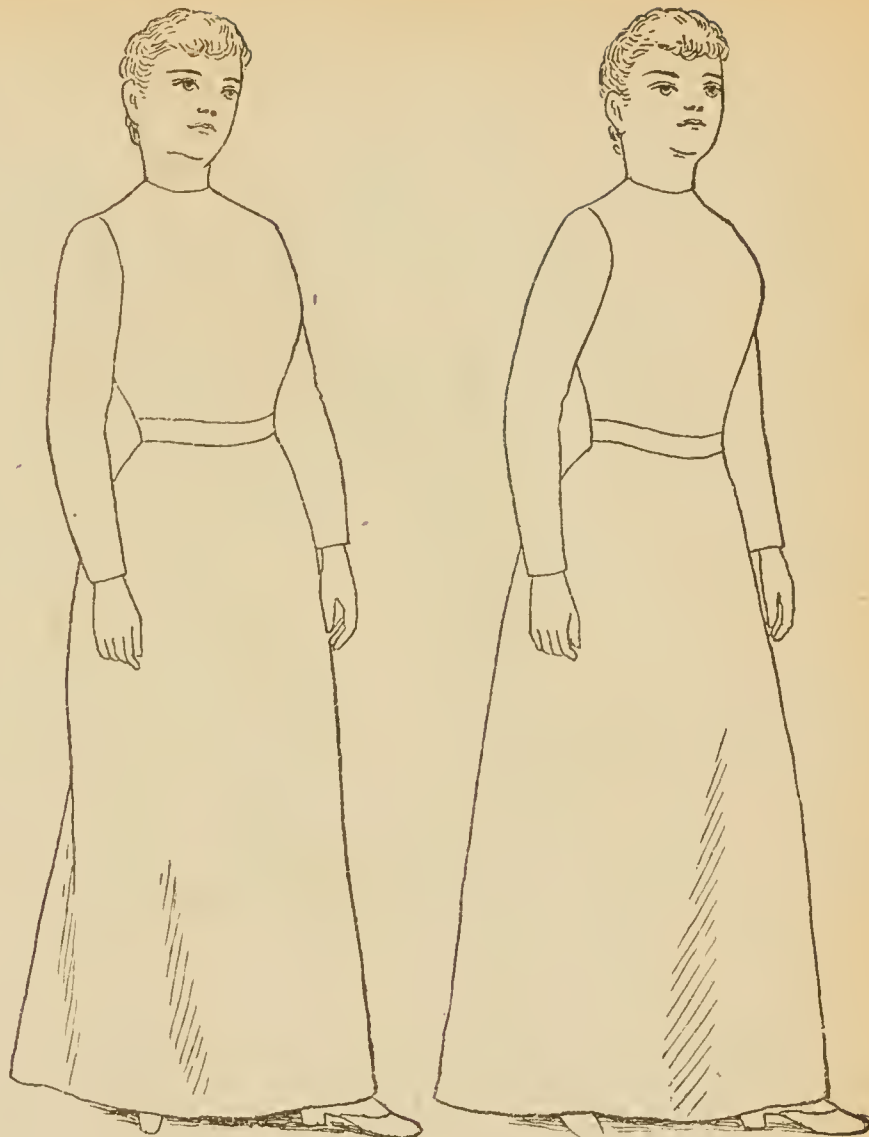


FIGURE NO. 266.

FIGURE NO. 267.

when one is standing in repose; the body must assume an attitude of activity, as expressed by a normally expansive chest raised to

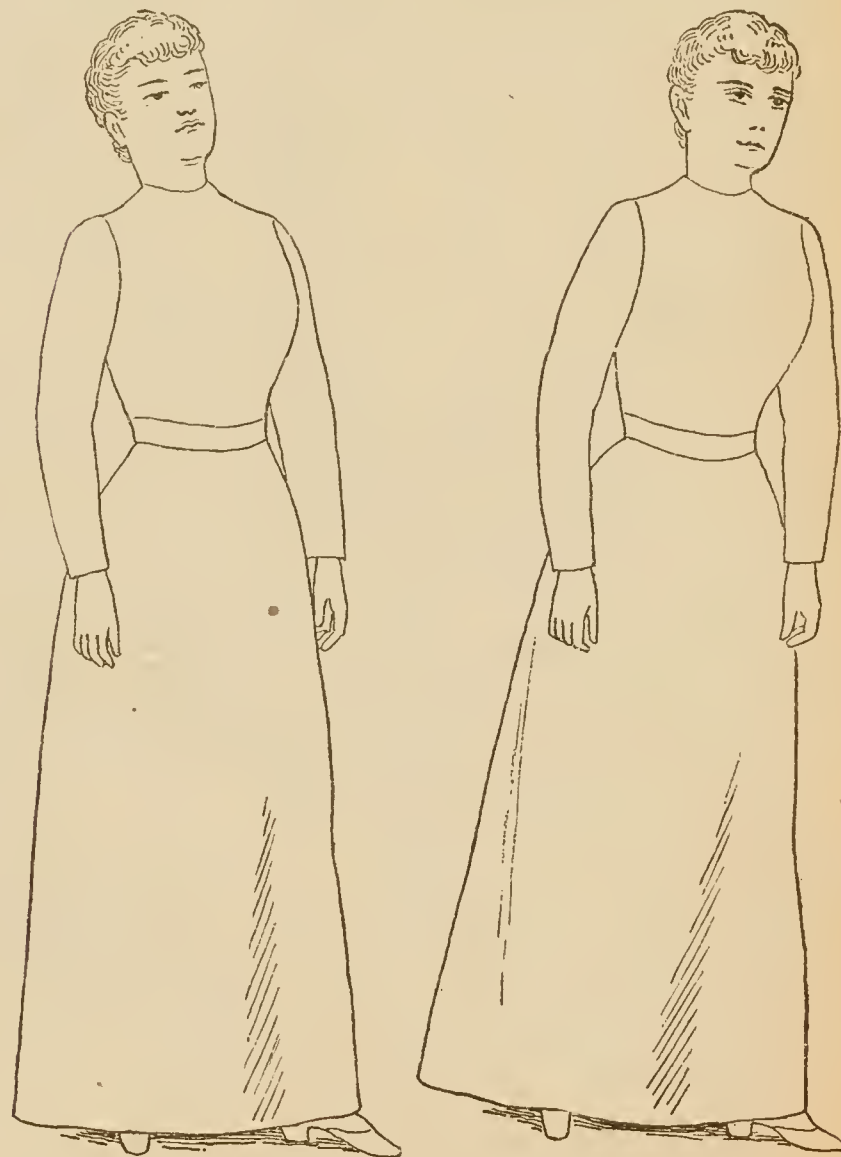


FIGURE NO. 268.

FIGURE NO. 269.

normal activity by firmness of the muscles between the ribs, in harmony with the active attitude of the lower limbs. (See figure

No. 264.) The same attitude of the trunk in a sitting posture would signify interested attention. By assuming the passive

normal of the body in the standing position, the pupil will discover how incorrect and inharmonious the action becomes (see figure No. 265); and yet how many people habitually stand in this improper position.

Third Attitude.—The muscles between the ribs raised with firmness and activity, and the chest raised high but not strained will produce an attitude expressive of nobility, manliness, courage and the exalted sentiments of the being, as shown at figure No. 266.

Fourth Attitude.—Activity and firmness of the muscles

a repression of self, or suppressed feeling. (See figure No. 270.)

Eighth Attitude.—Slightly relax the muscles between the ribs to passive normal, suppress the chest very slightly, raise the shoulders, and incline them forward; the resulting attitude will denote patience or endurance, as shown at figure No. 271.

Ninth Attitude.—By wholly relaxing the muscles between the ribs, and also relaxing the shoulders and chest, allowing them to sink downward and forward, we assume an attitude expressive of indolence, fatigue, prostration or imbecility, as shown at figure No. 272.

Tenth Attitude.—Draw-



FIGURE NO. 270.



FIGURE NO. 271.



FIGURE NO. 272.

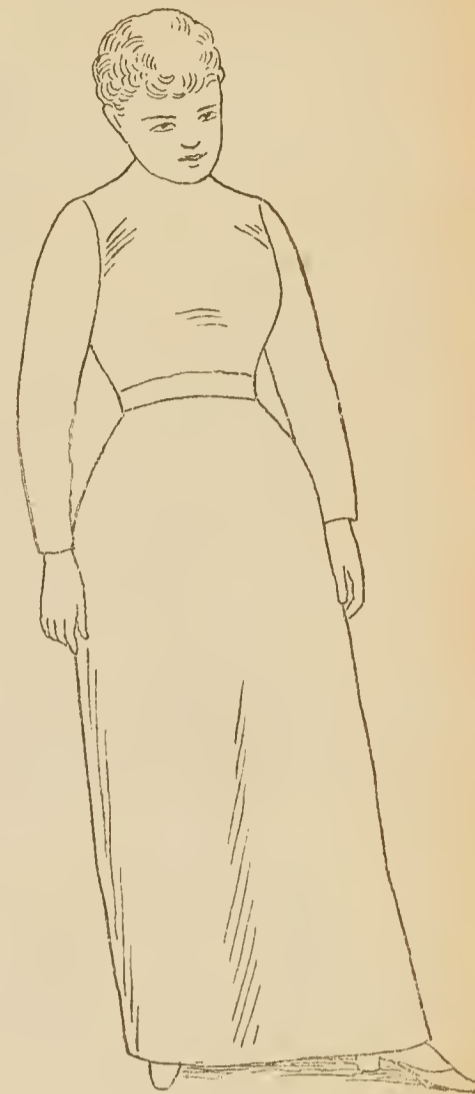


FIGURE NO. 273.



FIGURE NO. 274.



FIGURE NO. 276.



FIGURE NO. 275.



FIGURE NO. 277.

between the ribs, the chest thrust forward, and the shoulders thrust back according to the strength of the feeling, will give an attitude expressive of activity, excitement or vehemence, as pictured at figure No. 267.

Fifth Attitude.—Raise the muscles between the ribs to an active normal, hold the chest normally erect, and raise the shoulders; the attitude will then denote excessive pride, assertion or peevish temper. (See figure No. 268.)

Sixth Attitude.—The same attitude of the trunk and shoulders, but with the latter thrust forward, is indicative of aggressive assertion, as at figure No. 269.

Seventh Attitude.—Raise the muscles between the ribs normally and draw the chest inward slightly, to signify suspense. A stronger action of the chest inward indicates

ing the chest inward and thrusting the abdomen forward will produce an attitude expressive of sensuality, the animal nature or vulgarity; and an added aggressiveness of the shoulders is significant of thorough baseness, as expressed in the meaner passions. (Refer to figure No. 273.)

ATTITUDES OF THE HAND IN RELATION TO THE BODY.

First.—The hand placed upon the abdomen indicates physical pain, or is an appeal to the vulgar or baser side of the nature or to the appetites, as pictured at figure No. 274.

Second.—The hand laid upon the heart denotes physical pain, or is an appeal to the affections, as pictured at figure No. 275.

cles between the ribs normally and draw the chest inward slightly, to signify suspense. A stronger action of the chest inward indicates

Third.—The hand placed upon the chest is an appeal to nobility, honor or manhood. (Refer to figure No. 276.)

Fourth.—Placing the hand upon the chin or about the mouth is a reflective action, appealing more particularly to the senses, as pictured at figure No. 277.

Fifth.—The hand laid upon the cheek indicates physical pain, a direct appeal to the sympathies, or sentimental reflection, as shown at figure No. 278.

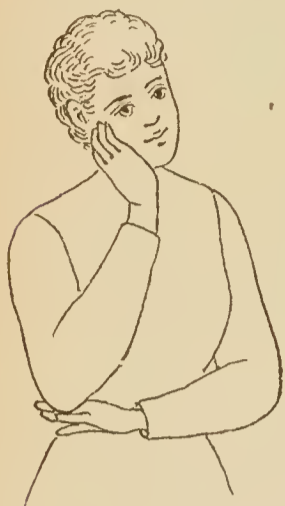


FIGURE NO. 278.

Sixth.—The hand placed at the forehead denotes physical or mental pain, intense thought or an appeal to the perceptions, as pictured at figure No. 279.

Seventh.—The finger placed beside the nose indicates a consciousness of self, or reflection particularly relating to self, as pictured at figure No. 280.

Eighth.—The hand placed in the region of the base of the brain indicates reflection that is wholly vital in character, or an appeal to the brutal instincts of the nature, as shown at figure No. 281.

Ninth.—The hand placed at the back of the ear with a caressing

action of the fingers denotes treachery and craftiness, or reflection of a selfish nature, as shown at figure No. 282.

Tenth.—The hand placed upon the top of the head near the forehead indicates physical pain, mental agony, or an appeal to the conscientious instincts of the being, as pictured at figure No. 283.

GESTURES OF THE HEAD.

With attitudes of the head we have also gestures, of which it will be well to speak, as they must not be confused with the attitudes. A gesture, which is always transient in action, has an entirely different significance from the more permanent attitude. Gesticulation with the head is something which must be used very judiciously, and it must be carefully guarded against where there is a tendency toward mannerism in this respect. Such gesticulation is allowable when the thought or emotion to be expressed is not sufficiently



FIGURE NO. 279.



FIGURE NO. 280.



FIGURE NO. 281.



FIGURE NO. 282.

strong to warrant action in the other extremities, or when the feeling or idea must find expression by an action in the head as well as in the hand to be complete. Hand and head must never act simultaneously, except through the law of opposition. Further than this, gesture of the head is allowable only when the emotion is one of controlled passion, where any gesture of the other extremities would imply weakness or lack of will power. All attitudes of the head become gestures when the movement is only transitory, and this fact must always be borne in mind by every one endeavoring to interpret expression.

First.—By throwing the head straight upward with but a momentary action, we execute a gesture of assertion.

Second.—The head inclined forward with a momentary action makes an affirmative gesture, and a movement up and down gives excited or impatient affirmation.

Third.—The head pivoted to one side with a momentary action gives a gesture of disapproval or rejection, while a pivotal action from side to side is a gesture of negation.

Fourth.—The head erect in normal position and inclined from side to side denotes vacillation or an assumption of carelessness or impatient heedlessness.

The above gestures may be made either in a subjective or objective sense, while the two which follow have a more distinctly subjective relation, by which we mean a direct relation to an individual or object.

Fifth.—The head pivoted to one side away from the individual or object and then tossed upward obliquely forward toward the individual or object, with a quick momentary action, executes a gesture of contemptuous or vulgar reflection.

Sixth.—The head pivoted to one side toward an individual or object and then tossed upward and obliquely backward away from the individual or object, with a momentary action, describes a gesture of familiar or vulgar invitation.



FIGURE NO. 283.

HOW TO USE CURRY POWDER.

Curry powder, as is generally known, is made in India; and a noted authority on cookery asserts that, while it may be a very wholesome article on the banks of the Ganges, it should certainly be eschewed on the banks of the Hudson, Delaware or Ohio—in other words, that curry is good for residents of India, but is bad for dwellers in America. The latter part of this statement would be quite true if curry were used in America in the same manner as in India, where it is generously allowed in many dishes and is a veritable whip and spur to the appetite. In so hot a climate the desire for food is apt to diminish, and curry seems to be just the condiment needed to keep the appetite normal. In the temperate zone, however, no such conditions exist, and it is obvious that if curry is used at all, it must be naturalized, and allowed in smaller quantities, if not used in an entirely different manner.

The adaptation of curry to American needs is not at all difficult if the thought be kept in mind that it is to be used as a flavoring and to gratify the palate, not to lash the appetite. The former is purely an æsthetic purpose, the latter a menial one. Curry should

commend itself to the general housewife, who has so often to find attractive modes of warming over discouragingly small portions of food—a couple of chops, a bit of cold corn or tomato, etc., etc. With the aid of the powder one practical housekeeper, who is always on exploration bent, evolved a most delicious preparation from bits of “left-over” food, producing a combination that seemed to be an entirely new dish. She first fried a couple of medium-sized onions in butter, removed them, and added a tea-spoonful of curry powder and some “left-over” tomatoes that were about equal in quantity to three tomatoes of medium size. The powder and tomatoes were thoroughly cooked together, and then three table-spoonfuls of succotash and the corn from three boiled ears were added. The preparation was well heated, and was unanimously declared a success.

Two cold fish-balls provided the foundation for another palatable *réchauffé*. A bit of butter was first placed in the frying-pan, and then the fish-balls; and when the butter was sizzling merrily, sufficient milk was added to disintegrate the fish-cakes. A tea-

spoonful of curry powder moistened with a little cold milk was next stirred well into the cooking fish, and the mixture was fried until it grew dark, but was neither burnt nor brown. The taste of the fish was changed to a delicate nutty flavor.

When curry is to be added to fresh meat, such as hare, squirrel, etc., the meat is first fried brown in butter and removed to a hot dish. An onion is sliced into the fat and fried gently, but not enough to brown it; and the curry is then put in and cooked very slowly for twenty minutes, the usual allowance being a large tea-spoonful to one squirrel or hare. Before the sauce is taken from the fire the meat is stirred well into it, a liberal sprinkling of lemon juice is added, and the whole is dished for serving. Curry generally requires an acid to complete its flavoring, and whenever milk is not used in a dish, lemon juice or tomato is usually added.

A number of approved recipes in which curry powder appears are given below.

CURRY OF EGGS.

2 onions.	1 tea-spoonful of curry powder.
2 table-spoonfuls of butter.	1 pint of milk.
3 tea-spoonfuls of corn-starch.	6 hard-boiled eggs.

Slice the onions, and fry them in the butter in a frying-pan. When they have become light-brown, add the curry powder, mix thoroughly, and stir in the milk. Cover the pan and let the onions simmer in the milk until quite tender, usually about fifteen minutes. Wet the corn-starch with a little cold milk, stir it in, cook for three minutes, and then add the eggs cut in slices. Heat the whole thoroughly, but do not boil, as this would break the eggs into unsightly pieces. To be served hot.

CURRY OF MUTTON.

1 pint of cold chopped mutton.	1 tea-spoonful of curry powder.
$\frac{1}{2}$ cupful of rice.	1 table-spoonful of butter.
1 tea-spoonful of salt.	1 " " " flour.
	1 egg.

Boil the rice in two quarts of water for thirty-five minutes, drain in a colander, and set in a warm place. Melt the butter in a frying-pan, add the flour, stir until smooth, and add half a pint of boiling water, and then the curry powder, salt and chopped meat. Cook slowly for twenty minutes, heap the preparation in the center of a meat dish, and arrange the rice about it in a border. Beat the egg lightly, brush it over the meat and rice, set it in a quick oven to brown, and serve at once. Other kinds of meat may be treated in the same way.

CURRY OF FISH.

The following is an excellent recipe for a *réchauffé* of boiled or fried fish, and provides a most satisfactory method for disposing of "left-over" food of this kind.

1 tea-spoonful of curry powder.	1 onion.
1 pint of gravy.	2 table-spoonfuls of butter.
1 " " cold fish.	1 " " " flour.

Mix the curry powder with the gravy, which may be from beef, veal, mutton or pork; and set in a gentle heat to simmer for thirty minutes. While the gravy is cooking, fry the onion in the butter until it is of a light-brown color, and then add the flour; cook for three minutes longer, and put in the cold fish. If the fish is fried, the pieces should be kept whole; but if boiled, the bones should be removed and the meat flaked. After the fish has been added, strain over it the curry gravy, stir gently, and set the stew-pan in a moderate heat to simmer slowly for fifteen minutes. If the fish is in slices, remove them carefully from the pan to a hot serving-dish, and pour the gravy or sauce over them; but if the meat has been flaked, turn it and the gravy together upon the serving dish. Place a quarter of a lemon on each plate when serving.

CHICKEN CURRY.

1 good-sized chicken.	1 bay leaf.
1 table-spoonful of salt.	2 sprigs of parsley.
$\frac{1}{2}$ tea-spoonful of pepper.	1 clove.
3 small onions.	1 table-spoonful of butter.
1 large tea-spoonful of curry powder.	1 " " " flour.
3 eggs.	Half a lemon.
	$\frac{1}{2}$ cupful of rice.

A spring chicken should not be used for this purpose, as the gelatinous quality of the meat would ruin the dish. A firm-textured fowl should be chosen. Singe and draw the fowl, cut it into small pieces the same as for a fricassee, place the meat in just enough boiling water to cover it, and add the salt, pepper, bay leaf, parsley and clove. Fry the onions in a little fat, and when they are

tender, add them to the chicken. Cover the dish, and let all simmer slowly for about three-quarters of an hour, when the chicken should be done; then take the meat up with a skimmer, and set it in a warm place. There should be about a pint of liquor remaining in the stew-pan, and this should be strained and returned to the pan. Place the butter in a saucepan, and when it is melted, stir in the flour, making a smooth paste. Stir this into the water strained from the chicken, and put in the curry powder. Simmer gently for fifteen minutes, and then add the yolks of the eggs, after they have been beaten lightly and thinned with a little of the hot sauce. Finally stir in the juice of the lemon, and pour the sauce at once over the chicken. The rice should in the meantime have been boiled and drained in a colander; and it should now be heaped in a border about the chicken. The East Indian cook would add a table-spoonful of grated cocoanut at the same time with the egg.

RICE CURRY.

$\frac{1}{2}$ cupful of rice.	1 tea-spoonful of curry powder.
2 table-spoonfuls of butter.	2 table-spoonfuls of stock.
	1 onion.

This makes a very satisfactory luncheon dish. Fry the onion in the butter, and add the curry and stock. If there is no stock on hand, make the required quantity by placing half a tea-spoonful of beef extract in two table-spoonfuls of water; or use milk instead. Cover the pan, and simmer gently for twenty minutes. Boil the rice until tender in two quarts of water, drain it thoroughly in a colander, and place it in the curry sauce. Set the sauce-pan uncovered over boiling water, allow the contents to slowly steam for ten minutes, and serve.

CURRY OF LOBSTER.

1 table-spoonful of butter.	1 tea-spoonful of curry powder.
1 tea-spoonful of flour.	1 lobster.
	$\frac{1}{2}$ pint of milk.

Melt the butter in a frying-pan, add the flour and curry, and cook slowly for five minutes, but do not brown the flour; then put in the milk, and simmer slowly for ten minutes longer. Divide the lobster into small pieces, place it on the fire in a separate stew-pan, and add just enough water to keep it from burning. Stir it gently until quite hot, and then place it on a hot platter, pour over it the curry sauce, and serve at once. This makes a dainty luncheon dish. Canned lobster is often more convenient and will answer very well, but it should be taken from the tin at least an hour before being used.

CURRIED OYSTERS.

1 table-spoonful of flour.	1 tea-spoonful of salt.
1 " " " butter.	$1\frac{1}{2}$ pint of oysters.
1 tea-spoonful of curry powder.	1 table-spoonful of lemon juice.
	$\frac{1}{2}$ cupful of water.

Place the butter in a stew-pan, add the flour and curry, and cook slowly for ten minutes. Drain the liquor from the oysters, add it and the water to the flour and butter, and cook for ten minutes longer. Skim carefully, add the salt, and then the oysters, and cook the latter until they ruffle. Remove the pan from the fire, add the lemon juice, and serve hot.

CURRY SAUCE.

This sauce may be used to flavor any kind of cold meat that may be at hand. A cupful of cold chicken, turkey or minced beef may be transformed into a delicate *réchauffé* by the addition of a curry sauce.

1 table-spoonful of butter.	1 tea-spoonful of curry powder.
1 " " " flour.	1 pint of milk.
1 tea-spoonful of chopped onion.	1 tea-spoonful of salt.
	$\frac{1}{8}$ tea-spoonful of pepper.

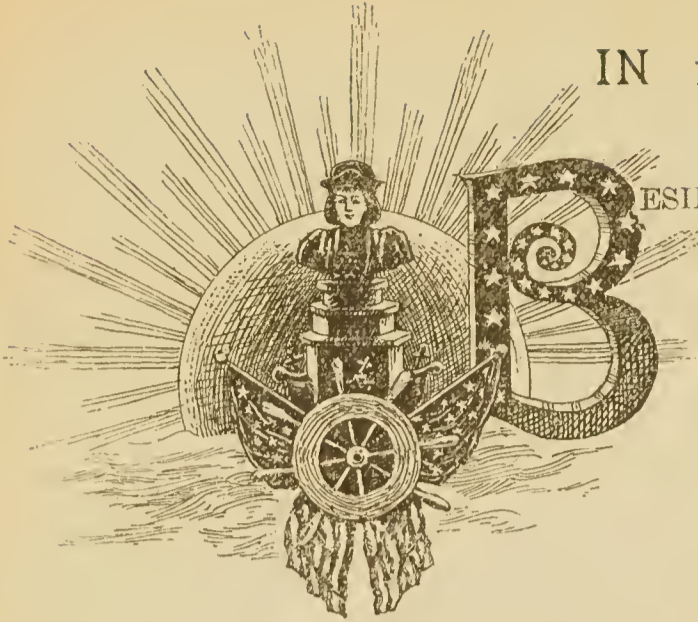
Place the onion and butter together in a stew-pan, and cook slowly until the onion assumes a light straw color; then add the flour and curry and cook very slowly for five minutes, stirring all the time and taking care that the flour does not brown. Add the milk, cook for ten minutes, and lastly put in the salt and pepper, and whatever cold chopped meat may be at hand. Serve when thoroughly heated.

The woman who has never used curry powder has still a most attractive class of dishes to offer as novelties to her family. Many domestic cooks confine their culinary efforts to a very narrow field, and look upon anything that departs from the old routine as an undesirable food; but fortunately there are others who gladly welcome any new dish that will vary even slightly the customary bill of fare, which to the ambitious housekeeper often seems distressingly monotonous.

E. HAVERFORD.

IN AND OUT OF THE FAIR.—No. 1.

BY OUR SPECIAL CORRESPONDENT.



BESIDE the grand conception of the whole Exhibition a feature that strongly impresses the visitor almost immediately upon entering the grounds is the strange commingling of human

types to be observed on every side. Painted and feathered savages, gaudy with ornaments of silver and brass and armed with knives and hatchets, promenade contemptuously or indifferently beside fashionably clothed, civilized white women; while black and unclean Dahomey Amazons hobnob, not too closely, of course, with feminine American students of ethnology and anthropology, who are intent on finding out just what such peculiar and unpleasant female developments mean. These Amazons are tall, muscular and ungainly in build and possess naturally offensive countenances, which have been made still more hideous by scars won in battle for their king and by family brandings not too skillfully executed on their faces; and they are attended by woolly little soldiers of lower rank, who are said to be their husbands. Note-book in hand and with an interpreter by her side to translate the barbaric warriors' speech, each eager searcher after female curios jots down many wonderful facts; and she does not perceive, what is plain to every beholder, that the interpreter is inventing replies to her scientific questions instead of translating the actual answers.

Spectators are, as a rule, as deeply interested in one extreme of civilization as in the other, and not improperly, since all things are strangely and gravely combined at the Exposition, and it requires but one day's wandering within its enclosure to destroy one's capacity for amazement. A sense of wonderment is speedily benumbed in the midst of so much that was yesterday deemed irreconcilable. From the coarse and stolid Amazons to the blithe, graceful and pretty Algerian girls there is a long stride for the senses. Visitors are generally too much dazed at first to make much use of their time. They receive impressions, vague as to detail, but deep, lasting and concrete as to the general intent of the Exposition.

Among the first thoughts that enter the mind is the reflection that never before have architects and landscape gardeners worked together in such perfect accord as has been displayed at Jackson Park. Heretofore the aim

of the skillful architect has been to make his structures attractive in outline, proportion and color, with, of course, a due regard for convenience indoors; but in the designing and construction of the Fair buildings, backgrounds, foregrounds, greenwards, waterways, uplands and lowlands have been considered with such rare artistic insight and foresight, that to most of us who are unfamiliar with the perfection of beauty to be secured by harmonies between Nature and art, these latest achievements seem to have been born of supernatural impulses or knowledge. Hereafter the surroundings of structures, and especially of residences, will be almost as carefully considered as their style of architecture.

Such an impression is gained unconsciously from the lagoons as we drift deliberately in gorgeous gondolas propelled by indolent Italians, and consciously as we gaze from balcony to balcony or from turret to turret across ribbon-like promenades, flowery islands and limpid basins. These lofty towers and balconies afford famous loitering places for both body and mind, where the limbs can rest

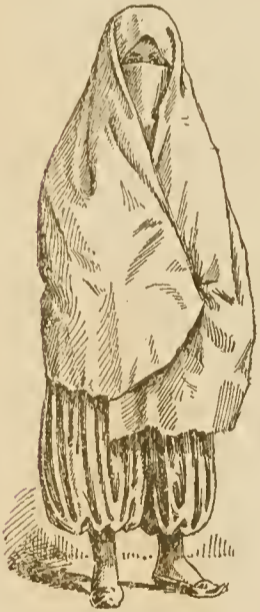
and the faculties find leisure for intelligent comprehension of what this huge celebration means to our own and future generations. Assimilation is as useful as study in the presence of the many arts and crafts displayed under these scores of resplendent roofs.

Coming down to earth, even the strongest of us are sometimes overtaken by fatigue, and a wheeled chair looks as innocent and helpful as if it were really a place for luxurious repose—a chariot upon a royal road to the indulgence of curiosity or the increase of intelligence. Of course, such a chair is at once seemed; and not to be less than sumptuous, it is taken for an hour. The Sedan-chair and its hoity-toity movement have already been enjoyed, or rather endured, and the conclusion has been reached that modern women are constructed for modern modes of locomotion, and that Sedans are antiquated, non-progressive and fidgety vehicles, made still more unsympathetic with the times by the men who bear them—tawny creatures who claim to be Mohammedans, but who do not pray at stated hours as the genuine, obedient and unperverted Moslem always does in his hope for Paradise.

To say that one's first ride in a modern and practical-looking wheeled chair is an unalloyed joy, would not be quite the truth. In the first place, the motor is a man, whose place is behind the passenger. Although woman is in the fully dawned day of her independence, she is sure in her heart—perhaps it is her nerves—to feel more secure in the care of a muscular attendant; and to content her fully, this caretaker must not be out of her sight. But when once she takes her seat in a wheeling chair, her guide is invisible, and her imagination is not sufficiently helpful to give her proper confidence. She feels as though she were alone, and involuntarily throws herself to one side or the other to avoid threatened collisions with pedestrians or with other chairs, as if she were her own custodian. Sometimes she jumps out of the chair; and when this happens, if her guide is not alert for his patron's nervous antics, she is likely to receive a fall upon the gravel or clay.

Then, too, she is certain to sit upright at first, in order to be ready for emergencies; and in this position she taxes her attendant's strength to the utmost, because her weight is not upon the wheel, but in his hands, and she is struggling all the while to maintain her seat. If the guide is courageous and has breath enough after the first five minutes of exhausting labor, he is likely to say: "If you please, ma'am, won't you lean back in the seat so I can live to get you through your first terrible hour in a concessionaire's chair? After the first ride it will be pleasant for you and tolerable for your guide." Thus besought, the woman leans back and is comfortable in body and limb; but for a few minutes she closes her eyes and tries to forget the conditions of her journey. Confidence, however, is gained by experience, and after a few rides with an intelligent and obliging guide, the wheeled chair becomes a source of almost unmixed delight.

It is in the evening at one's hotel, when the night is cool and a tendency to gregariousness causes the guests, drawn from almost every land, to cluster around that common comfort, an open fire, that an interchange of experiences, impressions and misjudgments becomes most alluring. Each country and State has its own sensitive partisans, whose enthusiastic boasting never fails to amuse the cosmopolitan traveller and afford satisfaction to themselves. Here, as everywhere, that which is important to the individual ought to be important to the world at large—in the opinion of the individual.



If such an egotist fails to impress others with the gravity of his statements, he as usual wonders why, and immediately strives to bring his sceptical listeners to a proper state of admiration.

Here and there, however, a person is met who makes self-appreciation, even at a World's Fair, so fine and large a matter that everybody must approve and applaud. A notable instance of this noble pride of self recently came under the writer's observation. A small dissention among a little group of Women Commissioners of the Exposition had been created by personal vanity, or what someone has aptly described as "the vast self-appreciation of insignificant people"; and one of the number, a broad-minded woman whose home is among the mining mountains of the West, where she has never learned how to be vexed by small social affairs, expressed her amazement that Eastern women could be aggrieved or feel neglected because the hems of their skirts had not touched those of titled women with whom their fellows might have made them acquainted, but didn't. Her tones expressed the finest scorn for social silliness when she said:

"Women who live among the gold and silver mines of the West have dukes and duchesses, lords and ladies, counts and countesses and the most famous people of all lands for every-day associates. It is only to Chicago that dukes come but once in four hundred years, and they embarrass the city."

This plucky, self-respecting woman, being no lion-hunter and knowing "Mrs. Leo" only in books, could not understand how any one of her sex could regard one worthy woman's hand-clasp as more honoring than another's.

At one of our evening firesides sits Miss Kate Marsden, tender-eyed, sweet of voice, and grave but gentle in manner, who visited and succored the outcast lepers of Russia when they were dying of hunger and cold. It is difficult to draw from her the story of her journey across the steppes and through the tangled forests of Russia, for she does not know how brave and noble she is. Not far away is the womanly Duchess of Veragua, highbred in voice, manner and gowning, with her hands folded in her lap as though she were weary of the social exhibitions to which she submits in honor of her husband's ancestor; and before a third brightly burning fire sits Mrs. Ernest Hart, the wise, earnest friend of Irish workers.

But as we look for more familiar faces, Mr. A. McSwine, of Donegal, master in prospect of the Castle of Doa, begins to pipe that merry skirl, "The Rocky Road to Dublin," while Irish lasses, skilled in the mysteries of lace cushions, looms, wood carving, sprigging and knitting, laugh and dance with delight because America hears their delicious melodies, and also because they are to go home again when the Exposition is over and the display of their varied talents for clever work has assured, as they hope, prosperity to Donegal for many years to come.

Then there is the little lace maker and vender from Southern California, whom "H. H." in "Ramona" made known to the world. This bit of a woman is as much philanthropist as merchant. She employs Indians, and carries to them novel and bewildering patterns and stitches, the execution of which brings them comfort if not luxury. Her patrons are, of course, people of wealth, since her laces are fine and costly. Her familiars and their family ties and domestic settings are described minutely to the fire-side groups about her, as if such details were of vast social and historic interest. What lesson does this teach the listener? It reveals the value of discretion and reticence and the sacredness of personal affairs.

Ah! but these evenings, after the daily study of the Exposition has wearied the brain, eyes and muscles, are the best of it all to some of us. It is a human aggregation of good and brings the measureless satisfaction of an enriched memory and an enlarged outlook upon all life that is before us. When the ideals and interests of some of our fellow visitors at the Fair fall below those which we would, if we could, set up for them, we are comforted by the fact that such people cannot escape being elevated by the presence of so many of the noblest men and women and by a consideration of purposes and achievements that are greater than they themselves have attained. Results are inspiring when anticipations and theories fail to lift the dull or stir the unimaginative.

It ought not to surprise anybody, least of all an American, to discover while loitering in one of Chicago's great caravansaries, built, shell-like, to house the Fair's thousands upon thousands of eager visitors, that nearly everybody has more or less definite expectation of being so enlightened and inspired by what he sees and hears that his own personal condition will be greatly improved. Nor is this an ignoble expectation or aspiration. Better conditions lead to or develop higher civilization, which happy truth was proven by a woman seated before one of the hotel fires the other evening, who remarked in a low voice as if speaking half to herself: "You'll never catch me exhibiting butter pats, darned lace and bed-quilts at county fairs any more, even if I know I shall be ahead in competition. Never, never!" Her face was luminous with larger ideas

than she had hitherto known, and if her language of enthusiasm left something to be desired, her higher purpose more than balanced the blunders of her speech.

What a mighty concourse it is that has gathered to behold the Fair. It is claimed that one hundred and thirty hotels, some of them of immense size, have been built in the vicinity of Jackson Park, and present conditions indicate that they will have no lack of patronage until the first of next November. Those who come to Chicago for social pleasures, theatres, concerts and the allurements of a great city form but a small proportion of the crowd. Most of the strangers who are constantly arriving have but one purpose for their pilgrimage hither—to see the Fair; and these wisely prefer to be housed within a mile or two of the various entrances, since Chicago proper is seven miles distant, measuring from its railway stations or from its hotels, all of which are variously remote from its many modes of transit. Those who undertake to drive from the city to the park will find the way long and not too smooth, and will spend in the experiment much time and vitality, both of which are very essential to those who are seriously bent on seeing as much of the Fair as possible.

Even with the best intentions and the largest hospitality, much is desired that is beyond reach; so that, if all the comforts and conveniences of a home are essentials to one's peace of mind, a visit to the Exposition should not be undertaken. At the beginning, while we were waiting for a certain new hotel to be furnished, a tiny, domestic sort of inn took compassion on us, and every effort was made to give a full welcome to strangers. To be sure, this temporary abode was more ornamental than comfortable, but the spirit of hospitality was as warm as it was droll. The best bed-chamber was bedecked with brilliant tidies galore, and no chair was good enough for us if it could not be rocked by springs or otherwise prove the genuineness of the entertainment, which was provided for a due but not extortionate consideration. As there was neither wardrobe nor clothes closet in the room, the six posts of these rockers were most welcome as repositories for hats, coats, etc. The only table in the room that could possibly be used for writing was ornamented with a carefully draped scarf, the center of which was bunched with studied grace and nailed securely in a permanent negligence that informed us what the true destiny of a table really is.

Happily, the hotel to which we were destined was only waiting for sheets, its hundreds of newly finished and furnished rooms being complete except for want of these essentials. This interesting fact testifies to but one of the difficulties that Chicago has labored under while preparing for an eagerly desired patronage, which is already so enormous that it must be seen to be appreciated and inspire the visitor with patience. Of course, in time we were installed in more luxurious quarters; and as the days went by, familiarity with the material needs of enormous numbers made routine attentions both possible and easy, and friction between host and guests became mostly a thing of the past. Only early visitors to the Fair are likely to complain of a lack of attentions which they had a right to expect, but which it was manifestly impossible to bestow.

Those who visit the Fair ought to know just where they are to be sheltered, what the hotel's charges are and how near it is to the grounds. If an inexpensive hostelry is selected, do not expect luxurious rooms, food and attendance; but if the very best of everything is essential to enjoyment, go at once to a first-class hotel. By all means lodge yourself comfortably if you would have your trip to the Fair a pleasant and improving experience and not a miserable disappointment.

"That red-coated official isn't a bit picturesque to me," said a Boston woman, pointing to a Columbian Guard, "because my breakfast tea wasn't Souchong. Nothing is beautiful to me when the tea isn't the very best, and the rug in my room is skimpy. As for those women in short petticoats, they just annoy me beyond endurance, though, of course, on principle I approve of them." This speech may appear absurd, yet most of us have, in a moment of unreasonableness, spoiled what might have been a great good by allowing a small matter to prevent our enjoyment of it.

Come to the Fair with little luggage, simple but comfortable raiment, and a large amount of common sense and good temper.



HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

A. E. H.:—To clean plush: Invert a hot flat-iron, place upon it a single thickness of wet cotton cloth, lay the plush upon the cloth, with the wrong side downward, and rub gently with a dry cloth until the pile is well raised; then take the plush from the iron, lay it on a table, and brush with a soft brush.

I. D.:—Oil stains may be removed from leather by applying powdered pipe-clay mixed with water until of the thickness of cream. Allow the paste to remain upon the leather for four hours.

Mrs. J. C. C.:—White furs, ermine, etc., may be cleaned thus: Lay the fur on a table, and rub it well with bran that has been moistened with warm water, continuing the friction until the fur is quite dry. Then rub with dry bran. The wet bran should be put on with flannel and the dry with a piece of book muslin. Lastly rub the fur thoroughly with magnesia on a piece of book muslin. The rubbing should be done against the grain of the fur.

Mrs. S. C. B.:—The following recipe for dandelion wine has been tested and found thoroughly reliable: Pour a gallon of boiling water over two quarts of dandelion flowers, and let it stand for twenty-four hours; then strain and add two pounds of white sugar and two lemons. Boil to three quarts, strain once more, let the preparation stand for two or three days, and bottle.

F. F.:—The following recipe will make delicious Graham bread, the quantities given being sufficient for two medium-sized loaves:

1 pint of water.
1 yeast cake, or
1 cup of yeast.
Wheat flour.

About nine o'clock at night dissolve the yeast-cake in the water, which should be lukewarm, and add enough wheat flour to form a stiff batter. Stir and beat the batter thoroughly for five minutes, leaving it full of bubbles; and set it in a warm place to rise. In the morning measure the following:

2 cupfuls of molasses.
1 tea-spoonful of soda.
2 " " salt.
Graham flour.

Dissolve the soda in a little cold water, slightly warm the molasses, and add to it the soda. Stir the salt into the sponge, and beat well with a strong spoon; then put in the molasses and soda, and when these have been thoroughly incorporated by beating, add Graham flour until a very thick mixture is formed. This is not to be kneaded like other kinds of yeast bread, but it should be so thick with Graham as to be difficult to stir. Beat the batter well for three or four minutes, turn it into two well-greased tins, and set in a warm place; and when the loaves have risen to be half again their original size, bake for an hour in a rather slow oven. The bread will not rise as rapidly as that made of wheat flour, as it has more body to carry. It is mixed so soft that the dough takes the form of the pans in which it is baked. The success of Graham bread depends largely upon thorough beating.

NATIVE:—For lemon-stewed fish select white fish, as it does not break while boiling. Place a quart of water in a saucepan, and add two or three sliced onions, four whole peppers, any preferred spice, and three or four lemons. Boil until the onions are soft; then cut up and season the fish, and put it in. After the fish is done, pour off the water and add two yolks of eggs, sugar to taste, and a tea-spoonful of corn-starch, all well beaten. Add the juice of three lemons or its equivalent in vinegar, allow the whole to come to a boil, and serve hot.

ANXIETY:—To keep black stockings from assuming a greenish look, wash with soap that is free of soda, and add a tea-spoonful of vinegar to the rinsing water. Wring them out, and clap them into shape, but do not iron, as the heat tends to destroy the color.

GEORGIA:—You can prevent the juice of pies from running over by inserting a little funnel of white paper in the cuts on top, through which the steam may escape; the juice will then boil up, and will run back into the pie again when it stops cooking.

BRAHMIN:—“The Pattern Cook-Book” gives the following directions for poaching eggs: Break the eggs, one at a time, into a saucer. Place water in a saucepan, salt it well, and when it is simmering, drop each egg lightly in, cooking but one egg at a time if the saucepan is small. More may be cooked at once by using a large frying-pan. The water should not be allowed to boil while the eggs

are cooking, but should be kept just at the boiling point. With a spoon throw the water carefully on top of the egg to whiten it. The beauty of a poached egg lies in the yolk blushing through the white, which should be just sufficiently hardened to form a veil for the yolk. When cooked enough, take out the egg with a perforated ladle, trim the ragged edges, and slip the egg upon a small piece of thin, buttered toast. When all the eggs have been cooked and placed upon their separate pieces of toast, add to each a bit of butter and sprinkle with salt and pepper. Muffin-rings are sometimes set in the water to give the eggs an even shape. If liked, sorrel may be sprinkled over the eggs.

AMIENS:—Lettuce should never be cut with a knife. Tear the crisp yellow leaves apart, wash them in ice-cold water, shake all the water off, and place in a salad bowl. Just before serving pour over the lettuce a dressing composed of one salt-spoonful of salt and pepper mixed, two table-spoonfuls of best olive oil, and one table-spoonful of vinegar, all mixed to a cream. Garnish with capers and sliced hard-boiled eggs.

SUBSCRIBER:—To make pressed chicken, proceed as follows: Boil one or two chickens with a little salt in a small quantity of water; and when they are thoroughly done, take all the meat from the bones, removing the skin, and keeping the light meat separate from the dark. Chop the meat, and season it to taste with salt and pepper. If a meat presser is not at hand, any other mould, such as a crock or pan, will do; put in alternate layers of light and dark meat until all is used; then add the liquor in which the chicken was boiled, which should be about one tea-cupful, and put on a heavy weight. Cut in slices when cold. Many cooks chop all the meat together, add a pounded cracker to the liquor, and mix all thoroughly before placing the preparation in the mould.

WYOMING:—You probably tried to remove the mud stains from your black silk before they were thoroughly dry. Always permit mud to dry before attempting to brush it. Try rubbing the spots with a flannel that has been dipped in gin.

SUBSCRIBER:—To clean thread lace: Cover a black bottle with clean linen or muslin, and wind the lace around it (securing the ends with a needle and thread), not leaving the edge outward but covering it as you proceed. Set the bottle upright in a strong, cold lather made of white soap and very clear, soft water, and place it in the sun, having gently rubbed the suds up and down on the lace with the hand. Keep the bottle in the sun every day for a week, changing the lather daily and always rubbing slightly when you renew the suds. At the end of the week take the lace off the bottle, and without rinsing, pin it backward and forward on a large pillow covered with a clean, tight case. Every scallop must have a separate pin, or more, if the scallops are not very small. The plain edge must be pinned down also, so as to make it straight and even. The pins should be of the smallest size. When the lace is quite dry remove it from the pillow, but do not starch, iron or press it. Lay it in long, loose folds in a paste-board box.

SEABRIGHT:—Mock crab is made of the following ingredients:

$\frac{3}{4}$ pound of pickled shrimps.
 $\frac{1}{4}$ " " cheese.
1 tea-spoonful of made mustard.
1 " " salad oil.
2 " " vinegar.
 $\frac{1}{2}$ " " salt.
 $\frac{1}{4}$ " " Cayenne pepper.

Mix with the cheese, which should be of the soft, mellow variety, the mustard, the salad oil and the rest of the seasoning. Pound well in a mortar; or, if a mortar is not at hand, mix thoroughly with a strong spoon until the cheese is like cream. Stir into this preparation the pickled shrimps, which are now sold by grocers, generally at very reasonable prices. Serve in crab shells that have been kept for the purpose.

HOUSEWIFE:—Make mint sauce for roast lamb as follows:

4 dessert-spoonfuls of chopped mint.
2 " " " " pounded white sugar.
 $\frac{1}{4}$ pint of vinegar.

Wash the mint, which should be young, freshly gathered and free from grit. Pick the leaves from the stalks, mince them very fine, and place them in a tureen. Add the sugar and vinegar, and stir until the sugar is dissolved. This sauce should be prepared several hours before it is used.

ANSWERS TO CORRESPONDENTS.

NINETEEN:—Illusion veils are worn in the evening.

MAUD E.:—Make a bible-mark of purple satin ribbon, with a religious design embroidered in white. "Artistic Alphabets," published by us at 1s. or 25 cents, includes a department of society and religious emblems.

READER:—French bolsters for use are made of ticking filled with feathers; they have a circular piece inserted in each end; at night a linen slip is used for covering, and by day one made of any material harmonizing with the bed-room furniture may be substituted. A bride may wear a hat when married in a travelling dress. Ashes-of-roses Bengaline will make a pretty gown for one of your complexion.

SILVIA:—The following are the correct proportions for a well-formed, well-developed and healthy woman of average size: Height, 5 feet, 5 inches; waist, 24; bust, 33½ to 34½; bieeps, 12 to 13; wrist, 5½ to 5¾.

MRS. C. T. A. C.:—Directions for making hairpin or Maltese lace, as well as instructions for crocheting babies' sacks, are given in "The Art of Crocheting," published by us at 2s. or 50 cents. Hair-pins for the work may be purchased in various sizes, but when one of the ordinary kind is used, choose a coarse one that will not bend.

BLUE-EYE:—A cream figured foulard trimmed with Nile-green satin ribbon would make you a pretty Summer gown.

E. H.:—Write to E. Burnham, 71 State Street, Central Music Hall, Chicago, Ills., concerning the disposal of your braid, kindly mentioning the DELINEATOR.

OLD SUBSCRIBER:—"The Pattern Cook-Book," published by us at 4s. or \$1.00, contains a list of menus for all occasions; and the article entitled "The Association of Foods," in the May DELINEATOR, will prove helpful to you.

MAMIE H.:—Rose-water and eologne water are not alike, and they will not answer the same purposes. Distilled water is purified water and is said to be the best whitener of the skin. Satin ribbon will trim your sateen dress effectively. The cape described is fashionable.

MYRTLE:—Correct lengths for young girl's dresses are given in our patterns. A young lady of seventeen may wear a veil. Cream-colored China silk trimmed with black velvet will make you a pretty gown.

M. C.:—Perforated card-board mottoes are out of date, but you might be able to obtain one of some local dealer in embroidery materials.

L. D.:—Refer your question regarding the poem and also for recitation books to T. S. Denison, publisher, Chicago, Ills., mentioning the DELINEATOR.

JOSEPHINE:—You can obtain the lamp-shade frames at certain dry-goods stores. Messrs. H. C. F. Koch & Co., West 125th Street, New York City, keep them.

VIOLA:—A comfortable outing costume can be cut by pattern No. 6114, which costs 1s. 8d. or 40 cents. Consult a dentist relative to your teeth; when a tooth is properly excavated a filling prevents further decay.

NORTH CAROLINA:—The articles on the Delsarte System of Physical Culture, which have appeared in the DELINEATOR, are now being prepared for publication in book form. The book will soon appear and will be the most comprehensive ever issued on the subject. Relative to learning the system at a school, write to The American Academy of the Dramatic Arts, 19 West 44th Street, New York City.

O. M. V.:—The ungraceful straight bang is a thing of the past, and the utmost simplicity is now observed in dressing the hair. Muriatic or glacial acid applied to a wart two or three times daily will soon cause it to shrivel and blacken, and finally fall out.

SAMPLES! SAMPLES!! SAMPLES!!!

OUR STRONGEST POINT.

OUR SAMPLES ADVERTISE US BEST!

SAMPLES. On receipt of two cents to prepay postage, mentioning THE DELINEATOR, we will furnish Samples of any of our manufactures that can be readily sampled. To avoid sending out duplicate copies of "Kursheedt's Standard Fashionable Specialties," kindly mention whether you have received a copy, and, if so, please give number of issue; we would be pleased if ladies who are not subscribers to "Kursheedt's Standard Fashionable Specialties" would remit seven cents to pay for the current number.

L A C E S.

Samples.—Enclose two cents in stamps, stating price desired, and we will send samples of our Silk or Cotton Lace Edgings, Demi-Flounces, Drapery Nets or 42-in. Flouncings.

Satin Gloria.—Sample line of the famous "SATIN GLORIA," a beautiful wash fabric that feels and looks just like silk, sent on receipt of two cents in stamps.

Silkolines.—Send two cents in stamps for samples of plain and figured Silkolines.

Figured Drapery Silks.—On receipt of five cents in stamps, we will send samples of plain and figured China Drapery Silk.

Cotton Batistes.—Send two cents in stamps for samples of Cotton Batistes, and book of White Goods, comprising Cambrics, Nainsooks, India Linens, Victoria Lawns, Batistes and Fancy Weaves.

KURSHEEDT'S STANDARD FASHIONABLE SPECIALTIES

is published four times a year. Yearly Subscription, 25 cents; Single Copies, 7 cents. Summer Number now current.

THE KURSHEEDT MANUFACTURING CO.,

190 South Fifth Avenue, New York City.

POSTAGE.—Postage quoted is approximate. Send full amount mentioned, and we will return any balance; if cheaper, goods will be sent by express.

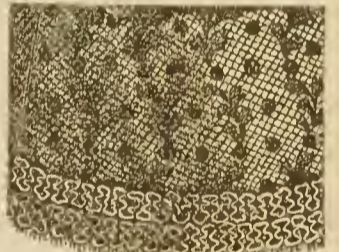
Index to articles adapted to costumes contained in this Delineator but not illustrated in this advertisement. Further information, and samples when practicable, furnished on application.

Page.	Fig. No.	ARTICLE.	Price.
3	244 D,	L 18040.—Black Silk Chantilly Lace Floucing, 42 inches wide,	\$1.00 per yd
		L 12370.—Black Silk Chantilly Lace Edging, 6 inches wide,	30c. "
6	249 D,	L 13160.—Jet Gimp, ¾ inch wide,	10c. "
		B 21137.—Ribbon Kuching, 1¼ inch wide, black or colors, with gimp to match, or combined with gold,	50c. "
8	251 D,	B 21138.—Same as above, ¾ inch wide,	27c. "
9	253 D,	L 12630.—Black Silk Lace Demi-Flounee, 14 inches wide,	17c. "
		5 "	91c. "
11	256 D,	L 13363.—Jet Fringe, 1¼ inch deep,	34c. "
65	3,	L 105.—China Drapery Silk, 40 inches wide, printed on one edge only; colors: cream, shrimp-pink, light-Gobelin, dark-Gobelin, Nile, yellow, orange and cardinal.	50c. "
			98c. "

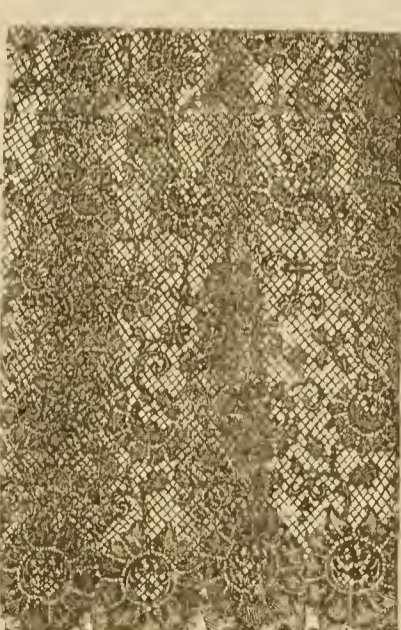
☛ Enclose five cents, designating color desired, for special sample, 2½ x 40 inches.



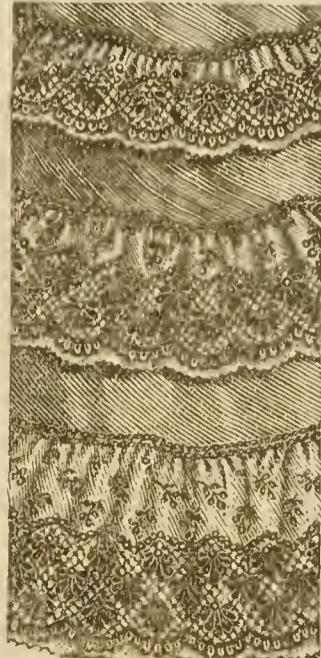
(For Adaptation see Fig. No. 260 D, Page 13.)
Satin Gloria, 30 inches wide, colors: ciel-blue, pink, Nile and heliotrope, with black dots, 17 cents per yard. Postage, 2 cents per yard. Sample line sent on receipt of two cents in stamps.



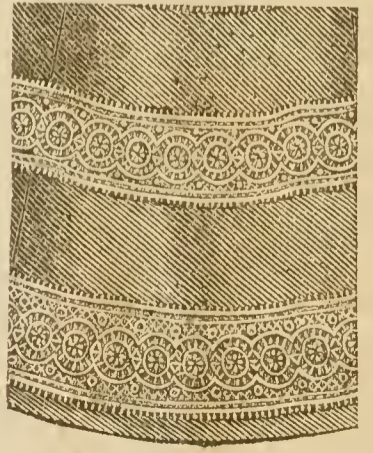
(For Adaptation see Fig. No. 9, Page 57.)
L 19804.—Kursheedt's Standard Black Silk Chantilly Drapery Net, 46 inches wide, \$1.50 per yard. Send 2 cents in stamps for samples of black silk Chantilly and Russian Drapery Nets.



(For Adaptation see Fig. No. 244 D, page 3.)
L 18040.—Kursheedt's Standard Black Silk Chantilly Lace Floucing, 42 inches wide, \$1.00 per yard. Send 2 cents in stamps for samples of black silk lace flouncings.



(For Adaptation see Fig. No. 12, Page 58.)
L 12630.—Kursheedt's Standard Fine Black Silk Chantilly Lace Edging and Demi-Flounee. Inches wide, .5½, 9, 11, Per yard, . . . 34c., 57c., 91c.



(For Adaptation see Fig. No. 12, Page 58.)
L 10410.—Kursheedt's Standard Two-Toned Point d'Irlande Lace Insertion. Inches wide, . . . 1¾, 2½, 3¼, Per yard, . . . 9c., 14c., 20c. ☛ Send two cents in stamps for samples of Cotton Lace Edgings and Insertions.

BY READING THE STATEMENTS below our Patrons can inform themselves fully as to the best methods of sending MAIL ORDERS or INSTRUCTIONS to Ourselves or to Agents for the Sale of Our Goods.

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 or Gentlemen, 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. Patterns will not be exchanged by Us, unless a mistake shall have been made by us in filling the order. A convenient Form for Ordering Patterns is as follows:

"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; 996, 12 years, 24½ waist; 1000, 6 years, 23 bust; and 8646, 7 years, 23 waist. "MRS. JOHN MARTIN."

"SMITHVILLE, BULLITT Co., KY.

How to take Measures for Patterns.

To Measure for a Lady's Basque, Stays 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 any Garment requiring a Waist Measure to be taken:—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.

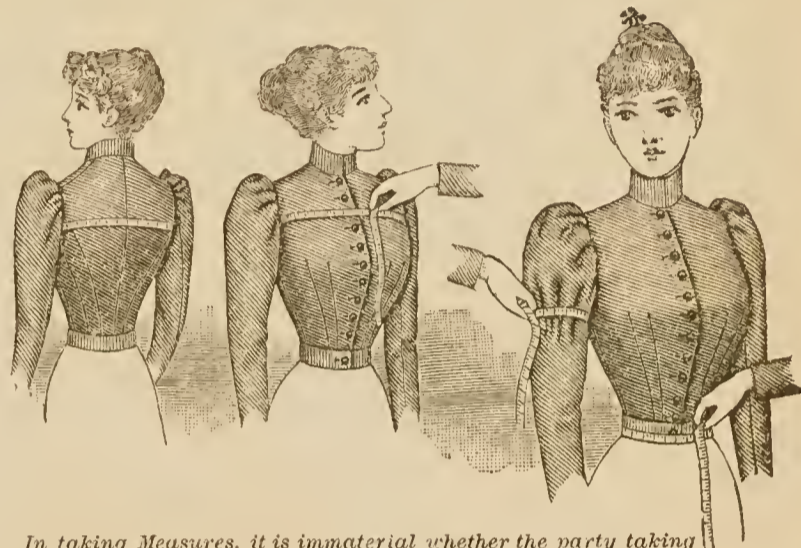
"Take the MEASURES FOR MISSES' and LITTLE GIRLS' PATTERNS THE SAME AS FOR LADIES'. In ordering, give the ages also.

To Measure for a Man's or Boy's Coat or Vest:—Put the Measure around the body, UNDER the jacket, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Overcoat:—Measure around the breast, over the garment the coat is to be worn over. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Trousers:—Put the measure around the body, OVER the trousers at the waist, drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's 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 14 inches, select a Pattern marked 15 inches. In other words, give the size of collar the shirt is to be worn with. For the breast, measure the same as for a coat. In ordering a Boy's Shirt Pattern, give the age also.



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 insure 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 furnished at Package Rates will be sent, transportation free, to any part of the world.

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 name of the Publication, and the Month and Year in which the subscription to it began. Thus:

"THE BUTTERICK PUBLISHING Co. (LIMITED):

"Mrs. John Martin, formerly of Smithville, Bullitt Co., Ky., whose Subscription to the DELINEATOR began with December, 1892, 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 January number of the DELINEATOR, for which she subscribed commencing with the number for November, 1892. She knows of no reason for its 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 August will be certain to secure copies of that Edition by sending in their orders by the Tenth of July.

To Parties Ordering Patterns or Publications by Mail.

In sending money through the mail, to us or to agents for the sale of our goods, use a Post-Office Order, an 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 13th St., New York.



AGENTS making from \$5 to \$15 per day. Sample knife and particulars sent for 50c. to any one wishing to act as agent.

THE WONDERFUL CHRISTY KNIVES CUT Bread and Cake without Crumbs, Meat without Shreds, Fruit without waste. That "Arched bevel edge" does the work easily, perfectly, artistically. Cuts thin slices as well as thick. Cuts hot bread and cake as well as stale. Keeps sharp longer than any other knife in the world, and can be re-sharpened by regular steel or whetstone. Sold everywhere. There are limitations. THE CHRISTY KNIFE CO., Fremont, O.

IT IS THE EDGE THAT CUTS

Made FROM THE FINEST OF STEEL.

THE CHRISTY KNIVES ARE PATENTED: Any one selling an imitation will be prosecuted.

DON'T TOBACCO SPIT AND SMOKE YOUR LIFE AWAY!

IS THE TRUTHFUL, STARTLING TITLE OF A LITTLE BOOK THAT TELLS ALL ABOUT NO-TO-BAC.

THE ONLY GUARANTEED, HARMLESS, ECONOMICAL CURE for the Tobacco Habit in the world; not for the REASON it makes Tobacco TASTE BAD, but because it ACTS DIRECTLY ON THE NERVE CENTERS, DESTROYING THE NERVE-CRAVING DESIRE, preparing the way for DISCONTINUANCE WITHOUT INCONVENIENCE. **NO-TO-BAC** stimulates, builds up and improves the entire nervous system. Many report a gain of TEN POUNDS in as many days. Get book at your drug store or write for it—to-day. **DRUGGISTS GENERALLY SELL NO-TO-BAC.** If you are a tobacco user take time to read the following TRUTHFUL, TESTIMONIALS, a few of many thousands from No-To-Bac users, printed to show how No-To-Bac works. **THEY ARE THE TRUTH, PURE AND SIMPLE.** We know this, and back them by a reward of \$5,000.00 to anyone who can prove the testimonials false, and that we have knowingly printed testimonials that do not, so far as we know, represent the honest opinion of the writers. You don't have to buy No-To-Bac on testimonial endorsement. **NO-TO-BAC** is positively guaranteed to cure or money refunded. We give good agents exclusive territory and liberal terms. Many agents make \$10 a day.

CURED THREE YEARS AGO—USED LESS THAN A BOX OF NO-TO-BAC.

MR. CARMEL, ILL., Oct. 10, 1892.—Gentlemen: I purchased one box of your No-To-Bac three years ago. Took about three-quarters of the box, which completely destroyed my appetite for tobacco. I had used tobacco since 9 years of age. I had tried to quit of my own accord and found it impossible, but now I am completely cured and do not have the least craving for tobacco. I hope others will use your treatment. ROLLO G. BLOOD.

USED EVERY SUBSTITUTE AND ANTIDOTE, BUT WITHOUT SUCCESS—NO-TO-BAC MAKES A COMPLETE CURE, AND HE GAINS TWENTY-FIVE POUNDS.

KETTAWA, KY., Nov. 22, 1892.—Gentlemen: I used tobacco for fifteen years, and, with all the will power I possessed, I could not quit. I used every substitute and antidote I could find, but without success. I had despaired of ever getting rid of the damaging tobacco habit, and seeing your advertisement was persuaded by friends to try once more. I sent for one box, and began the use of it at once and experienced benefit. I ordered two more boxes, and, I am happy to say, was cured of the awful habit. It has been nearly a year since I was cured, and I have no desire whatever for the weed. I have gained steadily in flesh. My weight when I began the treatment was 155 pounds, and I now weigh 180 pounds. I feel much better in every way, and get up in the morning without a bad taste in my mouth. My digestion also is much improved. To any one wanting to rid themselves of the tobacco habit permanently, use No-To-Bac, for it is a successful and wonderful remedy. Yours truly and gratefully, W. E. PEAY.

OUR GUARANTEE,

PUBLISHERS:

We, the publishers of this paper, know the S. R. Co. to be reliable and will do as they agree. This we

GUARANTEE.

IS PLAIN AND TO THE POINT. Three boxes of NO-TO-BAC, 30 days' treatment, costing \$2.50, or a little less than 10c a day, used according to simple directions, is guaranteed to cure the tobacco habit in any form, **SMOKING, CHEWING, SNUFF and CIGARETTE HABIT,** or money refunded by us to dissatisfied purchaser. We don't claim to cure EVERYONE, but the percentage of cures is so large that we can better afford to have the good will of the occasional failure than his money. We have faith in NO-TO-BAC, and if you try it you will find that NO-TO-BAC is to you **WORTH ITS WEIGHT IN GOLD.**

USE **NO-TO-BAC** GUARANTEED TOBACCO HABIT CURE **SMOKING ~ CHEWING SNUFF & CIGARETTE HABITS.**

CURED HIMSELF, HIS FATHER, HIS BROTHER-IN-LAW, AND HIS NEIGHBORS.

NASSAU, IOWA, Nov. 21, 1892.—Gentlemen: I am glad to say that since I commenced the use of No-To-Bac, which was the 5th of July, 1892, I have never used tobacco in any form and consider myself completely cured. I can also say that my father, now about 65 years of age, after using tobacco for forty-five years, was cured by the use of three boxes. I also induced my brother-in-law and neighbors to try No-To-Bac, and they were cured. F. O. PRICE.

CHEWED TOBACCO FOR FIFTY YEARS—AFTER SPENDING \$1,000 FOR TOBACCO NO-TO-BAC CURED HIM.

SPRINGFIELD, OHIO, Nov. 22, 1892.—Gentlemen: On the 16th day of May, 1892, I commenced the use of No-To-Bac, and on tobacco out of my mouth and have not tasted the weed since and have no desire for it. I would advise all who want to stop using tobacco to give No-To-Bac a trial. I used it for fifty years and spent \$1,000 for tobacco. NO-TO-BAC has made a complete cure. GEO. W. WASKLEY.

"CIGARETTE FIEND FOUR YEARS."

FARMER CITY, ILL., June 13, 1892.—Dear Sirs: I have just finished the use of one box of No-To-Bac and I am happy to say that I am cured from all desire for tobacco. For four years I have used cigarettes almost constantly, as well as tobacco in all of its forms; but to-day I have no desire for tobacco whatever. Do not even remember what it tastes like. I feel deeply grateful to you and your remedy for my present condition, and be assured that I will speak a good word for you among my afflicted friends. B. B. BATES.

READ THIS

Where to Buy and How to Order **NO-TO-BAC.**

It is sold by Druggists generally and sent by mail on receipt of the price—1 box, \$1; 3 boxes, \$2.50. Remit in any convenient form. Our President, Mr. A. L. Thomas, is a member of the great advertising firm of Lord & Thomas, Chicago. Vice-President, Mr. W. T. Barbee, is the principal owner of the Barbee Wire and Iron Works of Lafayette, Ind., and Chicago, Ill. The Secretary, Mr. P. T. Barry, of the Chicago Newspaper Union, Chicago. The Treasurer is Mr. H. L. Kramer, one of the owners of the famous Indiana Mineral Springs, Indiana, the only place in the world where magnetic mineral mud baths are given for the cure of rheumatism. Write to him for a book about the mud baths. We mention this to assure you that any remittance of money will be properly accounted for, that our GUARANTEE, **THE STERLING REMEDY CO.,** name this paper and address

WILL BE MADE GOOD and YOUR PATRONAGE APPRECIATED. BE SURE when you write \$5 Chicago Office: 45 and 47 Randolph St. Box 1257, INDIANA MINERAL SPRINGS, IND.

SIEGEL & CO. CHICAGO. **SIEGEL & CO. CHICAGO.** **SIEGEL & CO. CHICAGO.** **SIEGEL & CO. CHICAGO.**

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A WORD ABOUT KID GLOVES.

On receipt of One Dollar, we will mail to any address in the United States, one pair of the Celebrated

PP CHAUMONT in 5 HOOK or **KID GLOVES** 4 BUTTON.

Any Size from 5½ to 8.—Black and all colors, including the new shades of Eminence, Violet, Green, Myrtle, Heliotrope, White, Cream, and all shades for evening and party wear.

Ladies!—We guarantee this glove to be equal to the usual \$1.50 Kid Glove. Will refund money if not entirely satisfactory. State size, color and style wanted, and make no mistake.

1893. CATALOGUE. 1893

400 pages handsomely illustrated now ready for distribution. Will be sent free on application to any address. Send your name in, at once.

ANSWERS TO CORRESPONDENTS, (Continued).

BLONDE:—Arrange your hair in a Catogan braid, a style which has been frequently described in these columns.

No. 3:—A perfumed almond soap may be made of the following ingredients:

- Sweet almonds, 2 ounces.
- Bitter " 2 "
- Finest lard, 3 "
- Oil of almonds, 1 "

Add a few drops of violet or any other perfume, either oil or essence.

JUNO:—An exquisite wedding toilette may be made of white satin trimmed with *point d'Angleterre* and sprays of orange blossoms or lilies-of-the-valley. Shape the toilette according to skirt pattern No. 4734, price 1s. 8d. or 40 cents, and basque pattern No. 6145, price 1s. 3d. or 30 cents. The latter pattern is illustrated in the May DELINEATOR.

A. E.:—Choose Tuscan or Russian net for wear over a shot silk foundation. A purchasing agency will execute such commissions as you mention.

MOONSTONE:—Washing in buttermilk will remove tan, and vinegar in which horse-radish has been soaked is also said to be efficacious.

MRS. A. V. H.:—Goods like your samples are still stylish. Shape the checked silk by skirt pattern No. 6197, price 1s. 6d. or 35 cents, and waist pattern No. 6193, price 1s. 3d. or 30 cents. The brown grosgrain silk may be stylishly cut by pattern No. 6184, price 1s. 6d. or 35 cents. Trim with metallic braid. All the patterns mentioned are illustrated in the May DELINEATOR.

SADIE:—There is very little cotton, if any, in your sample. We do not mention prices in these columns.

A READER:—The curling iron when properly used is not detrimental to the hair. White will combine well with pale-green. Wedding congratulations are not offered at the church. The bridesmaids and ushers proceed to the house, where they introduce the guests to the newly wedded pair, who, with the bridesmaids, form a group to receive congratulations.

RUBBER HAND-STAMPS AND DATERS.

We are prepared to furnish Rubber Hand-Stamps and Daters, as per accompanying illustrations, at the prices indicated.

SOLID RUBBER HAND-STAMP, No. 1. (Consisting of Two or Three Lines, with Ink and Two Inking-Pads.) Price, \$1.50.

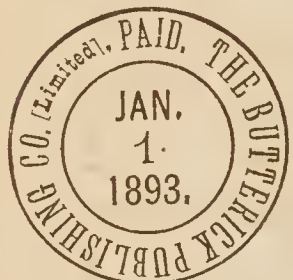
(EXAMPLE.)

The Butterick Publishing Co. (Limited), Publishers,

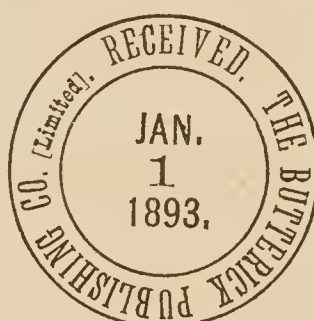
7, 9 AND 11 WEST THIRTEENTH ST., NEW YORK.

(Rubber Daters, with durable Rubber Type for Dating, Two Inking Pads and Ink.)

Rubber Dater, No. 2, Price, \$2.00. Rubber Dater, No. 3, Price, \$2.00.



These Stamps and Daters are made of the best Vulcanized Rubber, and are mounted on Mahogany Blocks, with Rosewood Handles. The Inks are furnished in red, blue, purple, black and indelible black; and parties ordering are requested to state the Number of Stamp or Dater, and the color of Ink required. The money must accompany the order, or no notice will be taken. A liberal discount will be allowed to any of our Agents purchasing these goods.



ADDRESS ALL ORDERS TO

THE BUTTERICK PUBLISHING CO. [Limited],

7, 9 and 11 West Thirteenth Street, New York.



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.

NEW YORK'S SOCIETY LADIES ENDORSE IT PUBLICLY!

Mme. A. Ruppert's FACE BLEACH

IS A BLESSING TO WOMEN.

Freckles Removed Absolutely!



THIS wonderful discovery, which is positively guaranteed harmless, has done more for women suffering from blemishes of the complexion than any other preparation ever offered to the public. **IT HAS MERIT. IT GIVES SATISFACTION.** In every case of facial blemishes it is successful. This is the reason that its sale has reached such enormous proportions and its use is common in almost every household. Judge for yourself the merits and demerits of the articles you purchase.

The immense success which has attended Madame Ruppert's every effort is positive guarantee that she does as she advertises. If your complexion is unsatisfactory, come to this eminent specialist, state your case and you will be treated candidly. **Face Bleach** will improve your complexion most agreeably to yourself. **Face Bleach**, the sale of which is equal to all other preparations for the skin combined, is used all over the civilized world, and every one who has used it will recommend it highly.

This preparation is **NOT** a high-priced article. It sells for \$2 per bottle, which in many cases is sufficient to cure, though in the average case three bottles, which sell for \$5, are required.

Will your physician guarantee to cure the blemish of your complexion for \$5? **NO!** In many cases they will ask you this much for one consultation. Madame Ruppert asks you **NOTHING** for consultation, but if you will call or write and state your case plainly, you will be answered cordially. **LADIES**, you do not know how easily and quickly your complexion can be made perfect until you try my wonderful **Face Bleach**.

In order to give the public an absolute demonstration of the truly wonderful effects of my **Face Bleach**, I am now in search of a lady who has some frightful blemish of the complexion who is willing to come to my parlors and have her skin absolutely cured. I will cure one side of her face at a time to show the effect. Should this meet the eye of any one suffering from any long-standing disease or discoloration of the skin, will they kindly call on me? I have made this test publicly many times before and will gladly do so again.

My **ALMOND OIL COMPLEXION SOAP** is unexcelled, and this month I will present to every purchaser of my **FACE BLEACH** a bar **Free**.

So that my patrons need not invest so much at one time, or buy more than they really need, I give to each purchaser of one bottle **FACE BLEACH** a Card, on the return of which they can purchase the remaining two bottles for \$3, in case they need more than the first bottle.

Call or send 6 cents postage for my new book "**How to be Beautiful**," Showing how any one can obtain and maintain perfection of face and figure.

Ladies living at a distance can order my **Face Bleach** of me, and I will send it, securely packed, in plain wrapper, to any part of the world.

While using my **Face Bleach** I am pleased to hear from my patrons and cordially give them the benefit of my experience.

MADAME RUPPERT finds it necessary to warn the public against imitations. There is but one **FACE BLEACH**; all others claiming to make it are frauds and should be so treated by the public.

MADAME A. RUPPERT, New York's Leading Complexion Specialist,

Branch Offices: 13 WINTER STREET, BOSTON, MASS., } **6 EAST FOURTEENTH STREET,**
 235 STATE STREET, CHICAGO, ILLS., } **... NEW YORK. ...**
 And All Large Cities in the United States.

ANSWERS TO CORRESPONDENTS,
(Continued).

A WELL-WISHER:—For the music mentioned write to D. Hathaway, 339 Washington Street, Boston, Mass., mentioning the DELINEATOR.

CONSTANT READER:—A charming costume for a domino party may be made of black and white satin, the effect of dominocs being produced by interweaving strips of black and white, either in satin or very narrow ribbon. The domino spots may be painted upon the strips for the skirt and cut from card-board and covered for the head-dress. A white fan, black hose and black Suede slippers will complete the costume.

C. L. S.:—A professional scourer can clean the delicate articles more successfully than an amateur.

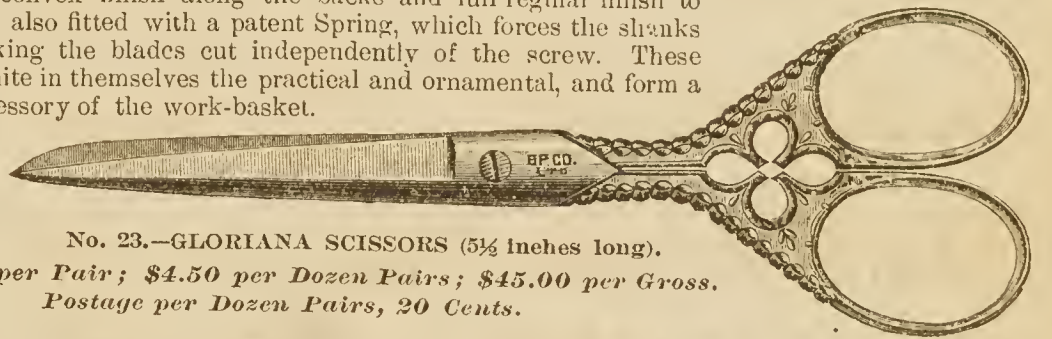
C. F.:—A pamphlet on the subject of toasts and speeches is published by Dick and Fitzgerald, 88 Ann Street, New York City. In writing please mention the DELINEATOR.

ADMIRER:—For abundant hair the Naomi style of coiffure is well liked; a length of hair is loosely twisted and carried round the head in a fluffy circle, and a few curls are arranged at the front and sides. A black silk waist will develop becomingly by pattern No. 6170, which costs 1s. or 25 cents, and is illustrated in the May DELINEATOR. Make the collar, chemisette and cuffs of shot silk, and over them apply black Brussels net.

MORLENA:—Empire petticoats may be worn under bell skirts, but the desired flare does not result from their use. Crinoline, hair-cloth, moreen or canvas imparts the distended effect at the bottom. Spanish-yellow is becoming to both blondes and brunettes. Lace mitts are obsolete; chamois gloves are now worn during the heated term. The costume mentioned should be lined throughout and the basque boned.

Scissors for the Work-Basket.

THE GLORIANA SCISSORS.—Made of Finest Razor Steel, with Bows beautifully embossed in Nickel and Gold and fluted along the sides; with Blades finely polished and nicked, having a convex finish along the backs and full regular finish to the edges; also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw. These scissors unite in themselves the practical and ornamental, and form a dainty accessory of the work-basket.



No. 23.—GLORIANA SCISSORS (5½ inches long).

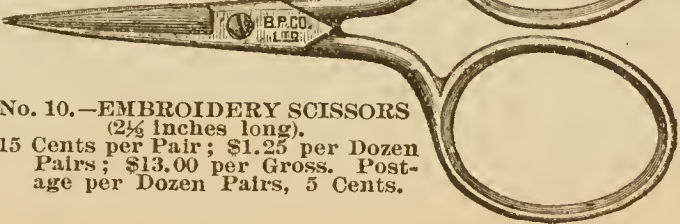
50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross.
Postage per Dozen Pairs, 20 Cents.

EMBROIDERY SCISSORS.—These Scissors are made of the Best Quality English Razor Steel, Nickel-plated and Double-pointed. They are used as Lace and Embroidery Scissors and Glove-Darners; being Dainty and Convenient



No. 9.—EMBROIDERY SCISSORS (3½ inches long).

20 cents per Pair; \$1.60 per Dozen Pairs; \$17.00 per Gross. Postage per Dozen Pairs, 5 Cents.



No. 10.—EMBROIDERY SCISSORS (2½ inches long).

15 Cents per Pair; \$1.25 per Dozen Pairs; \$13.00 per Gross. Postage per Dozen Pairs, 5 Cents.

Implements of the *Necessaire* and Companion, Indispensable to every Lady's Work-Basket.

Order by Numbers, cash with order. Ordered at the retail or single-pair rate, they will be sent prepaid to any Address in the

United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. We cannot allow dozen rates on less than half a dozen of one style ordered at one time, nor gross rates on lots of less than half a gross.

THE BUTTERICK PUBLISHING CO. [Limited], 7, 9 and 11 W. 13th St., N. Y.



IMPERIAL GRANUM
UNRIVALLED FOOD
 FOR
INVALIDS AND CONVALESCENTS.

IT IS OFTEN **THE ONLY FOOD** THE STOMACH WILL TOLERATE WHEN LIFE SEEMS DEPENDING ON ITS RETENTION THE **SAFEST FOOD** FOR NURSING MOTHERS, INFANTS AND

CHILDREN
 A MOST WHOLESOME ARTICLE OF DIET FOR **DYSPEPTIC, DELICATE, INFIRM AND AGED PERSONS.**
 THE IMPERIAL GRANUM IS SOLD BY DRUGGISTS EVERYWHERE - SHIPPING AGENTS - JOHN CARLE & SONS, NEW YORK



Take Your Exercises
 IN A
Delsarte Waist.

Approved by leading
DELSARTE TEACHERS.
 CALL AND EXAMINE.
Custom Work a Specialty.

AGENTS WANTED.

DELSARTE MANUFACTURING CO.,
 124 WEST 23d ST., NEW YORK.
 Also 111 STATE ST., Chicago, Illinois.

ANSWERS TO CORRESPONDENTS,
 (Continued).

READER:—It is decidedly improper for a woman to dance with or receive attentions from a man to whom she has not been formally introduced.

SUBSCRIBER:—Trim your silk dress with ombré velvet, and silk passementerie showing a graceful floral design. Shape it by basque pattern No. 6145, which costs 1s. 3d. or 30 cents, and skirt pattern No. 6149, which costs 1s. 6d. or 35 cents. Botl. patterns are illustrated in the May DELINEATOR.

X. Y.:—A very pretty and inexpensive dream pillow, which will not only be conducive to sleep but will fill the room with fragrant odors, is made thus: Fill a bag of soft, unbleached muslin, fifteen by twenty inches, with lavender leaves or balsam-fir needles and lemon-verbena leaves; and cover the bag with flowered China silk, which can be made into a long slip, fringed prettily at one end and tied with ribbon or heavy silken cord.

M. A. W.:—Use your old black silk as a foundation for a black grenadine dress, and shape it by waist pattern No. 6082, price 1s. or 25 cents, and skirt pattern No. 6099, price 1s. 6d. or 35 cents.

The Banner Button-Hole Cutters!

Order these Button-Hole Cutters by Numbers, cash with order. Button-Hole Cutters, ordered at the retail or single-pair rate, will be sent prepaid to any Address in the United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be remitted with the order. Dozen rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross.



No. 1.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Outside Screw (4 inches long).
 25 Cents per pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 15 Cents.

No. 1.—In these Cutters the size of the Button-hole to be cut is regulated by an Adjustable Screw, so that Button-holes can be cut of any size and of uniform length. These Cutters are of solid Steel throughout and full Nickel-plated.

No. 2.—These Cutters are of the Highest Grade English Razor Steel, full Nickel-plated, and Forged by Hand. The Gauge-Screw being on the inside, there is no possibility of it catching on the goods when in use.



No. 2.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Inside Gauge-Screw (4 inches long).
 50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross. Postage per Dozen Pairs, 20 Cents.

No. 3.—These Cutters are of the Highest Grade of English Razor Steel, Full Nickel-plated and Hand-forged. They are regulated by a Brass Gauge, with a Phosphor-Bronze Spring sliding along a Graduated Scale, so that the Button-Hole can be cut to measure.



No. 3.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Sliding Gauge on Graduated Scale (4 1/2 inches long).
 75 Cents per Pair; \$6.50 per Dozen Pairs; \$65.00 per Gross. Postage per Dozen Pairs, 20 Cents.

THE BUTTERICK PUBLISHING CO. [Limited], 7, 9 and 11 West 13th Street, N. Y.

ALL THE FAMILY USE



Comfort Powder

Because it heals all skin affections and allays irritation. It will positively cure

- Eczema,
- Chafing,
- Burns,
- A Chafing Baby,
- Iching,
- Erysipelas,
- Bed Sores,
- Tender Feet,
- Irritation under Truss.

It ensures a Clear Complexion.

Sold by druggists, 50 cents per box, postage paid.
 COMFORT POWDER CO., HARTFORD, CONN.
 Send 2 two-cent stamps for liberal sample and book.

Use COMFORT SOAP,
 The Finest Medicated Toilet Soap for the
 Hands, the Face, and Complexion, 25c cake.

CORPULENCY. The injuries arising from Corpulency, the most common of which is Umbilical Hernia, may be entirely prevented or relieved by the use of one of our Elastic Abdominal Belts and Umbilical Trusses, by which a firm support is given to the abdomen, invariably diminishing its size, thereby improving the form and affording comfort and safety. Our "Mechanical Treatment of Hernia and Price List;" a pamphlet of 50 pages, describing Rupture, its treatment and Cure, also Corpulency and Varicocele; prices of all popular styles of TRUSSES, ABDOMINAL and UTERINE SUPPORTERS, ELASTIC STOCKINGS, BELTS, SHOULDER BRACES, ETC., with directions for self-measurement mailed on application.
I. B. SEELEY & CO., 25 South 11th Street, Philadelphia, Pa.



Now and Then.

Now and then I fall to dreaming
Of the good old days again;
But the times somehow are seem-
ing
Better now than they were then.

Daughter tells me, Gold Dust
Powder

Cleans and washes with such ease,

That it lightens household labor, making restful times like these.

Every day her praise grows louder; Even I admit at last,
That the

Gold Dust Washing Powder

Has improved upon the past.

What the steam car is to the traveler, and the mowing machine is to the farmer, GOLD DUST is to the housekeeper—a modern means of saving time, strength and money. Sold everywhere.

Made only by **N. K. FAIRBANK & CO., Chicago,**
St. Louis, New York, Philadelphia, Boston, Montreal.

DO YOU KNOW

A sewing machine is only so strong as its weakest part, hence the Singer Manufacturing Co. use only the very best material in every part. The minutest piece is tested for its correctness to the millionth part of an inch before it can pass to the construction and adjusting rooms.

The very best machine, unless properly understood and cared for, is useless, therefore only our own salaried employees handle Singer Sewing Machines.

THE SINGER MANUFACTURING COMPANY.

OFFICES IN EVERY CITY OF THE CIVILIZED WORLD.

ANSWERS TO CORRESPONDENTS,
(Continued).

M. L.:—A remedy for general redness of the face is given to "E. M." elsewhere in these columns.

BROWN EYES:—To increase the growth of the eyelashes, apply melted cocoa butter nightly, with a fine hair pencil to the roots on the upper lids. A fluid for keeping the hair in curl can be made by dissolving a small portion of bees-wax in an ounce of perfumed olive-oil.

OLD SUBSCRIBER:—You can make up lace to good advantage over your old silk dress. Use your blue satin dress as a foundation for a grenadine, tissue or gauze. Choose black lace flouncing with a jet heading for your shadow silk.

CIGAR:—A woman is not expected to assist a man in putting on his coat; neither should she take the initiative in opening a correspondence. A woman takes a man's arm; the reverse is bad form.

I. M. G.:—A Catogan is formed by braiding the hair, tucking it up and tying it neatly with a ribbon. Very many girls of sixteen part their hair in the center, and draw a lock or two down upon the forehead to break the severity of this style.

PEPITA:—A silk muslin brocaded in a Dresden pattern, trimmed with velvet the color of the flower seen in the brocade, will make a pretty Summer gown. Gloves are not worn at table.

FIRST QUALITY STRAIGHT AND BENT SHEARS,

AT SPECIAL LOW PRICES.

Made of Solid Razor Steel throughout, full Nickel-Plated, with Finger-Shaped Bows and Screw Adjustment.



No. 16.—DRESSMAKERS' or HOUSEKEEPERS' STRAIGHT SHEARS (7 $\frac{3}{4}$ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs;
\$45.00 per Gross.

No. 21.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (7 $\frac{3}{4}$ inches long).

(With Patent Spring that forces the Shanks apart and the Edges together, making the Shears cut evenly independent of the Screw.)

75 Cents per Pair; \$6.50 per Dozen Pairs;
\$65.00 per Gross.



No. 22.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (9 $\frac{1}{4}$ inches long).

(With Patent Adjusting Spring, as in No. 21.)

\$1.00 per Pair; \$9.00 per Dozen Pairs; \$90.00 per Gross.

Order these Shears by Numbers, cash with order. When ordered at the Retail or Single-Pair Rate, they will be sent prepaid to any Address in the United States, Canada or Mexico. When ordered at Dozen or Gross Rates, transportation charges must be paid by the party ordering. In lots of half a dozen or more, they can, as a rule, be more cheaply sent by express. If a package is to be sent by mail, and the party ordering desires it registered, 8 cents extra must accompany the order. We cannot allow Dozen Rates on less than Half a Dozen of one style ordered at one time, nor Gross Rates on less than Half a Gross.

THE BUTTERICK PUBLISHING CO. [Limited], 7, 9 and 11 West 13th Street, New York.



A SANITARY NECESSITY.

Much sickness of women and children is caused by out-door closets. THE COLUMBIA PATENT VENTILATED CABINET OR BEDROOM COMMODOE is absolutely odorless, and can be set up in any room having a chimney or stove pipe, by anyone. Needs no expensive plumbing. Costs nothing to keep in order. Endorsed by doctors.

A BOON TO WOMEN AND CHILDREN.

Affords all the comforts and conveniences of the most elaborate water closet without deadly sewer gas. Particularly desirable where there are no sewers. The effect on health is so great and the expense so little that every family should have one. Made of hardwood, beautifully finished, with galvanized buckets

—will not corrode—and all necessary piping, elbows and thimbles, complete, price \$12.00. Guaranteed as represented or money refunded. We refer to this paper. This commode is not a luxury, it is a necessity; a "saver of doctor bills." Descriptive pamphlet and testimonials free. Mention this paper.

DONALD KENNEDY & SON, Minneapolis, Minn.



THE NEW MODEL.

Has no Equal in the Market.

Our Latest and best Mower Combines the improvements of years of experience and is unequalled for quality of work, Simplicity and durability.

CHADBORN & COLDWELL MFG. CO.

Newburgh, N. Y.

Chicago Warerooms:

55 & 57 N. Clinton Street.

Send for Handsome Souvenir Catalogue.



Largest Manufacturers of Lawn Mowers in the World.

YOU SPEND TOO MUCH MONEY



on your gloves unless you buy them "GUARANTEED."

When you buy the "Kayser Patent Finger Tipped" Silk Gloves you are entitled to a GUARANTEE TICKET, which is **JUST AS GOOD AS MONEY** for another pair if the "Tips" wear out before the gloves.

If your dealer hasn't them, write to Julius Kayser, New York, and he will see that you get them.

THE BUTTERICK MANICURE IMPLEMENTS.

The goods here offered are Low-Priced, and of the Highest Quality and Best Designs, having the approval of Leading Professional Manicures and Chiropodists.

Order by Numbers, cash with order. Any of these Articles, ordered at the retail or single-pair rate, will be sent, prepaid, to any Address in the United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be remitted with the order. Dozen rates will not be allowed on less than half a dozen of one Article ordered at one time, nor gross rates on less than half a gross.

No. 4.—MANICURE CUTICLE SCISSORS
(4 inches long).
50 Cents per Pair; \$4.50 per Dozen Pairs;
\$45.00 per Gross.
Postage per Dozen Pairs, 10 Cents.

No. 4.—These Cuticle Scissors are of the best quality English Razor Steel, Needle-pointed, Hand-forged, and Ground by French Cutlers.

No. 5.—These Bent Nail-Scissors are of the Highest Grade of English Razor Steel, Forged by Hand, with Curved Blades and a File on each side.

No. 5.—BENT NAIL-SCISSORS
(3½ inches long).
50 Cents per Pair; \$4.50 per Dozen Pairs;
\$45.00 per Gross.
Postage per Dozen Pairs, 10 Cents.

No. 6.—CUTICLE KNIFE (With Blade 1½ inch long). 35 Cents per Knife; \$3.00 per Dozen;
\$32.00 per Gross. Postage per Dozen, 10 Cents.

No. 6.—The Handle on this Cuticle Knife is of Finest Quality White Bone, and the Blade is of Best Hand-forged English Razor Steel, the connection being made with Aluminum Solder, under a Brass Ferrule.

No. 7.—NAIL FILE (With Blade 3¼ inches long). 35 Cents per File; \$3.00 per Dozen;
\$32.00 per Gross. Postage per Dozen, 15 Cents.

No. 7.—The Handle and Adjustment of this Nail File are the same as for the Cuticle Knife, and the Blade is of the Highest Grade English Razor Steel, Hand-forged and Hand-cut.

No. 8.—CORN KNIFE (With Blade 2¼ inches long). 50 Cents per Knife; \$4.50 per Dozen;
\$45.00 per Gross. Postage per Dozen, 10 Cents.

No. 8.—The Handle, Blade and Adjustment of this Corn Knife are the same as for the Cuticle Knife.

THE BUTTERICK PUBLISHING CO. [Limited], 7, 9 and 11 West 13th St., N. Y.

45 DOLLARS PROFIT

On seventy-five dollars' worth of business is being easily and honorably made by, and paid to, hundreds of men, women, boys and girls in our employ. **Nor is that all.** In addition to the forty-five dollars cash, we give them absolutely, as a present, a ladies' or gentlemen's WATCH, one that will run well, wear well, and keep good time. This offer is magnificent, and surpasses any heretofore made by ourselves or any one else. No capital required. We start you and furnish everything needed to carry on the business successfully. If employed during the day, you can do the work evenings, and before you can realize it, you will be in possession of a nice watch and \$45.00 in money. You need the profit. You want the watch. Sit right down **now**, and write for pamphlet explaining all.

TRUE & CO.,
BOX 1347, AUGUSTA, MAINE.

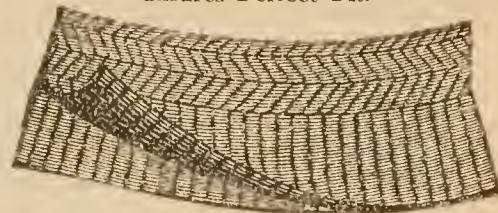
ANSWERS TO CORRESPONDENTS,
(Continued).

K. M.:—Wish all possible happiness to the friend who has announced her engagement. Spasms in a bird must be treated at once. Pull out one of the smaller tail feathers to produce bleeding, and if this proves ineffectual, plunge the bird in cold water. Trim your blue dress with black satin.

CONSTANT READER:—Make an afghan for baby of white camel's-hair cloth powdered with yellow daisies done with embroidery silk. Decorate the center with ribbon in the pale-gold shade of the daisies, and embroider the word "Baby" on the ribbon in white. The edges of the afghan may be pinked. Numerous fancy stitches are described in a pamphlet entitled "Smocking and Fancy Stitches," published by us at 7d. or 15 cents. An Empire gown suitable for both the house and promenade may be fashioned by pattern No. 6154, which costs 1s. 8d. or 40 cents, and is illustrated in the May DELINEATOR.

F. H. M.:—A gown of goods like enclosed sample should be becoming to you.

THE ONLY CORRECT BELTING FOR THE NEW STYLE SKIRTS,
TOLSON'S PATENT SHAPED BELTING AND BINDING COMBINED.
Insures Perfect Fit.



Being woven in a CURVE, it adapts itself to any waist. For sale **everywhere.** In Black, White and Grays. Mohair and Silk. For sample yard, send 10 cts. to SECKENDORF & CO., Sole Agents and Importers, 26, 23, 30 and 32 E. Houston St., New York.

Pinless Clothes Line

WANTED—Salesmen to handle our Celebrated **Pinless Clothes Line**; the only line ever invented that will hold clothes without pins; the harder the wind blows the firmer the clothes are held on the line; also our Famous **Fountain Ink Eraser**; the only Eraser in existence that will not deface the paper; it works like a fountain pen, erases ink and her stains instantly. These articles are a perfect success and go like wildfire, having a sale in all parts of the world. We give a very large per cent; one agent's sales were \$533 in one week, another \$102 in one day. Agents wanting **exclusive territory** must secure it at once. On receipt of 50c will mail sample of either, or sample of both for \$1, with price-lists and terms. **PINLESS CLOTHES LINE CO.,** No. 164 Hermon Street, Worcester, Mass.

Whether quaffed from a vessel of tin, glass or gold; There's nothing so good for the young or the old—as



Hires' Root Beer

A delicious, health-giving, thirst-satisfying beverage. A temperance drink for temperance people.



A 25c. package makes 5 gallons.

Sold and Enjoyed Everywhere.

ANSWERS TO CORRESPONDENTS, (Continued).

H. H.:—Many valuable remedies for the complexion are contained in "Beauty," published by us at 4s. or \$1.00.

SUBSCRIBER:—A new method for removing black-heads is given in "Around the Tea-Table" in the January DELINEATOR.

HEPHIZIBAH:—Walnut juice can be expressed from the outer rinds of nearly ripe walnuts, or it can be procured at a chemist's. For darkening the brows and lashes, apply it with a camel's-hair brush.

PERADITHA:—When the finger nails are brittle and crack or split there must be a lack of lime in the system, and medical treatment is required.

PANSY:—Choose navy-blue plaid taffeta silk for a blouse-waist to wear with your serge skirt, cutting it by pattern No. 6193, which costs 1s. 3d. or 30 cents, and is illustrated in the May DELINEATOR.

JESSY:—An article on mourning attire will appear in the DELINEATOR for August. Feathers cannot be worn in mourning. For a father, mother or child, mourning is worn for at least a year. Armure silk and crape are not used together for garniture. It is perfectly proper to attend a church entertainment during the period of mourning.

KARL'S GLOYER ROOT
 PURIFIES THE BLOOD
 TRADE MARK
 IT GIVES FRESHNESS AND CLEAR SKIN.
CURES CONSTIPATION
 INDIGESTION, DIZZINESS,
 ERUPTIONS ON THE SKIN.
BEAUTIFIES COMPLEXION.
 \$50. FOR A CASE IT WILL NOT CURE.

Sold by all Druggists or sent by mail on receipt of price, 25c., 50c. and \$1.00 per package.
KO NO An Elegant TOILET POWDER for the Teeth and Breath—25c.
 S.C. WELLS & Co., LeRoy, N. Y.

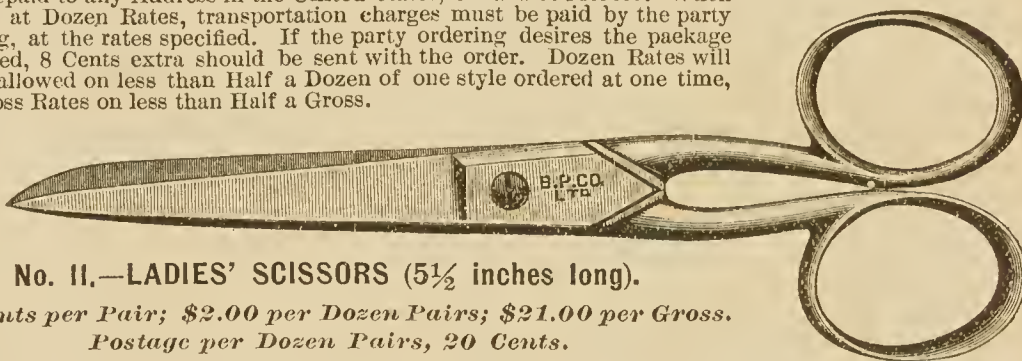
25 DOSES 25¢
 THE GREAT
 TAKE THE BEST
SHILOH'S CURE.
 COUGH CURE.
 25¢ 50¢ & \$1.00

Cures Consumption, Coughs, Croup, Sore Throat. Sold by all Druggists on a Guarantee.

THE CHAMPION CHEAP SCISSORS.

The Lowest-Priced First-Quality Scissors ever placed on this Market. Made of the Best Quality English Razor Steel, full Nickel-Plated, and neatly finished.

Order by Numbers, Cash with order. When ordered at the Retail or Single-Pair Rate, these Scissors will be sent prepaid to any Address in the United States, Canada or Mexico. When ordered at Dozen Rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 Cents extra should be sent with the order. Dozen Rates will not be allowed on less than Half a Dozen of one style ordered at one time, nor Gross Rates on less than Half a Gross.

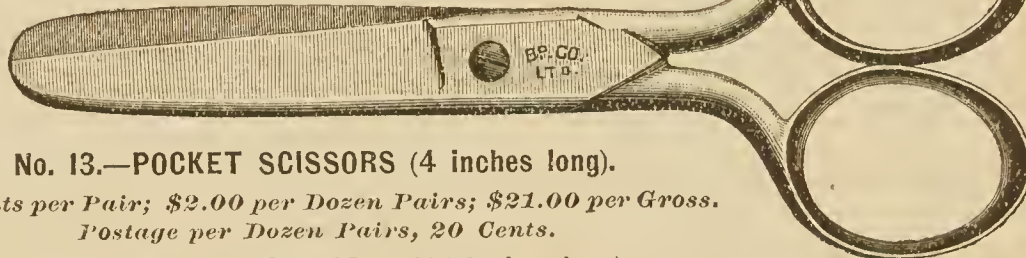


No. 11.—LADIES' SCISSORS (5½ inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 20 Cents.

No. 12.—POCKET SCISSORS (3½ inches long).

20 Cents per Pair; \$1.60 per Dozen Pairs; \$17.00 per Gross. Postage per Dozen Pairs, 15 Cents.



No. 13.—POCKET SCISSORS (4 inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 20 Cents.

No. 14.—POCKET SCISSORS (4½ inches long).

30 Cents per Pair; \$2.50 per Dozen Pairs; \$27.00 per Gross. Postage per Dozen Pairs, 20 Cents.



No. 15.—RIPPING OR SURGICAL SCISSORS (5 inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 10 Cents.

No. 17.—SEWING-MACHINE SCISSORS AND THREAD-CUTTER (4 inches long).

(With Scissors Blades 1½ inch long, having File Foreep Points to catch and pull out thread ends.)



35 Cents per Pair; \$3.00 per Dozen Pairs; \$32.00 per Gross. Postage per Dozen Pairs, 10 Cents.

No. 18.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (4½ inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 20 Cents.



No. 19.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (5½ inches long).

35 Cents per Pair; \$3.00 per Dozen Pairs; \$32.00 per Gross. Postage per Dozen Pairs, 25 Cents.

No. 20.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (6½ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross. Postage per Dozen Pairs, 30 Cents.

THE BUTTERICK PUBLISHING CO. [Limited], 7, 9 and 11 W. 13th St., N. Y.



SYLPH CYCLES are highest grade, built for use, fully guaranteed, finest workmanship, best material and most correct design and proportion. Our 30-lb. rigid frame is built for the Seoreher. Our Diamond spring frame is the ideal carriage for everybody. It is the business man's best friend. Medium weight, staunch, strong and easy-riding. It has no equal. Our Ladies' spring frame simply excels. No lady should ride a rigid frame. Save health and strength. Secure comfort and ease. You want the best. Investigate. Catalogue free. Agents wanted. Everybody admits that our cycles **RUN EASY.**
 Rouse-Duryea Cycle Co., 118 G St., Peoria, Ill.



USE ONLY MURRAY & LANMAN'S



REFUSE ALL SUBSTITUTES!

ANSWERS TO CORRESPONDENTS, (Continued).

S. E. G.:—Cut your ehalls toilette by waist pattern No. 6170, price 1s. or 25 cents, and skirt pattern No. 6143, price 1s. 6d. or 35 cents. Both patterns are illustrated in the May DELINEATOR. Trim with satin ribbon.

ASPIRANT:—Relative to the training of nurses, write to the Bellevue and Mount Sinai Hospitals, New York City.

STAR:—Two Gretchen braids tied with black ribbon and having the loose ends curled would be a suitable style for a miss of fourteen.

SUBSCRIBER:—Combine black whipcord with your satin. Surah dresses are worn at all seasons of the year.

Mrs. J. I. F.:—Make your little boy's costume of fawn velvet, cutting it by pattern No. 4716, price 1s. or 25 cents. Have the sash of brown Surah.

S. B. B.:—Clean your Henrietta cloth dress by washing it with soap-bark. Directions for using the bark are given in "Some More Rough Places" in the May DELINEATOR.

X. L.:—Parasols of *chiffon*, pale-toned silk or fine net are fashionable. White and tan lincu duck, brown grill linen, marseilles and piqué are suitable fabrics for outing suits.

ANITA:—Trim your Scotch cheviot with bands of Hercules braid of graduated widths.

READER:—Avoid the constant use of single negatives and affirmatives. Say rather, "Yes, Mr. Blank," and "No, Mr. Blank."



A Picture of Comfort.

Health, Grace, and Economy. The Genuine

Jackson Corset Waist.

A perfect Corset and Waist combined. Famous for its style, graceful symmetry, and healthful qualities. Patented Feb. 23, 1886. See patent stamp on each Waist. Take no other. Made only by the JACKSON CORSET CO., Jackson, Mich. If your dealer hasn't it, write to us.

RACK AND RUIN

will overtake the teeth if they are not cleansed every day. Therefore, be wise in time, ere your teeth are irretrievably gone and the beauty of the mouth disfigured, and hasten to burnish and invigorate them with that delightful antiseptic dentrifice,

FRAGRANT

SOZODONT,

the use of which confers radiant whiteness upon the teeth, and defends them from premature destruction. Thousands use it and commend it as infinitely superior to the many tooth-pastes, etc., now in vogue. **Sozodont** is a **safe** and agreeable **botanical preparation**, and free from any deleterious properties. It renders the gums hard and ruddy, and imparts the fragrance of odorous blossoms to the breath.



Large Fur Rugs \$2.00 Each.

5½ ft. long, 33 in. wide. Made from selected skins of the Japanese Angolia, they are odorless and moth proof, and have long, soft, silky fur. The colors are *Silvery White, Light Grey and Dark Grey.* We also have a beautiful **Glossy Black Fur Rug at \$3.00.** Same size. Comfortable, luxurious, elegant. For Parlors, Reception Halls, or Bed Rooms. Sent C. O. D. on approval if desired. *No home should be without these Rugs.*

Our Illustrated Catalogue of Carpets and Curtains explains all, and is sent **FREE.**

LAWRENCE, BUTLER & BENHAM,
72 High Street, Columbus, O.

A New Principle applied to Consumption

And diseases of THROAT and LUNGS.

Report of Medical Commission showing results hitherto unknown and impossible by prevailing methods, also illustrated folder and addresses of patients cured sent on application.



A WINTER and SUMMER RESORT

of peculiar excellence, including separate sanitarium treatment by *strictly regular* physicians.

A Two Week's Stay

will prove superiority over any climatic change.

Sterlingworth Sanitarium, Box 102 Lakewood-on-Chautauqua, New York



"HANDY DIPPER REST"
Fits any pail; keeps Dipper in place out of water, preventing rust. Samples mailed for 10 cts. AGENTS wanted for this and other novelties.
J. B. TIMBERLAKE, Jackson, Mich.

AGENTS

Lovell Diamond Cycles

ARE THE BEST

WANTED.

Send 6 cents in Stamps for 100-page Illustrated Catalogue of Bicycles, Guns, & Sporting Goods of every description.
JOHN P. LOVELL ARMS CO., Boston, Mass.

BICYCLE CATALOG FREE.

\$1.25

The Latest "FAD"

To be worn on the outside of garment. Substitute for a **SOLID GOLD Chatelaine Watch**. A perfect imitation (cut exact size) handsomely hand engraved, with fine dial, &c., heavily Gold Plated, attached with chain to a 18 K. Gold Plated latest style bow. When worn it has the appearance of a watch worth \$75. Sample by mail, post paid **\$1.25 or 3 for \$3.** Order one at once and be the first to have one in your place, and save your own watch from risk and exposure.
W. HILL & CO.
207 State St. CHICAGO, ILL.

ANSWERS TO CORRESPONDENTS,
(Continued).

LOUISA:—A French bolster or roll is made of ticking filled with feathers. It has circular pieces inserted in the ends; and by day a slip harmonizing with the general coloring of the room is drawn over the roll, while at night a linen or muslin one is used.

AMY:—The rules given in "Good Manners," published by us at 4s. or \$1.00, are strictly in accord with present social customs.

ROSETTA:—The birthstones are as follows: January, garnet; February, amethyst; March, bloodstone; April, sapphire; May, emerald; June, agate; July, diamond; August, sardonyx; September, chrysolite; October, opal; November, topaz; December, turquoise.

L. A. W.:—Write to the Singer Manufacturing Co., 3d avenue and 16th street, New York City, on the subject of a button-hole attachment to a sewing machine, kindly mentioning the DELINEATOR.

C. C.:—Milliners' folds are made double and are blind-sewed along the top. Smoked-pearl buttons are preferable to metal ones.

M. A. E.:—The three perforations in the back edge of cape pattern No. 6086 are to show which edge to lay on a fold of the goods.

GRASSHOPPER:—We have not heard that bay rum is hurtful to the complexion, but we have never known it to be used for the purpose mentioned.

PIANOS on easy payments

at all sorts of prices (according to size, style and elaboration in cabinet work), but only one sort of workmanship — the best. In places where no dealer sells them we sell direct from the factory. We send on approval any distance and pay freight both ways if not entirely satisfactory. Catalogue and the fullest information as to all particulars mailed (free) on application, by letter or postal card, to

IVERS & POND PIANO CO.,

183 Tremont St.

BOSTON, MASS.



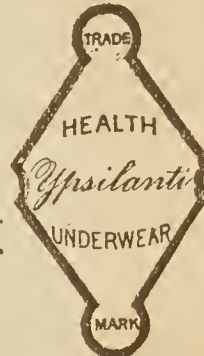
Ypsilanti-DRESS-REFORM Underwear.

DON'T BE DECEIVED.

See that our Trade Mark is on each garment. Otherwise they are not the genuine Ypsilanti.

Send for Catalogue and any other information to

HAY & TODD MFG. CO.,
Ypsilanti, Mich.



DON'T

Find fault with the cook if the pastry does not exactly suit you. Nor with your wife either—perhaps she is not to

BLAME

It may be the lard she is using for shortening. Lard is indigestible you know. But if you would always have

YOUR

Cakes, pies, rolls, and bread palatable and perfectly digestible, order the new shortening, "COTTOLENE," for your

WIFE

SOLD BY ALL GROCERS.
REFUSE ALL SUBSTITUTES.

Made only by
N. K. FAIRBANK & CO.,
Chicago, St. Louis, Montreal, New York, Boston, Philadelphia, San Francisco, etc.

Send three cents in stamps to N. K. Fairbank & Co., Chicago, for handsome Cottolene Cook Book, containing six hundred recipes, prepared by nine eminent authorities on cooking.



Look for the TRADE-MARK
Shawknit
which is stamped ON THE TOE.

THE SHAWKNIT HALF-HOSE

ARE

Not Stretched but Knitted

TO

THE SHAPE OF
THE HUMAN FOOT,

And wearers of them appreciate this fact.

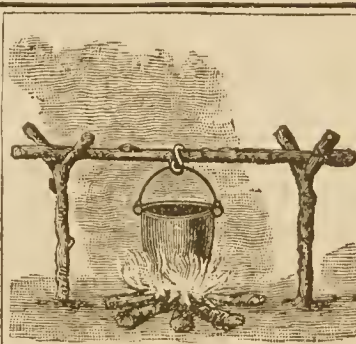
Sold by the trade generally. **SHAW STOCKING CO., Lowell, Mass.**

SEND FOR DESCRIPTIVE PRICE-LIST.

The Wonderful Mines of Creede.

The mines of Creede, Colorado, were unknown a little over one year ago, and they are now producing a million dollars every month, or 10 per cent. yearly on \$120,000,000. THE CREEDE CONSOLIDATED MINING CO. own five mining claims or about 75 acres of this rich mineral district, covering over one and one fourth MILES of the large and rich mineral veins of Creede, including over one-half mile of the great Bachelor Mountain vein. Capability, energy, and standing characterize the management. A small investment made now will make you money during the next few months. You want to invest in a legitimate mining enterprise, and get your profits out of Mother Earth. Do not delay, but write at once for *Illustrated History of the Wonderful Mines of Creede*, mine reports, prospectus, and price of stock, to

Transfer Agents, **THE BOWHAY INVESTMENT CO., Denver, Colorado.**



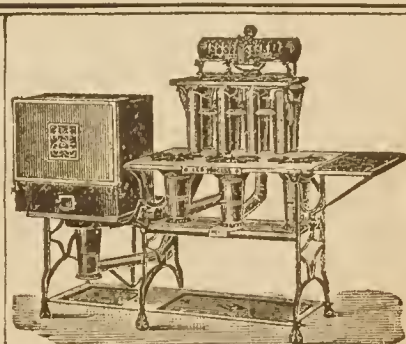
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Cooking Evolution

Has kept pace with civilization.

The Wonderful
'NEW PROCESS,'

The Original
Evaporating Stove



Now, Everybody should have This.

Is the highest product of the stove-makers skill. It is a stove that lights like gas; does not smoke or smell; is absolutely safe under all circumstances; will save its price in cost of operation every month; built by the rule of strength and simplicity—will not get out of order. A stove that has simplified cooking in all its branches. Ask your stove dealer for it, or send for catalogue giving full particulars *Free*.
THE STANDARD LIGHTING CO., 205 Perkins Ave., Cleveland, Ohio.

MADAM ROWLEY'S TOILET MASK (OR FACE CLOVE)

Trade Mark Registered.



Is a natural beautifier for bleaching and preserving the skin and removing complexional imperfections.

It is soft and flexible in form, and can be easily applied, and worn without discomfort or inconvenience.

It is recommended by eminent physicians and scientists as a substitute for injurious cosmetics.

COMPLEXION BLEMISHES 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 many dollars uselessly expended for cosmetics, powders, lotions, etc. It prevents and removes wrinkles, and is both a complexion preserver and a beautifier.

Illustrated Treatise, with full particulars, mailed free. Address, and kindly mention Magazine.

THE TOILET MASK CO.,

To be Worn Three Times in the Week.

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Every Meal-Time

At Breakfast—a Strengtheners.

At Luncheon—a Comfort.

At Dinner—a Necessity.



Rex Brand Cudahy's Extract OF BEEF

is always relished. It is the preserved nutriment of pure, lean beef—health-giving and delicious. Makes the most appetizing Soups, Gravies, Beef Tea, Etc. Your Grocer sells it—They all do. Send 6c in stamps for postage on sample package, mailed free.

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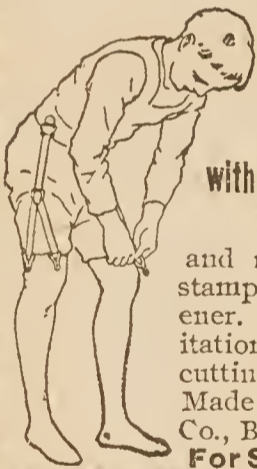
This is to Certify that there is only one hose supporter which cannot cut the stocking, the



WARREN HOSE SUPPORTER,

with Rounded Rib on Holding Edges,

and name of Warren stamped on end of fastener. All others are imitations and cannot help cutting the stocking. Made by George Frost Co., Boston. For Sale Everywhere.



ANSWERS TO CORRESPONDENTS, (Continued).

M. F. M.:—If the poem is contained in the comedy mentioned, refer your question to T. Henry French, No. 28 West 23rd Street, New York City, kindly mentioning the DELINEATOR.

SUBSCRIBER:—Your sister may select a flowered gauze grenadine; and basque pattern No. 6144, price 1s. 3d. or 30 cents, and skirt pattern No. 6197, price 1s. 6d. or 35 cents, may be chosen for its development. For yourself, a waist of the faille trimmed with lace will look very well with your lace skirt. Cut the toilette by waist pattern No. 6180, price 1s. or 25 cents, and skirt pattern No. 6195, price 1s. 6d. or 35 cents. All the patterns mentioned are illustrated in the May DELINEATOR.

M. H. S.:—A lilac silk muslin trimmed with soft, billowy lace would be extremely becoming. Cut the gown by pattern No. 6252, which costs 1s. 8d. or 40 cents, and is illustrated in the June DELINEATOR. Elder-flower water is a good lotion for removing tan and sunburn.

HAZEL:—A gown of whipcord, a blue hopsacking, a few pretty gingham, a light-ground challis and an India silk will form a suitable outfit for your stay at school.

"LACTATED FOOD SAVES BABIES' LIVES."

"Last August our baby was taken with Cholera Infantum, and was soon so thin no one knew her. She could



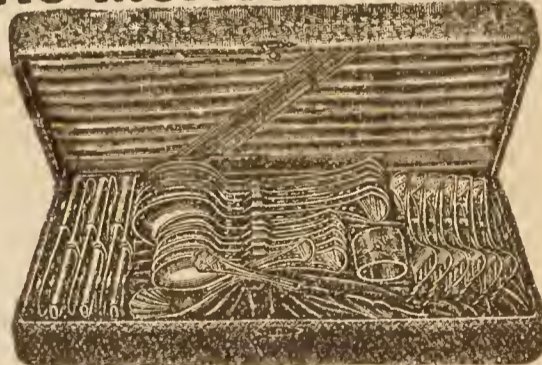
keep nothing on her stomach until I gave her Lactated Food. She drank this greedily, and by night I had great hopes of her recovery. Now she is as fat as butter,

and every one says that Lactated Food saved her life." MRS. WM. ELLIOTT, 115 Louisa St., Peoria, Ill.

Mothers cannot afford to use any other food than Lactated for their babies in the summer months. A regular-sized package for trial free.

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NO MONEY WANTED



In Advance. EXAMINATION FREE!

A WONDERFUL OFFER! \$20 Outfit For \$5.65

READ! We have bought at a forced sale for CASH, the entire lot of over 2000 hand-some cases of Silverware, at LESS THAN ONE-THIRD what it Cost to Make Them. You can have one case for less than half the cost to make. JUST THINK! A handsome large plush and satin ornamented and decorated silver case (case alone at retail sells for \$5.00, you can't imagine from the picture how beautiful it is) and the following described extra heavy plated silverware of a very high grade made of heavy plates of coin silver over hard inner metal and fully warranted, viz: 6 Table Knives, 6 Forks, 6 Table Spoons, 6 Tea Spoons, 1 Butter Knife, 1 Sugar Shell and 1 Napkin Ring, (a place arranged in the beautiful plush and satin tray for each piece.) The silverware alone being of such high quality would be VERY cheap at retail for \$15.00 or the complete case a bargain at \$20.00.

OUR OFFER! Cut this advertisement out and send to us immediately and we will send the complete outfit to you by express C. O. D., subject to examination (all express charges paid by us). You can examine it at the express office, and if satisfactory PAY THE EXPRESS AGENT \$5.65 and take the regular \$20 outfit. Order immediately; there is only 2000. They will soon be gone. Address ALVAH MFG. CO., 170 West Van Buren St., Chicago, Ill.

The Comfort Belt and Supporter

is a favorite, because it has Patent "ROYAL" Clasps which do not cut the stocking like old-style Fasteners.

IT ALSO HAS

Double Fish-Hook Clasp

front and back FOR SPECIAL USE. Simplicity itself to fasten and unfasten, but

CANNOT UNFASTEN OF ITSELF.

In ordering, give size of waist measure. AGENTS WANTED.

By MAIL: Black Satin, - - - \$1.50. Black Sateen, - - - .50.

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PAINSFUE THE HOUSEHOLD REMEDY FOR PAIN.

Mild, effective, contains no opium. Cures Headache, Neuralgia, Sciatica, La Grippe, Rheumatism, and all bodily pains. Sample and book of information sent FREE. Box containing 75 doses—Price, 50c—at the druggists or by mail.

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LIMBS Artificial.

Crutches, &c. Best Leg, Wood or Rubber Foot \$50

Catalogue Free. State particulars.

RUPTURE,

Cause, treatment and CURE. Book mailed FREE.

ELASTIC STOCKINGS, &c.

GEO. R. FULLER, U. S. Govt. Mnf'r, Dept. No. 16. ROCHESTER, N. Y.



SOUND DISCS

For Deafness are giving perfect satisfaction. Repeated tests have proven them to be unequalled. No other device is as reliable; none so comfortable. They are worn months without removal, and are invisible.

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Chicago.

Formerly
Bridgeport, Ct.

Suits and Wraps.

Do you intend to travel this summer? Whether you do or not you will find one of our suits or wraps to be stylish and correct at all times.

We make all our garments to order, thus insuring a perfect fit and finish, and no matter where you live we pay the express charges.

We sell jackets and blazers from \$3.75 up; capes from \$4.00 up; Eton and blazer suits from \$7.00 up; travelling suits and wraps, silk waists, silk skirts, etc.

We shall be glad to send you our catalogue of styles, with a full line of samples to select from, on receipt of four cents postage. Please mention THE DELINEATOR.

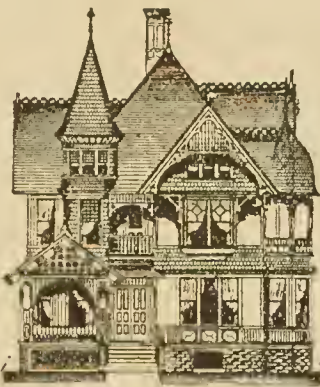
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FOR STEADY NERVES AND GOOD SLEEP USE

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CONTAINS NO ANTI-PYRINE. TRIAL BOTTLE, 10 CTS.



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"How to Plan and How to Build Them"
A BEAUTIFULLY ILLUSTRATED BOOK

that tells the whole story from Cellar to Garret. This book contains a large number of designs and plans and other illustrations, both interior and exterior, of BEAUTIFUL HOMES costing from \$500 to \$18,000; also designs for laying out and beautifying your grounds, and is brim full of points you should know about the Building of your Home.

Sent for 10 cents in postage or silver, if you mention this paper.

GEO. F. BARBER & CO., Architects, Knoxville, Tenn.

ANSWERS TO CORRESPONDENTS,
(Continued).

VIVIAN:—The electric needle in the hands of a specialist will permanently remove superfluous hair.

MRS. J. H.:—We should think thorough brushing with a soft brush would remove flour from the fabric. Cut the material by skirt pattern No. 6195, price 1s. 6d. or 35 cents, and basque pattern No. 6145, price 1s. 3d. or 30 cents, both of which are illustrated in the May DELINEATOR. Trim with chiffon, as you suggest.

KATHERINE:—Black China silk is much worn; trim the dress with old-rose China silk and black lace.

MRS. S. A. B.:—"Dress at the World's Fair" in the May DELINEATOR will give you the information you require.

EDWARDS:—The removal of a man's gloves in church during service is a matter of individual preference. It is not considered good form to butter an entire piece of bread. Break off a small piece as you need it, butter it and eat it from your fingers. When you have eaten a stalk of celery, lay the inedible portion at one side of your plate.



"My Mistress

says she envies me my complexion: I wonder if I ought to tell her that it is due to

LANOTA Skin Food?"

It softens and whitens the skin, and tends to efface wrinkles and other facial blemishes

\$1.00 per Jar,
post-paid.

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LANOTA SKIN FOOD.

YOUR SKIN
NEEDS
NOURISHMENT

I do not guarantee to make a homely person beautiful, nor to instantly remove all facial blemishes. I cannot make the old young. The day of miracles is past. But I have an incomparable emollient for the complexion and hands in Lanota Skin Food. All that I say about it is true. Lanota Skin Food is not a cosmetic. It is simply a food for the skin, and recuperates wrinkled or wasted flesh and muscle just as a gentle summer shower freshens and revives the drooping plant. MOST SKINS STARVING FOR LACK OF NOURISHMENT ABSORB IT AS A SPONGE DOES WATER PLAINLY SHOWING THAT A NEED OF THE SYSTEM HAS BEEN MET.

For wrinkles Lanota Skin Food is rapid in its work, and for chapped hands and lips it is infallible. Gentlemen will find its use after shaving delightful.

Lanota Skin Food contains no vaseline or glycerine, and is guaranteed to be perfectly free from any harmful ingredient of any sort, nature or description.

We court a chemical analysis of Lanota Skin Food, and will present \$1,000.00 to any person finding any injurious substance in it, or to any one who will use it faithfully and not be greatly benefited. We are ready and the money is ready.

Lanota Skin Food, with Complete Instructions for Facial Massage at Home will be mailed, securely sealed, to any address, post-paid, on receipt of price, \$1.00 per jar. Sample by mail, 10c. Agents Wanted. References: Postmaster, J. A. MAXIM, American Express Co., Pittsfield, Mass. Pittsfield National Bank.

per jar. Sample by mail, 10c. Agents Wanted. References: Postmaster, J. A. MAXIM, American Express Co., Pittsfield, Mass. Pittsfield National Bank.

Alaska Stove Lifter

Always Cold. Will not get hot even if left in the lid.

Heavily Nickel Plated, Sold by all Stove, Hardware, and House Furnishers, or sent by mail, postpaid, for 30 cents.

—Also the—
ALASKA POKER.
TROY NICKEL WORKS, Troy, N.Y.

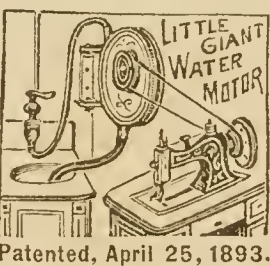
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For \$5.00. Worth Double the Price.



7½ feet Square. Made of the best material, in either blue or brown stripe. Just the thing for the lawn and absolutely indispensable for a picnic. Sent C.O.D. on approval, ready for use. Headquarters for Camping Tents and Tents of all kinds. Send for illustrated Catalogue and Price List.

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Patented, April 25, 1893.

BOLGIANO'S Little Giant Water Motor will work your SEWING MACHINE, Lathe, Fan, Scroll Saw, etc. No Plumbing. No Water Rent Money refunded if don't work C. O. D. or remit \$5.00.

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PRICE \$180. We Sell DIRECT to FAMILIES PIANOS ORGANS \$150 to \$1500 \$35 to \$500 Absolutely Perfect!

Sent for trial in your own home before you buy. Local Agents must sell inferior instruments or charge double what we ask. Catalogue free MARCHAL & SMITH PIANO CO., 235 East 21st St., N.Y.

\$35

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Develops, preserves BEAUTY. Will massage away wrinkles, lines, creases, darkness under eyes, facial blemishes. Neglect, not age, first causes wrinkles. Why do arms keep round and fair, and bodies plump, while faces get wasted and sallow? Wrinkled, sallow, shriveled or blemished faces show stagnation and starvation of tissues. MASSAGEO feeds and nourishes; restores youthful bloom, gives a lovely complexion. Cure of pimples, blackheads, freckles, tan, sallowness, guaranteed. Price \$1, by mail, in elegant ebony case with Manual teaching use of Massageo in Parisian Face Massage, bodily development, &c. You can treat yourself and all will wonder at the improvement.

MASSAGEO FACIAL SOAP. For Complexion, Skin & Scalp. Purifies, heals blemishes, beautifies. Counteracts the injurious effects of changeable weather, dust, soot and wind. A Medico-dermal cream soap, luxurious for toilet, bath and for refined and delicate skins which suffer from the harshness of ordinary toilet soaps. Price, 50c.; 3 cakes \$1, prepaid. SYLVAN TOILET CO., Detroit, Mich.

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Classified: Book No. 6, from \$250 to \$1,500; No. 7, \$1,600 to \$2,500; No. 8, \$2,600 to \$3,500; No. 9, \$3,600 to \$10,000, and 12 Stable Designs. Views, plans, descriptions and estimates given. Price \$1 each; two, \$1.50; four, \$2.50.

D. S. HOPEKINS, Arch't,
76 Monroe St., Gr. Rapids, Mich.

ON this and the succeeding page will be found some illustrations of Patterns for

Tea-Gowns, Wrappers and Dressing-Sacks,

which our readers will no doubt be pleased to inspect. They represent the latest and prettiest modes available for invalid, bath and comfortable home wear.

The Patterns can be had from either ourselves or agents for the sale of our goods.

In ordering, please specify the Numbers and Sizes (or Ages) desired.

THE BUTTERICK PUBLISHING CO. (Limited), 171 to 175, Regent St., London, W.; or 7, 9 and 11 W. 13th St., New York.



Ladies' Wrapper or Tea-Gown, with Watteau Back, and a Slight Train (Perforated for Round Length) (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 8d. or 40 cents.

Ladies' Eton Tea-Gown, with Demi-Train (Perforated for Round Length) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Tea Gown, with Demi-Train (Perforated for Round Length) (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 8d. or 40 cts.



Ladies' Wrapper or Tea-Gown, with Fitted Front Lining, and a Slight Train (Perforated for Round Length) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Mother-Hubbard-Wrapper, with Under-Arm Gore (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 6d. or 35 cents.

Ladies' Watteau Wrapper or Tea-Gown, with a Slight Train (Perforated for Round Length) (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 8d. or 40 cts.



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Ladies' Wrapper or Tea-Gown, with Fitted Body-Lining, and Short Train (Perforated for Round Length) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Wrapper or House-Dress (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

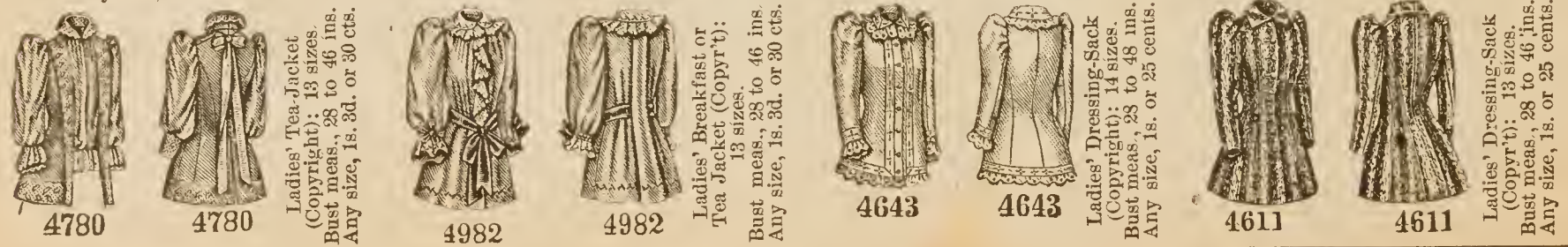


Ladies' Watteau Wrapper or House-Dress, with Demi-Train (Perforated for Round Length) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Wrapper or House-Dress, with a Slight Train (Perforated for Round Length) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Wrapper (With Fitted Lining) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Wrapper with Fitted Body Lining, and a Slight Train (Perforated for Round Length) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

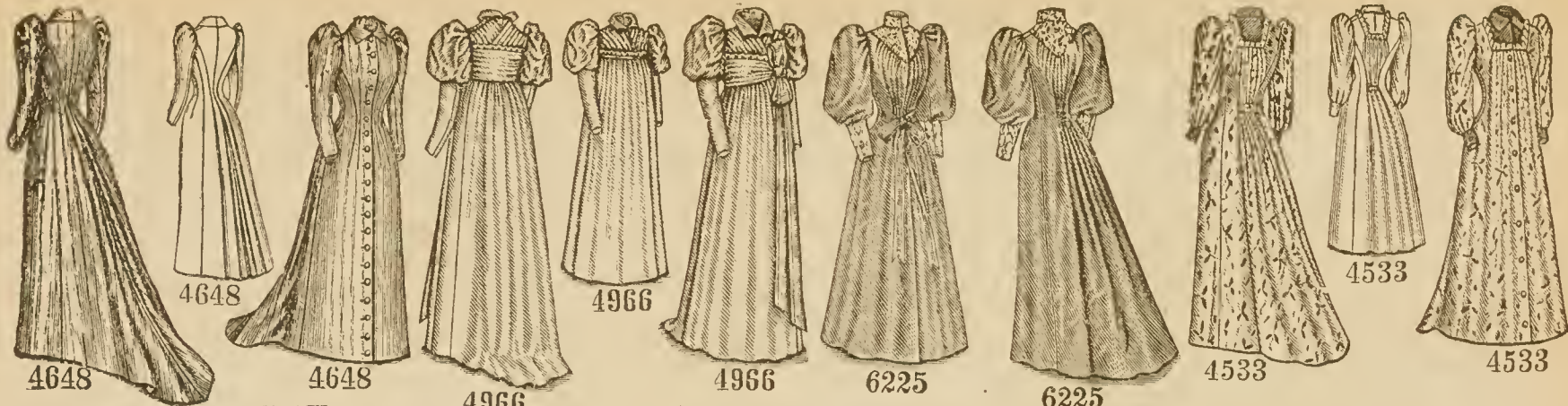


Ladies' Tea-Jacket (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 8d. or 30 cts.

Ladies' Breakfast or Tea Jacket (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 8d. or 30 cts.

Ladies' Dressing-Sack (Copyright): 14 sizes. Bust meas., 28 to 48 ins. Any size, 1s. or 25 cents.

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Ladies' Wrapper, with Demi-Train (Perforated for Round Length) (Desirable for Stout Ladies) (Copyr't): 13 sizes. Bust meas., 30 to 48 ins. Any size, 1s. 6d. or 35 cents. Ladies' Empire Wrapper, with a Short Fitted Body, and a Short Train (Perforated for Round Length) (Copyr't): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents. Ladies' Wrapper (With Fitted Lining) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents. Ladies' Wrapper, Having a Very Slight Train (Perforated for Round Length) (Copyr't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 6d. or 35 cents.



Ladies' Wrapper (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents. Ladies' Bath-Robe or Blanket Wrapper (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents. Ladies' Wrapper or Lounging-Robe (Copyright): 11 sizes. Bust meas., 28 to 48 inches. Any size, 1s. 6d. or 35 cents. Ladies' Night-Gown or Lounging-Robe (Copyright): 10 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents. Ladies' Mother-Hubbard Wrapper, with Circular Yoke (Copyr't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 6d. or 35 cents.



Misses' Wrapper (With Fitted Under-Front) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents. Misses' Wrapper (With Fitted Front-Lining) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents. Misses' Bath-Robe or Blanket Wrapper (Copyright): 8 sizes. Ages, 8 to 15 years. Any size, 1s. or 25 cents. Misses' Princess Wrapper (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. or 25 cents. Misses' Wrapper, with Circular Yoke (Known as the Improved Mother-Hubbard) (Copyr't): 8 sizes. Ages, 8 to 15 years. Any size, 1s. or 25 cents. Misses' Wrapper (With Fitted Front and Sleeve Linings) (Copyr't): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



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Child's Sack Wrapper (Extending to the Instep): 7 sizes. Ages, 1 to 7 years. Any size, 10d. or 20 cents. Ladies' Dressing-Sack (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents. Ladies' Dressing-Sack (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents. Ladies' Combing-Sack (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents. Misses' Dressing-Sack (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents. Little Girls' Wrapper (Copyright): 9 sizes. Ages, 1/2 to 8 years. Any size, 10d. or 20 cents.

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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.

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NO Effort has been spared to make this the *Most Complete and Reliable Work* ever offered to Those Who Desire to Be Beautiful in *Mind, Manner, Feature and Form.* Defects in either direction are philosophically and scientifically discussed, in connection with suggestions and remedies concerning the same. The remedies for physical defects have been gathered from the most authentic sources, and all have the merit of having been "tried and not found wanting."

Price, \$1.00 per Copy.

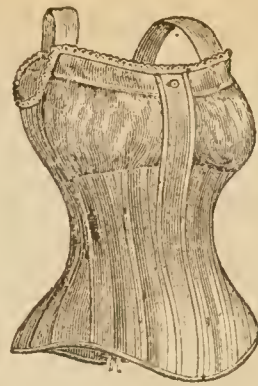
While "Beauty" offers its readers copious information relative to the causes of physical blemishes and disfigurements, and gives innumerable remedies for defects of complexion, feature and form, it also includes many suggestions for the training of the mind and disposition, in order that natural or acquired physical beauty may rest on an imperishable foundation.

As this book is more comprehensive in its dealings with the subject of Beauty than any other before published, its popularity is a foregone conclusion.

If "Beauty" cannot be obtained from the nearest

Agency for the Sale of our Goods, send your Order, with the Price, direct to Us, and the Book will be forwarded, prepaid, to your Address.

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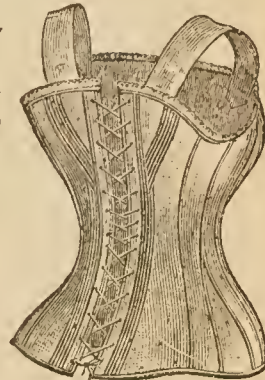


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HAUT-TON
CORSET
WAIST.

The most perfect Garment of the kind made. Meeting the demand for an article embodying true hygienic principles, and giving an elegance and perfection of figure without resorting to a Corset.

For Sale everywhere.

Sample Haut-ton Waist by Mail \$1.00, and postage 8c.



Bortree Mfg. Co.,

MAKER OF THE
DUPLIX CORSET.

JACKSON,
MICH.

ANSWERS TO CORRESPONDENTS,
(Continued).

COUNTRYWOMAN:—The invitations to a tin wedding need not be suggestive of the occasion, as a tendency toward vulgarizing has decided many people to issue ordinary invitations, which may make reference to the anniversary. A gray shadow poplin trimmed with gray satin would make a pretty dress for the hostess.

SUBSCRIBER:—A tasteful wedding toilette may be made of white *peau de soie* by skirt pattern No. 4734, which costs 1s. 8d. or 40 cents, and waist pattern No. 6035, price 1s. or 25 cents. Rich Brussels point and white feather trimming may be added. Fasten the tulle veil with a tiara of orange blossoms.

MRS. D. G.:—Have sash-curtains for your bay window. Artistic dressings for windows are described and illustrated in the May DELINEATOR.

A Letter from PARIS (France).

BEN. LEVY & CO., Boston:

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SOAP

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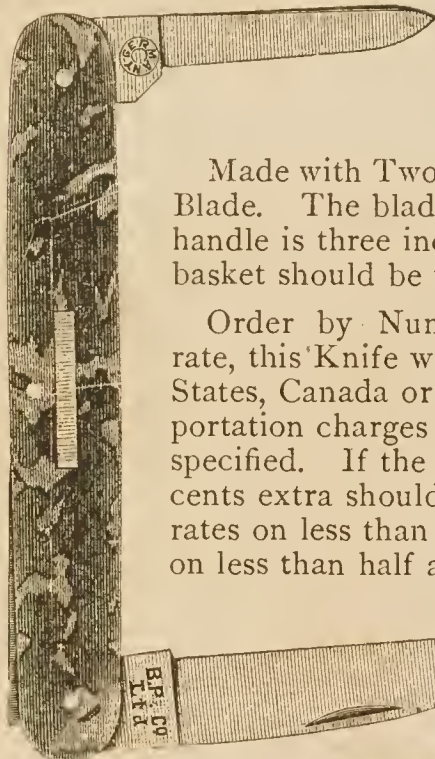
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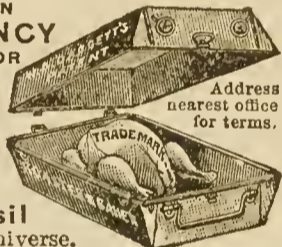
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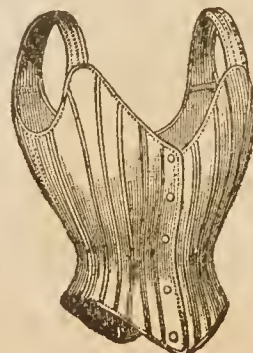
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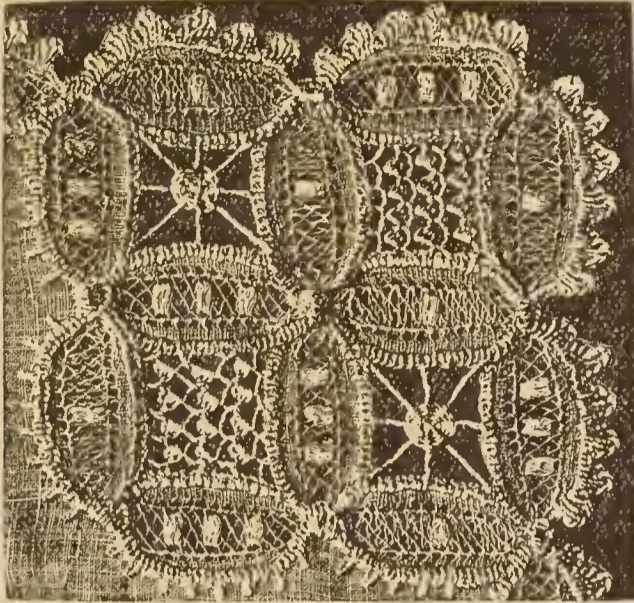
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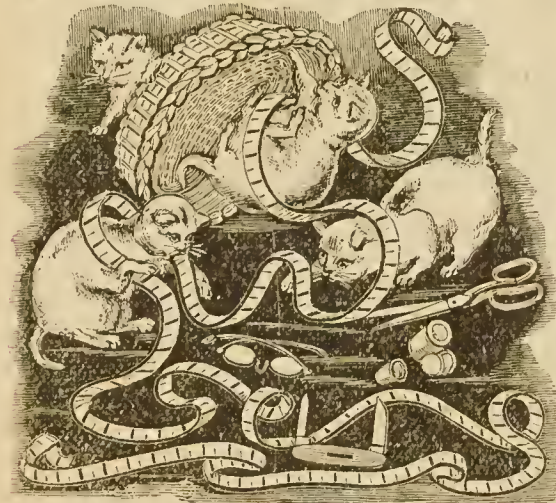
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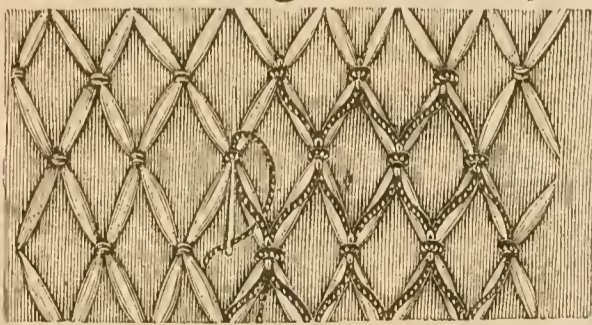
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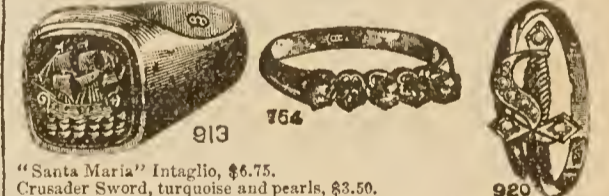
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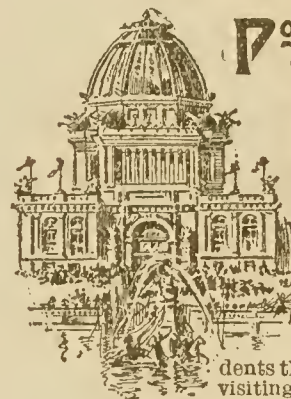
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My Doctor says it acts gently on the stomach, liver and kidneys, and is a pleasant laxative. This drink is made from herbs, and is prepared for use as easily as tea. It is called

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All druggists sell it at 50c. and \$1.00 per package. Buy one to-day. If you cannot obtain it, send your address for a free sample. Lane's Family Medicine Moves the Bowels each day. In order to be healthy, this is necessary. Mention the DELINEATOR, and address,

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CAN wrinkles be removed permanently?
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(Continued).

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SARAH:—Your brown foulard may be stylishly developed by costume pattern No. 6235, which costs 1s. 8d. or 40 cents. Trim with Bruges lace. The tan cloth may be cut by pattern No. 6237, price 1s. 3d. or 30 cents, and trimmed with seal-brown satin. Both patterns are illustrated in the June DELINEATOR.

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Perfume with Joekey Club and oil of orange.

READER:—Combine brocaded silk with your plain material if it is insufficient for remodelling.

E. C. G.:—Send your Chantilly lace dress to a seourer for renovation.



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Arnold Steam Sterilizer"

Any one can use it. Simple and Inexpensive.

Ask your druggist for it, or write for our pamphlet, *Nursery Hand-Book for Mothers.*

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The Correct Art of Candy-Making at Home.



A Pamphlet containing reliable instructions for CANDY-MAKING AT HOME. Price, 15 Cents per Copy.

THE information given is derived from PRACTICAL EXPERIENCE, and its AUTHENTICITY is BEYOND QUESTION.

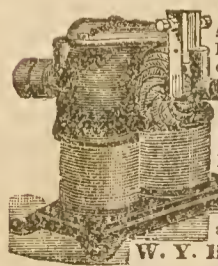
Every detail is treated, and the Arrangement and Style of Diction are such that the Instructions may be as easily followed by a Child as by an Adult.

It teaches how to make the Finest as well as the Plainest Candies, including Cream Candies, Bonbons, Nut and Fruit Candies, Pastes, Drops, Medicated Lozenges, and Candied Fruits, Flowers and Nuts.

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THE HUMAN HAIR,
Why it Falls Off, Turns Grey, and the Remedy.
By Prof. HARLEY PARKER, F. R. A. S.
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"Every one should read this little book."—*Athenæum.*

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What you want quick is something to stop it!

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My Headache Capsules from Dr. Downey's famous prescription, are absolutely free from drugs and cure by removing the cause. If you are a sufferer I want your name. Will mail free sample to prove they

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No MORE GRAY HAIR! Use Loftie's Salvatorium.

For restoring white, gray or faded hair to its natural color. Is recommended by physicians and chemists. Hundreds of testimonials.

SYRACUSE, N. Y., May 20, '85. Henry Loftie—Permit me to add my testimonials of the efficacy and virtues of your Salvatorium to restore gray

and faded hair to its original color and beauty. From personal experience I find it is all you claim for it—a restorer par excellence, superior to all others because entirely free from mineral poison so often used for that purpose.

Price \$1.00. Express ch. Paid. Agents wanted. (Catalogue.)
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RELIABLE Exclusive territory given. **AGENTS WANTED** Terms, extremely liberal. To sell the wonderful ACTINA, a pocket battery that makes the Blind See, the Deaf Hear, and positively cures Catarrh; also Prof. Wilson's Curative Appliances. Address immediately Prof. W. C. Wilson, 1021 Main St., Kansas City, Mo.

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BARGAINS IN NEW DRY GOODS.

INDIA AND CHINA SILKS.

22-inch FIGURED CHINA SILKS,..... 33
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 27-inch REAL JAP. SILKS, latest designs, .. 69
 ILLUMINATED FIGURED INDIA TWIL-
 LED SILK, worth \$1.25, at..... 69
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CHANGEABLE NOVELTIES IN TAF-
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 50 shades CHANGEABLE SURAH SILKS, .. 69
 50 shades CHANGEABLE TAFFETA SILKS, .. 79
 Extra Quality BENGALINE DE SOIE, worth
 \$1.75, at..... 1.25
 22-inch SATIN BENGALINES (reversible),
 worth \$2.00, 1.25

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26-inch ALL-SILK SURAH,..... 39
 Extra Heavy TREBLE-CHAIN SURAH,..... 50
 24-inch DOUBLE-WARP SURAH,..... 69
 CRYSTAL BENGALINE,..... 98
 ALL-SILK FAILLE FRANÇAISE, at..... 69

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LADIES' FRENCH SUEDE GLOVES, all
 colors and black, 4-button,..... 98
 8-BUTTON MOUSQUETAIRE,..... 1.35
 LADIES' LISLE GAUNTLET AND SILK
 TAFFETA JERSEY GLOVES, at... 25 and 35
 LADIES' PURE SILK GLOVES, JERSEY
 OR GAUNTLET, 3 bargains at... 49, 75 and 98
 LADIES' PURE SILK JERSEY MITTS,
 black and all colors, at..... 25, 35 and 49

All Mail matter should bear our Street Address.

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FRENCH BATISTE CARREAU, Figured
 Plaid Muslin, latest importation, at..... 40
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 FLANNELETTE CLOTHS, choice styles,..... 12½
 FRENCH CREPE DE CHINE CHALLIES,
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 FRENCH FIGURED DOTTED SWISS, 35
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 FRENCH ORGANDIES, Exclusive Designs, 35
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36-inch FRENCH SUITINGS, at..... 25
 36-inch ALL-WOOL STORM SERGE, Black,
 Navy and all colors at 38
 46-inch FRENCH DRESS GOODS, new fash-
 ionable ruffled "Secded" effects, worth
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 New Shades, just arrived, in our Celebrated
 FRENCH BROADCLOTHS, without nap,
 will not wear rough, 50-inch wide, unsur-
 passed by any \$2.25 cloth in the market, at \$1.39
 SPECIAL.—BLACK FRENCH CASH-
 MERES, 23 twills fine, this count usually
 sold at \$1.35, for this lot per yard,..... 90

ANSWERS TO CORRESPONDENTS,

(Continued).

L. G.:—We know of no method for reducing the size of the knuckles.

NATALIE:—Messrs. Barrett, Nephews and Co., 34 East 14th Street, New York City, dye kid gloves. Considering the courtesies the lady has shown, you should call on her without waiting for her to pay the first visit.

M. A. C.:—Patterns that are especially suitable for stout, short-waisted women are described in an article in this DELINEATOR.

GREEN LEAF:—Personally we have no knowledge of the advertisement referred to, but have no reason to doubt its reliability. Write to the advertiser for information, mentioning the DELINEATOR. A new method for removing black-heads is given in "Around the Tea-Table" in the January DELINEATOR.

V. G.:—Your sample is poplin, but the shade of green is not worn; we would advise having it dyed.

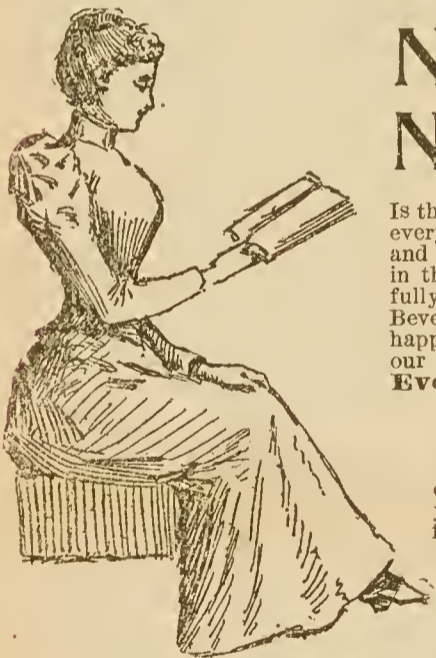
SUBSCRIBER:—Crêpe de Chine is pronounced crep-de-sheen.

A Lucky Discovery.

1. By sending a postal with your name and address
2. To Post-office Box C 1692, Boston, Massachusetts,
3. You will learn how to make from \$3 to \$8 a day
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5. By handling a wonderful, new Household Specialty
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7. And offers pleasant, profitable, permanent positions.
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9. To get particulars and free samples you must act today
10. All those who have done so have discovered

The Chance Of a Lifetime.

Nursing and Nourishment FOR Invalids



Is the Title of A New Pamphlet, which places within the reach of every one interested in **Caring for Invalids** Explicit Instructions and Valuable Advice regarding the Best Methods and Necessary Adjuncts in the Sick Room. **Care, Comfort and Convalescence** are fully discussed, and many recipes for the Most Nourishing Foods and Beverages for Invalids are given. Scientific and Culinary Skill are thus happily combined and render the Pamphlet One of the Most Valuable of our Series, and one which should be **Always Within Reach in Every Home.**

PRICE, 15 CENTS PER COPY.

If "NURSING AND NOURISHMENT FOR INVALIDS" cannot be obtained from the nearest Agency for the Sale of our Goods, send your Order, with the Price, direct to us, and the Pamphlet will be forwarded, prepaid, to your Address.

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SUPERFLUOUS HAIR

ON THE FEMALE FACE,

On men's cheeks above the beard line, moles, warts, black-heads, red nose and all facial blemishes permanently destroyed without pain by the **ELECTRIC NEEDLE OPERATION.** Send stamp for our free book.



The New York Electrolysis Co.,
 Hours, 9 to 4. 1118 Masonic Temple,
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Mother and Babe: THEIR COMFORT AND CARE.

Price, 15 Cents per Copy.

A Pamphlet of 48 pages, fully illustrated and carefully prepared.

CONTAINS full information concerning the proper care of Infants and the Preparation of their Wardrobes, and specifies the various articles needed for a Baby's First Outfit. Also, treats of the necessities belonging to the Health, Comfort and Care of the Expectant Mother, and contains hints as to Proper Clothing for Ladies in Delicate Health.

If "MOTHER AND BABE" cannot be obtained from the nearest Agency for the sale of our goods, send your Order, with the Price, direct to Us, and the Pamphlet will be forwarded, prepaid, to your Address.

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No. 500. Ladies' Featherbone Waist.

Extra Quality Sateens. Very Popular Patent Forms give free expansion. Combines Style with Comfort. Recommended by Physicians.

FEATHERBONE CORSET

Extra long Waist. Form is Perfect. Best material. Very rich. F./B. 250.
 18 to 36. White, Drab, Écru or Black.
 Price of any, \$1.00.

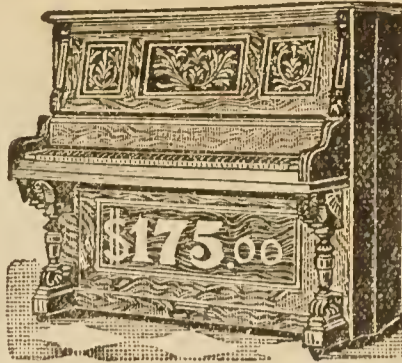
Featherbone Dress Forms.

Adjustable. Light. Comfortable. May be Washed. Give perfect Form.
 White only. Price, 40 Cents.

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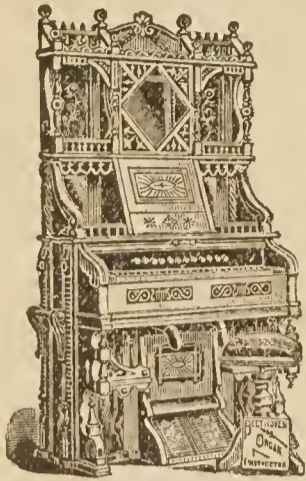
until instrument has been thoroughly tested in your own house. Sold on instalments. Easy payment.

We positively guarantee every Organ and Piano twenty years. Send for catalogue at once if you want to obtain the greatest bargain ever offered on earth. Write your name and address plainly, and we will send by mail same day letter is received.

As an advertisement, we will sell the first Piano of our make in a place for only **\$175.00** Stool, Book and Cover Free. Regular price, \$350.00.

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ROMAN Embroidery Stamping Outfit. Powder, Pad and a fine collection of Roman and Cut-Work designs. Sofa Pillow 17in. Table Center 18in. (another) 15in. others for Trays, Doilies, Scarf ends, Lambrequins etc. **PREMIUM** — We send 2 Linen Doilies and our 48 page Illus. CATALOGUE all for 50 cents. We send a Fringed Damask TRAY CLOTH stamped with Bow Knots, Material to work only 20 cents. Walter P. Webber, Lynn, Mass. Box M.

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CHERRIES—FREE! Send us 25 Cents for a Three Months' trial Subscription to INGALLS' MAGAZINE, and we will send you a COLORED Study of CHERRIES and a book of Easy Lessons in DRAWING—both FREE! Address, J. F. INGALLS, Lynn, Mass., Box D.

Prof. I. HUBERT'S MALVINA CREAM For Beautifying the Complexion. Removes all Freckles, Tan, Sunburn, Pimples, Liver Moles, and other imperfections. Not covering but removing all blemishes, and permanently restoring the complexion to its original freshness. For sale at Druggists, or sent postpaid on receipt of 50c. Use **MALVINA ICHTHYOL SOAP** 25 Cents a Cake. Prof. I. Hubert TOLEDO, O.

WORLD'S FAIR TICKETS FREE! to our customers; a show that has cost \$50,000,000 to produce; people from every Nation will be there, showing the manners and customs of their Native land,—equal to a trip around the World. We furnish Complimentary Tickets to all. Send your address to **CHICAGO SCALE CO., Chicago, Ill.**

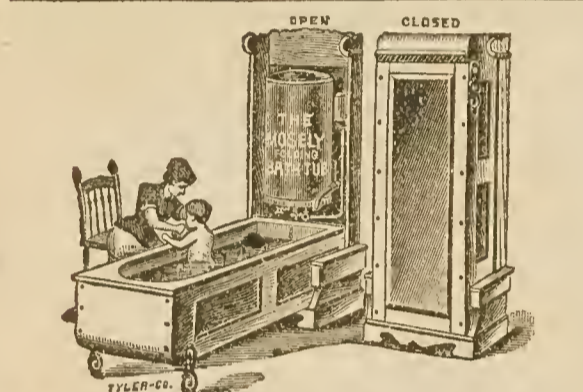
Mme. Cella Conklin's **CURLING CREAM.** The best preparation on the market for holding the Hair in Curl, Bangs and Frizzes, absolutely harmless. It is an excellent tonic for the hair. Once tried always used. Price 25 and 50 cents. Enclose Two-cent Stamp for latest directions how to use perfumes. P. B. KEYS, #95 State Street, Chicago, Ill.

PORTRAITS PICTURE FRAMES Lowest Prices. Outfit FREE. Good Salary Write to-day and secure general agency. Catlg. FREE. **ROBT. JOHNS, Mfr.** Dept. 23, 51 & 53 S. May St., CHICAGO

"PARTED BANG," Made of natural CURLY HAIR, guaranteed "becoming" to ladies who wear their hair parted, \$6 up, according to size and color. Beautifying Mask, with preparation, \$2; Hair Goods, Cosmetics, etc., sent C. O. D. anywhere. Send to the manufacturer for illustrated Price-Lists. E. Burnham, 71 State St., Central Music Hall, Chicago.

FREE TO YOU. OUR NEW 28 pp. CATALOGUE with COLORED PHOTOGRAPHS, giving full particulars of our FAMOUS **ORGANS AND PIANOS** We can save you \$50 to \$250 and can sell you an Organ for \$35, or a Piano for \$175 on your own terms. For CASH or on EASY INSTALLMENT PLANS. Write at **CORNISH & CO., Washington** once to **CORNISH & CO., New Jersey.**

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A Modern Bath.—The Latest and Best. Quick Self-Heating; or Toilet Cabinet in place of Heater. No bath room required. Ornamental, inexpensive, complete, practical. Desirable for either city or town. Send 2c. for catalogue illustrating 18 styles Tubs, Improved Water Heaters, etc. **MOSELY FOLDING BATH TUB CO.,** 181 L So. Canal St., Chicago, Ill.

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PIMPLES and **FLESH-WORMS** on the faces of young people. There is no remedy like my "Medicated Cream," a clear and harmless medicinal wash that cures them up at once, and cannot injure the most delicate skin. Mailed in plain sealed wrapper for 30 cents, or two for 50 cents. Pamphlet free. **GEO. N. STODARD, Druggist,** 1226 Niagara Street, — BUFFALO, N. Y.

Complexion Preserved. **DR. HEBRA'S VIOLA CREAM** Removes Freckles, Pimples, Liver-Moles, Blackheads, Sunburn and Tan, and restores the skin to its original freshness, producing a clear and healthy complexion. Superior to all face preparations and perfectly harmless. At all druggists or mailed for 50 cts. Send for circular. **G. C. BITTNER & CO., TOLEDO, O.**



RICKSECKER'S FACE POWDER conceals Blemishes; most Beautiful Effect, Don't Show, yet is Absolutely Harmless, Wonderful Superiority over all others. White, Pink or Yellow, 25c. Wood Box. Druggists, or by mail, for 30 cts. in stamps. **THEO. RICKSECKER, Perfumer** 58 Maiden Lane, New York.

ANSWERS TO CORRESPONDENTS, (Continued). **SAILOR'S S. H.:**—Type-writing and stenography are taught free at Cooper Institute, New York City. If your hair falls out and is brittle, follow the advice given in "Treatment of the Hair" in the January DELINEATOR.

D. S. H. S.:—Both your dresses can be satisfactorily remodelled; the materials are not absolutely fashionable, but they will make over nicely. The grenadine will look well over black satin, and the brocaded silk may be associated with shot silk. All bleaches are poisonous and should be kept from the eyes.

AMY:—A skirt of wash goods cut by pattern No. 6133, price 1s. 6d. or 35 cents, can be hemmed at the bottom so as to be lengthened in case of shrinkage. The invitation enclosed is correctly worded. Send one to "Mr. and Mrs. Blank," one to "The Misses Blank," and one to each of the sons.

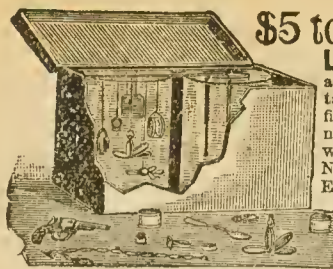
B. D. D.:—A heliotrope flowered challis, black Suède gloves, and a tarpaulin sailor trimmed with Parma violets and velvet would be stylish. Your writing is of average excellence.

READER:—Réséda is pronounced ray-say-da, accenting the three syllables equally. The waist measure of a combination undergarment measuring 33 inches bust is 23 inches, and that for 34 bust is 24 inches.

Colman's Secures Soft, Smooth Skin. **Calla Cream** No Chapped Hands, Face or Lips. No Freckles, Sunburn or Tan. So Satisfactory after Shaving. Sample Bottle, only four cents. **F. COLMAN & SONS, Kalamazoo, Mich.**

ROYAL "PERILLA" "The absence of all odor is the sweetest perfume." A Toilet Powder which completely destroys the odor caused by perspiration. Guaranteed Harmless. The only reliable article of this kind on the market. 25 and 50 Cents a Box. Send 2-cent stamp for sample. Dealers' orders promptly filled. Address: **J. E. SPENCER, 370 W. 31st St., N.Y. City.**

"PERFECTION" DYES. Guaranteed fast and brilliant. To enable you to try them we will send six packages of any colors you name for 40c. Single package, 10c. Our new sample cards and catalogue sent free. (Mention this paper.) **W. CUSHING & CO., Foxcroft, Maine.**



\$5 to \$15 per day, at home, selling LIGHTNING PLATER and plating jewelry, watches, tableware, &c. Plates the finest of jewelry good as new, on all kinds of metal with gold, silver or nickel. No experience. No capital. Every house has goods needing plating. Wholesale to agents \$5. Write for circulars. H. E. DELNO & Co., Columbus, O.

Ladies, Boys and Girls in every town to sell the Everett Raisins Seeder, entirely new. Seeds a pound of raisins in less than ten minutes. Child can use it. Every family needs one. By mail to any address, 15 cents. Grand chance for Agents.



Everett Specialty Co., 383 Wash. St., Boston, Mass.

\$20 Buy Direct and Save 50 Per Cent.



All riders say they cannot see how we can do it for the money: \$20 buys an elegant Oxford finely finished and nickel plated Bicycle, warranted to be first class, simple in construction, strong, durable and accurately fitted, which makes riding on our Wheel a pleasure instead of hard work; material we use is of the highest grade, each wheel guaranteed. Write to-day for our illustrated FREE catalogue.

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LADIES That have their DRESSES made with LEONTIN GARMENT FASTENER experience a wealth of comfort to be had in no other way; opens by a single movement; closes like a seam; preserves shape of garment; gives grace to the form; worn with or without corsets; tell your dressmaker about it. Sample, 30c. Address LEONTIN MFG. CO., 1339 Michigan Ave., Chicago, Ill.

FAT FOLKS You can reduce your weight from 10 to 15 pounds a month, without injury, without starving, without anyone being the wiser, at home, at small cost, by the use of DR. CLARKE'S HOME TREATMENT. Perfected in over 40 years' special practice. Send for proofs and testimonials. F. B. CLARKE, M. D., Drawer 133, Chicago, Ill.



"Common Sense" TRUNK.

OPENS BACKED TO WALL HAS SIX SOLID CORNERS

CATALOGUE FREE. F. E. PALICA CO., Racine, Wis.



A BARCAIN.

FIGURED INDIA SILK WAIST Exactly like cut in pretty new colors. Price \$2.48 each, postage 8 cents; positively worth double.

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Send for our Illustrated Catalogue, free.

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ARE YOU DEAF?

DON'T YOU WANT TO HEAR?

THE AURAPHONE will surely help you if you do. It is a new scientific invention which will restore the hearing of one not born deaf. When in the ear it is invisible, and does not cause the slightest discomfort in wearing. It is to the ear what the glasses are to the eye, an ear spectacle. Can be tested absolutely free of cost at THE AURAPHONE COMPANY'S ROOMS, 607 Masonic Temple, Chicago, Ill.



A complete garment, worn under the corset or flannels, protecting the clothing from perspiration. Cheaper than dress shields, one pair doing the work of six. Misses', bust measure 28-33, \$1.80 Ladies', bust measure 34-39, 1.00 Ladies', " " 40-46, 1.25 M. DEWEY, Manufacturer, 1397 WEST MONROE ST., CHICAGO. Send money by Post Office Order. Catalogue Free.

NOW to JAN. 10 Cts. Fancy Work BOOK FREE! Illustrated Book on Fancy Work Knitting & Crocheting, 150 embroidery stitches, patterns for working alphabet and designs for making ties & cushions, also beautiful Japanese tray mat, given to trial subscribers to The Home, a family story paper for young & old, with fashions & fancy work illustrated. Send 10c and we'll send The Home from NOW TO JANUARY 1894 and give you this book. The Home, 141 Milk St. Boston, Mass.

LADIES Desiring Home Employment. such as mailing circulars, addressing envelopes, etc., will make \$20 a week. Work steady. No Canvassing. Reply in own handwriting, with addressed and stamped envelope to Woman's Co-Operative Toilet Co., South Bend, Ind.

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HOME STUDY, Book-keeping, Business Forms, Penmanship, Arithmetic, Letter-Writing, Shorthand, etc., thoroughly taught by Mail at Low Rates, 7 years' success. Trial lessons and Circulars, 6 cts. BRYANT & STRATTON, 79 Lafayette Street, BUFFALO, N. Y.

★FREE! ROLLER ORGAN PLAYS 300 Tunes. If you want one, cut this notice out and send to us. Also send SIX cents in stamps for BIG Story Paper, 3 months. M. A. WHITNEY, BOX 3139, BOSTON, MASS.

Asthma The African Kola Plant, discovered in Congo, West Africa, is Nature's Sure Cure for Asthma. Cure Guaranteed or No Pay. Export Office, 1164 Broadway, New York. For Large Trial Case, FREE by Mail, address KOLA IMPORTING CO., 132 Vine St., Cincinnati, Ohio.

DEAFNESS & HEAD NOISES CURED by my Invisible Tubular Ear Cushions. Whispers heard. Successful when all remedies fail. Sold only by F. Hiscox, 853 Broadway, Cor. 14th, New York. Write for book of proofs FREE

ANSWERS TO CORRESPONDENTS, (Continued).

M. V.:—Perforated stamping patterns can be obtained by addressing Mrs. S. S. Hubbell, Fort Edward, N. Y. A few drops of ammonia in the water used for washing and rinsing the face will prove quite efficacious in removing the oily look.

Mrs. J. C. C.:—The lotion for whitening the complexion to which you evidently refer is made of the following ingredients:

- Tincture of camphor,.....1 ounce. Tincture of benzoin,.....1/2 " Cologne water.....2 ounces.

The whole mixture may be placed in the ordinary bath, but a little of it in the water used for the face, neck and hands will soften and whiten the skin wonderfully. The colors in the piano scarf illustrated at figure No. 4 in "Artistic Needlework" in the April DELINEATOR are similar to those in a Roman scarf. Your question relative to cleaning white furs, ermine, etc., is answered in the Housekeepers' Department of this issue.



Delicate Cake.

Easily removed without breaking. Perfection Tins require no greasing. We send 2 layer tins by mail for 30 cts., or 3 for 45 cts. Write for Circulars to

Agents Wanted, RICHARDSON MFG. CO., S ST., BATH, N. Y.

SHORT-HAND SELF TAUGHT Send for Catalog of Books and helps for self-instruction by BENN PITMAN and JEROME B. HOWARD, to THE PHONOGRAPHIC INSTITUTE CO., CINCINNATI, O.

GEN. AGENT WANTED in each County to appoint Sub-Agents and sell our 15 useful household articles. Exclusive territory. Our Agents make \$100 to \$200 a month. Lady Agents are very successful. Farmers and their wives make \$200 to \$400 during winter. Are you out of work? In debt? Or in need of money? Then here is your chance. First-class, good selling articles and big profits. Send us your address on a postal card for catalogue and wholesale price list. Address LAKE ERIE MFG. CO., 241 E. 13th St., ERIE, PA.

NOTICE.

Persons inquiring about or sending for goods advertised in this magazine will confer a favor by stating, in their correspondence with the advertiser, that they saw the advertisement in the DELINEATOR.

The Butterick Publishing Co. (Limited).

If afflicted with Sore Eyes, use Dr. Thompson's Eye Water



JACKSON FAVORITE WAIST.

The advantages of the Corset for SUPPORT AND DRESS, and the health and COMFORT FEATURES of the best dress reform Waists are combined in this improved and perfected garment. Its success has been phenomenal. See advertisements in DELINEATOR for Sold by dealers everywhere. Sample, postpaid, \$1.00. Call at our World's Fair exhibit for Souvenir.

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(Continued).

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M. L.:—Try the "sandal cure" for bunions. It is described in "Beauty," published by us at 4s. or \$1.00. It is a breach of etiquette to drive alone with a man.

S. O.:—Your bridesmaids may wear white gauze gowns made over white satin, and Leghorn hats trimmed with white plumes and faced with light-blue crepe.

A. L.:—"Let me offer you my congratulations for a successful future" is a suitable form for congratulating a graduate.

RED RIVER:—If your quarter-dollar piece bearing date of 1853 does not show arrows, it is of value to collectors. Refer to W. Von Bergen, 87 Court Street, Boston, Mass., mentioning DELINEATOR. He will also give information about the disposal of stamps.

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Hydrate of chloral,.....1 oz.
Water,1 pint.

Use a soft linen cloth in applying the mixture, which should be allowed to dry on the skin.

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SUBSCRIBER:—Cut your gray goods by pattern No. 6188, which costs 1s. 8d. or 40 cents, and is illustrated in the May DELINEATOR. Finish with carefully applied rows of machine-stitching. This pattern is particularly suitable for tailor-made gowns.

MRS. X. Y. Z.:—A steel-gray Bengaline trimmed with Margot lace would be most suitable for the bride's mother, and she may wear a small bonnet of riveted jet trimmed with a fan-shaped jet ornament and strings.

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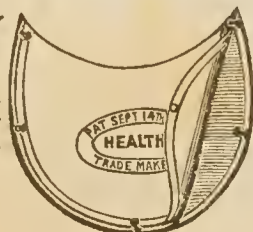
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Early Autumn Number.

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No. 3
Sept. 1893
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of FASHION

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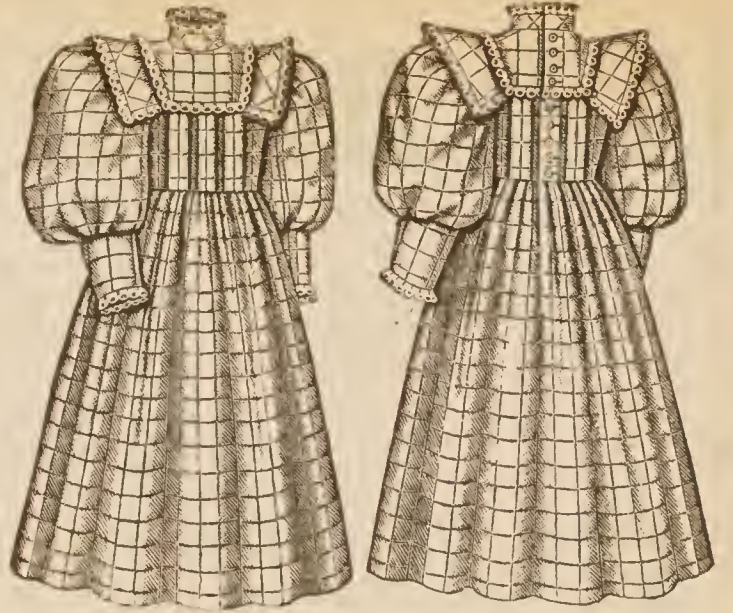
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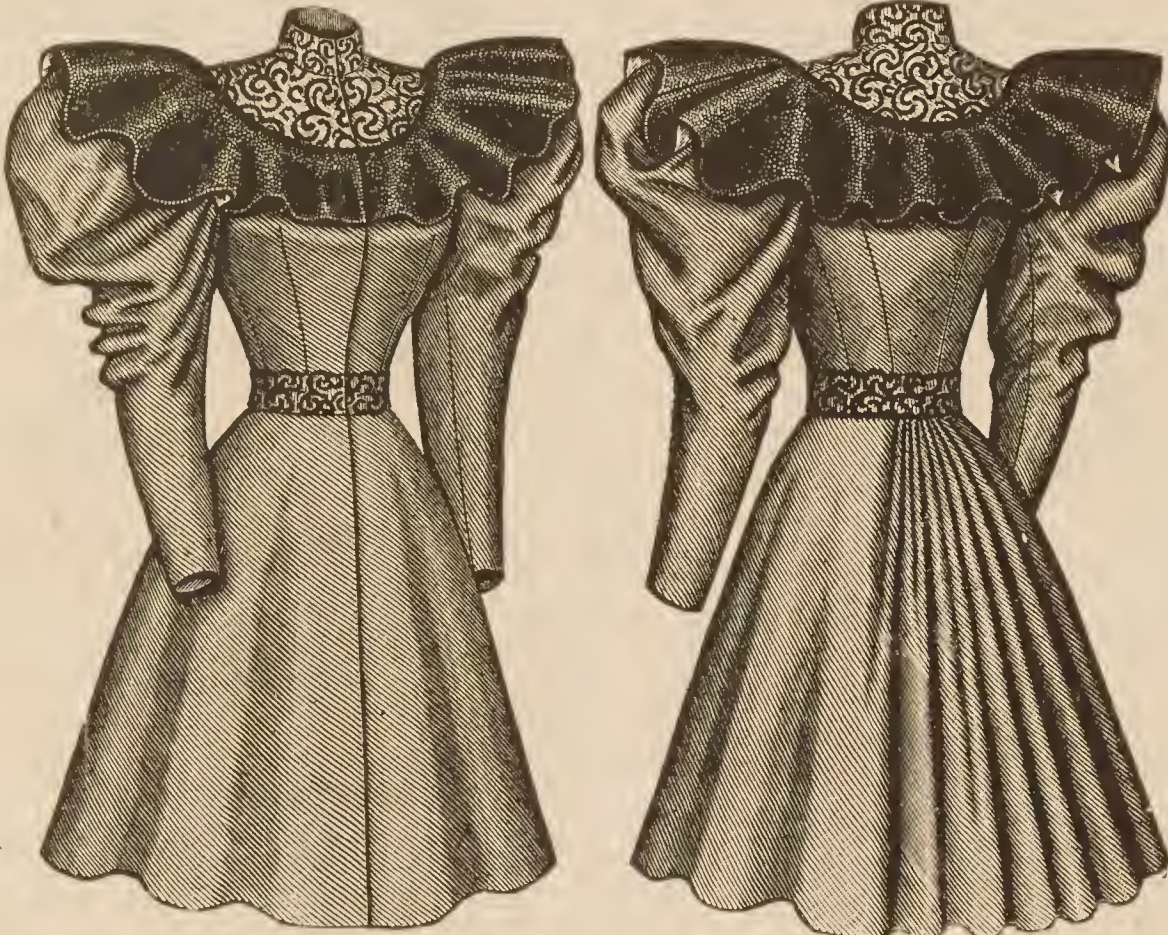
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FIGURE NO. 377 D.—CHILD'S EMPIRE COAT, WITH RIPPLE COLLAR.—This illustrates Pattern No. 6385 (copyright), price 20 cents.



FIGURE NO. 360 D.—MISSES' ROUND BASQUE.—This illustrates Pattern No. 6386 (copyright), price 25 cents.



FIGURE No. 292 D.—LADIES' TOILETTE.—This consists of Ladies' Waist No. 6338 (copyright), price 30 cents; and Skirt No. 6308 (copyright), price 35 cents.

color effects by processes only recently perfected, which permit a fidelity to originals in reproduction otherwise impossible of attainment. While it is also issued in its usual size for window and other display, the figures are so grouped upon it as to permit its subdivision into several smaller Plates suitable for handling. By this plan, it can be made as convenient for use as if it had been issued in pamphlet form, while it loses none of its primary advantages as a distinctively representative Plate of Fashions.

Supplementary to the large Plate for Summer, 1893, and included in the same issue without extra charge, are three separate smaller Plates printed in tinted inks, which give the subscriber a fair idea of the handiness of the large Plate when subdivided into the groupings of its figures. These three Plates illustrate respectively "Visiting and Carriage Toilets," "Promenade Costumes" and "House and Evening Dresses," all of them in the newest styles accorded popular favor.

The Descriptive Book, which forms a part of the Publication, has also taken a new departure. Every figure on the four Plates is described in detail, the descriptions being rendered additionally attractive and explanatory by the introduction with each of miniature front and back views of the modes represented, these miniatures giving the reader an understanding of how the garments would appear if differently or less elaborately trimmed.

Furthermore, the Book contains a choice selection of figures in addition to those represented on the Plates. These figures are fully described, and in every case reverse views of the garments shown by the figures, engraved in our popular size, accompany the descriptions.

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The Plate itself, while retaining its characteristics as a pleasing exemplar of the latest modes in ladies' wear, reproduces the newest fabrics, textures and tints so clearly and efficiently that those who adopt its combinations cannot fail to be pleased with the results. It is printed in lithograph with water-

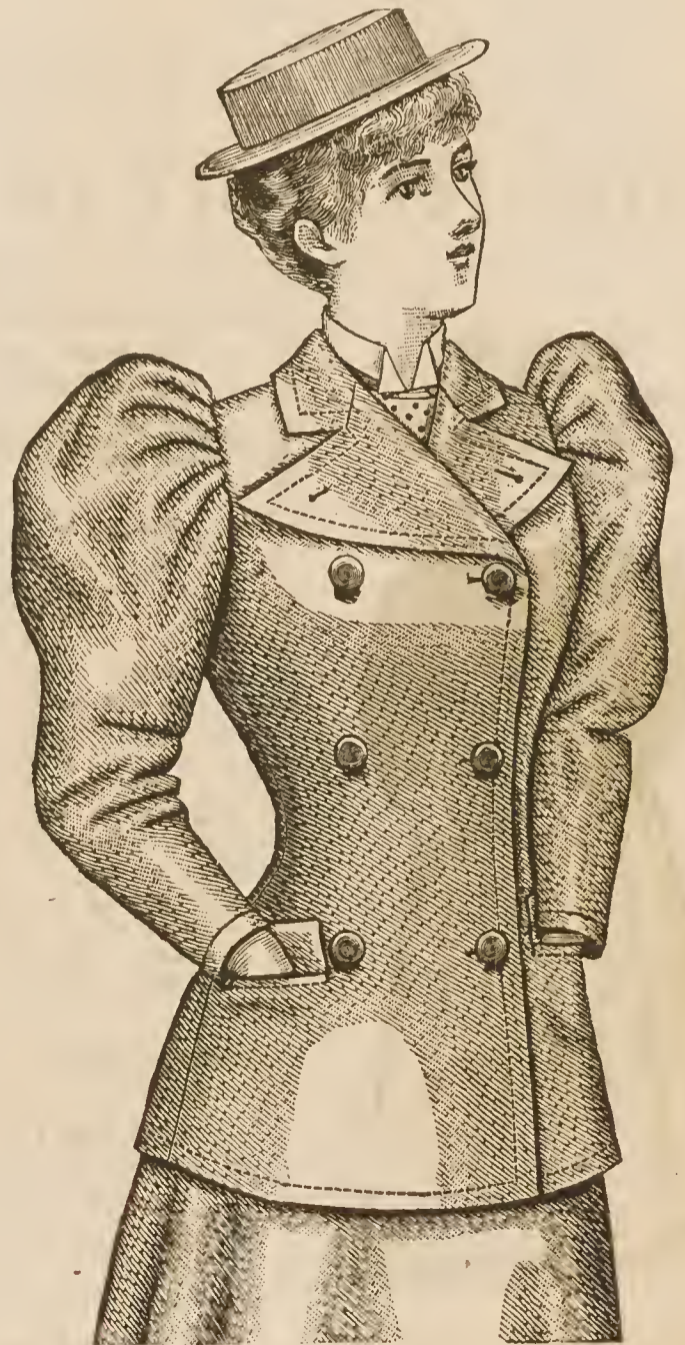


FIGURE No. 299 D.—LADIES' REEFER JACKET.—This illustrates Pattern No. 6357 (copyright), price 30 cents.



FIGURE No. 322 D.—LADIES' CARRIAGE TOILETTE.



FIGURE No. 323 D.—LADIES' TOILETTE.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 236 and 237.)



FIGURE No. 324 D.—LADIES' PROMENADE TOILETTE.



FIGURE No. 325 D.—LADIES' VISITING TOILETTE.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 237 and 238.)



FIGURE NO. 326 D.



FIGURE NO. 327 D.

FIGURES NOS. 326 D AND 327 D.—LADIES' OUTDOOR TOILETTES.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 239 and 240.)



FIGURE No. 328 D.

FIGURE No. 329 D.

FIGURES Nos. 328 D AND 329 D.—LADIES' COSTUMES.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Page 241.)



VOL. XLII.

September, 1893.

No. 3.

Fashions of To-Day.



FIGURE No. 330 D.

FIGURES Nos. 330 D AND 331 D.—LADIES' COSTUMES.—(Other Views of these Costumes are given on Page 234.)

Autumnal fashions are as remarkable for amplitude as those of the season just ended. Fulness is effectively introduced in sleeves, capes, dress skirts, and the skirts of fitted top-garments.

The Russian coat has reappeared and is sure of a hearty welcome, especially from tall, shapely women.

This distinctive garment falls, tunic-like, almost to the knee, and the body portion is fitted with sufficient accuracy to display perfectly the outline of the figure.

All coats are made with extended skirts that present graceful rolling folds. In some instances the folds are rather indistinct, while

in others they are well defined, either all round or only at the back.

The trim sprung collar is newer but no more stylish than the ripple collar. Both are seen in a variety of designs and are used with success on Russian coats and other outer garments.

The graceful Bertha-bretelle is as well adapted to coats and capes as it is to basques and shirt-waists.

The new capes are naturally a trifle longer than those designed for Summer use. They display pipe-like folds that result wholly from the shaping.

A smart basque that will look best finished in tailor fashion has a postilion back, and short, double-breasted fronts cut low at the neck to admit a chemisette. Broad, rounding revers and a narrow, rolling collar give the garment a truly artistic air.

Draped jacket-fronts suggesting boléros, and broad revers lend picturesqueness to a short, pointed basque.

Basques are growing longer in the skirts.

A full, short vest with a crush girde and collar is revealed between the open front edges of a long basque. The effect recalls the original blazer and blouse.

A very long coat-basque with fronts opening over a double-breasted vest is admired for early Autumn promenade wear.

The fashionable flare in skirts is accentuated by deep flounces included in the designs.

An evolution of the Marquise skirt has a self-headed Spanish flounce nearly half the depth of the skirt.

Another skirt is draped with three flounces, which are shaped to fall in natural ripples at the back without the introduction of gathers.

A circular front is combined with a straight back-breadth in a very attractive skirt.

Four-gored skirts are received as cordially as ever.

The Princess skirt is composed of many gores and flares broadly in the accepted fashion.

The gored skirt with a sweeping train is still generally favored for ceremonious uses.

The flowing front of a new tea-gown is framed by a stole collar that is broadest on the shoulders.

The basque of a stylish costume shows bretelles that fall over the sleeves with cap effect.

Revers are well liked on basques as well as coats, being often happily associated with bretelles.

Some of the latest *gigot* sleeves are extremely voluminous. The fulness is arranged above the elbow, however, and is accentuated by the exceedingly snug fit below.

Belt girdles with points at the back and front, or with a belt back and points in front, are never than crush girdles.

A dress sleeve that will be a general favorite suggests a coat sleeve, although there is considerable fulness above the elbow

FIGURE No. 322 D.—
LADIES' CARRIAGE
TOILETTE.

(For Illustration see
Page 231.)

FIGURE No. 322 D.—This consists of a Ladies' basque and three-piece Empire skirt. The basque pattern, which is No. 6418 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 two views on page 265 of this DELINEATOR. The skirt pattern, which is No. 6420 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is given a different portrayal on page 268.

An artistic color combination is here effected in the toilette, the materials united being résédá and-rose shot *épingeline* and deep-résédá velvet, with black bourdon lace insertion applied over rose satin ribbon for decoration. The skirt is in Empire style. It presents the regulation distended appearance at the bottom, and has a smooth front-gore between two very wide gores which meet at the center of the back, where their bias back edges are joined in a center seam. A perfectly smooth effect is produced over the hips, and closely drawn gathers at the back mass the fulness in a series of well defined curves, which flare gradually toward the lower edge. In accordance with the latest fancy the skirt is decorated some distance below the hips with three rows of ribbon overlaid with black lace insertion.

The fanciful basque is closed invisibly along the left shoulder and under-arm seams and presents a pointed lower outline at the center of the front and back. The front is faultlessly adjusted by double bust darts and is mounted upon dart-fitted lining-fronts, which are closed at the center. The front is richly trimmed with rows of ribbon overlaid with insertion and forming points



FIGURE No. 332 D.—LADIES' EVENING TOILETTE.—This consists of Ladies' Waist No. 6432 (copyright), price 1s. or 25 cents; and Trained Skirt No. 6426 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 242.)

at the center, and is effectively revealed between fanciful jacket-fronts that pass into the shoulder and under-arm seams. The jacket fronts flare broadly toward the shoulders and round prettily under the arms, and their front edges are drawn up in plaits just below the bust, producing becoming fulness. The back is admirably conformed to the figure by the customary seams, and at the neck is a close-fitting standing collar, which is closed invisibly at the left side and trimmed with ribbon overlaid with insertion. Broad revers-bretelles of velvet that are each in two sections are joined to the upper edges of the jacket fronts, and arranged upon the back to outline a pointed yoke; the sections flare widely over the shoulders, where they are very broad, and taper to points at the ends. The *gigot* sleeves are mounted on smooth linings and are shaped by inside seams only; they drape gracefully about the arm above the elbow and are smooth below, and each wrist is tastefully trimmed with three encircling rows of ribbon overlaid with insertion.

Very dressy gowns may be developed by the mode in taffeta, Bengaline, fancy silk, ombré, crépon, lined grenadine, embroidered batiste or crêpe gingham, and may be trimmed with *point gaze*, *point appliqué*, bourdon or Russian lace, two-toned embroidery, passementerie, gimp, galloon or fancy braid. The skirt was designed especially for renovating the old circular skirt with bias back edges. If the material cannot be matched, the front-gore may be cut from goods of a widely contrasting color or texture: thus, a skirt of gray crépon may have a front-gore of gray Bengaline; or black satin *peau de soie*, or faille may be used for the front-gore of a dark-blue skirt, with excellent effect. The large straw hat is furnished with a *bandeau*, upon which

at the center of the front is set a long-looped bow of fancy ribbon; and a double Alsatian bow of velvet ribbon and a rosette conceal the front of the crown.

the revers the fronts are lapped diagonally and closed invisibly, and the adjustment of the back and sides of the basque is accomplished by the customary seams. The mutton-leg sleeves are mounted on smooth linings and are shaped by inside and outside seams; they are made sufficiently full at the top to droop gracefully from the shoulders, and each wrist is trimmed with an encircling row of braid. At the neck is a close-fitting standing collar overlaid with braid, and similar trimming follows the lower edge of the basque and is carried up the overlapping front edge to the revers. The braid used for ornamenting the waist is of the narrowest width.

FIGURE No. 323 D.—
LADIES' TOILETTE.

(For Illustration see
Page 231.)

FIGURE No. 323 D.—This consists of a Ladies' round basque and circular skirt. The basque pattern, which is No. 6395 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 265 of this *DELINEATOR*. The skirt pattern, which is No. 6396 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and receives further illustration on page 276.

A modish toilette in which the circular skirt with plain circular flounces is effectively introduced is here represented made of illuminated cheviot and black satin and trimmed with fancy black braid in three widths. The skirt presents a smooth effect at the front and sides, and rolling folds at the back that result from gathers at the top; and a placket is made above the center seam joining the bias back edges. The skirt is covered with three plain, circular flounces of graduated depth, which are shaped to fit smoothly at the top and to fall below in a series of undulating curves. The skirt presents the fashionable distended effect at the bottom, and each flounce is edged with a row of black braid, the widest row being set on the lowest flounce and the narrowest on the topmost flounce.

The round basque is extremely jaunty in effect, and has fitted lining-fronts that are closed at the center with button-holes and buttons. The fronts are rolled back to below the bust in broad

Directoire revers, disclosing the lining fronts, which are attractively faced with the material to present the effect of a chemisette. Below

The toilette possesses a smart air that will be particularly becoming to youthful-looking women, and is here shown made of rich



FIGURE No. 333 D.—LADIES' COSTUME.—This illustrates Pattern No. 6429 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 243.)

FIGURE No. 324 D.—
LADIES' PROMEN-
ADE TOILETTE.

(For Illustration see
Page 232.)

FIGURE No. 324 D.—This consists of a Ladies' coat-basque and Empire skirt. The basque pattern, which is No. 6427 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 presented on page 263 of this *DELINEATOR*. The skirt pattern, which is No. 6420 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 page 268.

black satin. The skirt is known as the three-piece Empire skirt, being composed of a front-gore between two wide gores that reach to the center of the back, where their bias back edges are joined in a seam. Darts at the top adjust the skirt smoothly over the hips, the shaping producing just a suspicion of rolling folds below; and the fulness at the back is collected in gathers, from which it falls into long, flute-like folds to the lower edge, where a deep underfacing of canvas or hair-cloth may be arranged to make the flare more pronounced.

The coat-basque extends to the fashionable depth and has loose fronts, which open over a dart-fitted vest that is closed in double-breasted fashion. The fronts are reversed at the top in jabot lapels, which are underfaced with satin in a contrasting color and overfaced with white *point de Gène* net. The vest is reversed in lapels that are overlaid with lace net, between which is disclosed a linen chemisette and four-in-hand scarf worn in lieu of the short chemisette and standing collar provided by the pattern. The superb adjustment is completed by the usual gores and a center seam, the basque being shaped below the waistline to flare with the fashionable umbrella effect. The mutton-leg sleeves are arranged upon coat-shaped linings and display the becoming broad effect at the top, where the fulness is collected in plaits. A smooth effect is observed below the elbow, and the wrists are trimmed with round cuff-facings of lace net.

The toilette is one of the nattiest offered this season and presents opportunities for effective combinations of colors and textures. The vest may be of fancy silk-and-wool vesting when serge, chevot, hopsacking or cloth is chosen for the remainder of the toilette; or a single material of silken or woollen texture may be employed throughout. A tailor finish may be adopted if trimming be not liked.

The small velvet hat is stylishly trimmed with white lace and aigrettes.

FIGURE NO. 325 D.—LADIES' VISITING TOILETTE.

(For Illustration see Page 232.)

FIGURE NO. 325 D.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 6414 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 two views on page

265. The skirt pattern, which is No. 6409 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 a different development on page 269.

A charming toilette suitable for second mourning is here pictured made of gray ombré *erépon* and trimmed with bands of white Bengaline overlaid with black silk-cord passementerie. The skirt is of a convenient length for walking, just escaping the ground. The front is in circular style and is extended to form the sides; it presents the salient features of the circular Empire skirt, and its side edges are joined to the straight, seamless back in seams that come well to the back. The fulness at the back is massed in coarsely drawn gathers, from which it spreads to the lower edge in well defined flutes that contrast pleasingly with the barely perceptible curves displayed at the front and sides. The skirt is stylishly "hooped" with four bands of white Bengaline overlaid with passementerie, the topmost band being set just below the hip and the lowest one at hem depth from the lower edge.

The basque is faultlessly adjusted by the usual number of darts and seams, and the fronts are shaped to arrange an invisible diagonal closing below the bust, the right front being reversed above to form a broad lapel. The lower edge of the basque describes a decided point at the center of the front and back and arches stylishly over the hips. At the neck is a standing collar of Bengaline that is overlaid with passementerie and closed invisibly at the right side. The sleeves are mounted on smooth, coat-shaped linings and droop in pretty curves from the shoulders to the elbow, and each is trimmed below the elbow with two bands of silk overlaid with passementerie, the lower band being set at cuff depth from the wrist. The lapel is decorated with two bands of silk overlaid with passementerie.

Very attractive gowns may be developed by the mode in silk-and-wool diagonal, wool Bengaline, serge, hopsacking, *épingeline*, tweed or homespun. A very stylish effect may be secured by using Bengaline, satin or velvet for the sleeves and lapel. The skirt may be trimmed with graduated rows of Hercules or fancy braid arranged in groups or to simulate a Marquise skirt, or with three tiny ruffles of silk or satin applied in waves.

The large straw hat is bent to suit the face and is trimmed with



FIGURE NO. 334 D.—LADIES' VISITING TOILETTE.—This consists of Ladies' Coat-Basque No. 6447 (copyright), price 1s. 6d. or 35 cents; and Skirt No. 6409 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 243.)

black velvet ribbon,
gray fancy ribbon
and clusters of white
blossoms.

FIGURES Nos. 326 D
AND 327 D.—LADIES'
OUTDOOR TOIL-
ETTES.

(For Illustrations see
Page 233.)

FIGURE No. 326 D.
—This consists of a
Ladies' jacket, vest
and Empire circular
skirt. The jacket pat-
tern, which is No.
6433 and costs 1s. 6d.
or 35 cents, is in thir-
teen sizes for ladies
from twenty-eight to
forty-six inches, bust
measure, and is given
a different portrayal
on page 260 of this
publication. The vest
pattern, which is No.
6369 and costs 10d.
or 20 cents, is in thir-
teen sizes for ladies
from twenty-eight to
forty-six inches, bust
measure, and is
shown in three views
on page 268. The
skirt pattern, which
is No. 6201 and costs
1s. 6d. or 35 cents, is
in nine sizes for la-
dies from twenty to
thirty-six inches,
waist measure, and
may be seen in a dif-
ferent development
on its accompanying
label.

An extremely
jaunty toilette is here
pictured made of
white camel's-hair
and yellow India silk,
the latter material
being used for the
vest. The Empire
circular skirt is *four-
reau* only at the top,
and falls about the fig-
ure in rolling flutes
or folds and with a
decided flare toward
the bottom. It is
shaped to fit smoothly
without darts, and has
straight back edges
joined in a seam at the
center, where are laid
two box-plaits that
flare to the lower edge
in undulating folds.

The jacket posses-
ses the comfortable
qualities of the blazer
and is given a de-
cidedly novel appear-
ance by the introduc-
tion of a double ripple
collar, *gigot* sleeves,
and undulating folds
at the back and sides
below the waist-line.

It extends to a becoming depth below the hips and has loose fronts that are reversed in tapering lapels to the waist-line by a rolling collar, with which the lapels form notches. Under-arm and side-back



FIGURE No. 335 D.—LADIES' STREET TOILETTE.—This consists of Ladies' Coat-Basque
No. 6368 (copyright), price 1s. 6d. or 35 cents; and Skirt No. 6409
(copyright), price 1s. 6d. or 35 cents.

(For Description see Page 244.)

gores and a well
curved center seam
secure a perfectly
smooth adjustment at
the back and sides,
and below the waist-
line the gores and
back form a series
of flutes. The *gigot*
sleeves have inside
and outside seams
and stand out from
the arm in balloon
fashion above the el-
bow, while below a
perfectly smooth ef-
fect is presented. The
double ripple collar is
attached to the jacket
beneath the rolling
collar and lapels and
consists of two sec-
tions of unequal
depth; the lower sec-
tion extends to the
bust, and both fit with
perfect smoothness at
the top and fall below
in a series of rippling
folds, from which the
collar takes its name.
This collar may be
omitted, if deemed
undesirable. A curved
opening to an insert-
ed pocket is made in
each front.

The vest is sleeve-
less and has a full front
arranged over a front
of lining that is fitted
by single bust darts;
the front is perfectly
smooth at the top, is
gathered at the lower
edge, and is joined to
the backs in under-
arm and shoulder
seams. The backs are
made a trifle longer
than the front to pro-
vide for a slight sag-
ging of the skirt; they
present a smooth ef-
fect across the shoul-
ders, and the fulness
at the waist-line is
held in closely to the
figure by means of
tapes drawn through
casings. The vest is
closed at the center
of the back, and the
waist is encircled by
a folded Empire gir-
dle. At the neck is
a standing collar over-
laid with upturning
folds of silk and
closed invisibly at the
center of the back.
A novel and becom-
ing feature of the vest
is the double jabot of
silk, which is effect-
ively revealed be-
tween the jacket
fronts and extends
from the neck to the
belt. The jabot is gath-
ered at the top and has
pointed lower ends.

The skirt will make up handsomely in ombré crépon, grenadine, rainbow novelty suiting, flecked *épingeline*, serge, tweed or illuminated cheviot, and it may be either plainly completed or trimmed

with ruchings of silk or velvet, fancy fur-edged bands, graduated rows of braid, etc. The jacket may match the skirt when the latter is developed in a solid color, or may be made of cloth, whipcord, melton or any seasonable coating; and trimming will rarely be applied. Dainty vests are made of dotted Swiss, washable Surah or India silk, erépon, Bengaline, batiste or fine gingham. It is a pretty fancy to make the jabot of a coarse *point appliqué* lace.

The jaunty turban of black felt is trimmed with fancy ribbon and scarlet wings.

FIGURE No. 327 D.—This consist of a Ladies' Princess skirt, blouse and blazer. The skirt pattern, which is No. 6425 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently depicted on page 272 of this magazine. The blazer pattern, which is No. 6430 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 three views on page 263. The blouse pattern, which is No. 6233 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 its accompanying label.

A remarkably jaunty toilette suitable for travelling or general outing wear is here represented made of dark-gray wool goods, satin and fancy *vieux-rose* India silk, with gray satin ribbon for garniture. The skirt, which is in Princess style, is particularly well suited for wear with blouses and shirt-waists, as it does not require a belt or girdle. It consists of a front-gore, three gores at each side, and two back-gores, and is extended at the top to form a corselet, which fits the figure perfectly. The skirt flares broadly at the bottom and presents a series of graceful folds at the sides and back and scarcely perceptible curves at the front. It is modishly hooped at the bottom with five equally spaced rows of satin ribbon, and a rosette is placed on each band at the left side of the front. The corselet shapes a decided point at the top at the center of the front and back, and its upper outline is followed with three rows of ribbon. It may present a rounding upper outline, if preferred, and it may be high or low, the pattern providing for the several styles.

The blazer extends below the hips and is turned back to below the bust in very broad revers, which form notches with the rolling collar and are handsomely faced with satin. The fronts may be left free, or connected at the bust with a pointed strap, as the wearer may prefer. A snug adjustment is accomplished at the sides and back by under-arm and side-back gores and a well curved center seam, and the gores and back display the admired flutes or ripples below the waist-line. The *gigot* sleeves have only a seam at the inside of the arm and are very full at the top; they spread in balloon fashion above the elbow and fit closely at the fore-arm, and each is trimmed at the hand with three diagonal rows of satin ribbon that form points at the inside



FIGURE No. 336 D.—LADIES' CIRCULAR CAPE.—This illustrates Pattern No. 6397 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 245.)



FIGURE No. 337 D.—LADIES' BLOUSE-WAIST.—This illustrates Pattern No. 6446 (copyright), price 1s. or 25 cents.
(For Description see Page 245.)

and outside of the arm. A square pocket-welt is applied diagonally to each front and conceals the opening to an inserted pocket.

The blouse, which is made of India silk, has a loose back and fronts joined in under-arm and shoulder seams, and is closed invisibly at the center of the front. The fulness is drawn in at the waist-line by tapes inserted in a casing across the back, and tied over the fronts. The blouse is rendered fanciful by the addition of plaited jabots, which are arranged upon the fronts from the throat nearly to the waist-line, and taper becomingly to points at their lower ends. The waist is encircled by a wrinkled Empire belt, and at the neck is a standing collar concealed by a crush collar. Both the crush collar and belt display shirrings and frills at the ends. The sleeves are of the mutton-leg order with one seam, and are fashionably full at the top and smooth below the elbow.

The skirt will develop attractively in hop-sacking, serge, silk-and-wool diagonal, novelty suiting, tweed or homespun. It may be plainly completed or trimmed with graduated rows of Hercules or fancy braid applied in any manner suggested by good taste. The blazer will generally be made of the same material as the skirt, although it may contrast widely in hue and texture. The variety of blouse materials now offered is practically boundless, including as it does plain, plaid and striped taffetas, India silk, fancy silk and satin in two-toned effects, silk gingham, batiste, chambray and numerous other fabrics of a similar nature.



FIGURE NO. 338 D.—LADIES' OUTING TOILETTE.—This consists of Ladies' Eton Jaeket No. 6410 (copyright), price 1s. or 25 cents; and Blouse-Waist No. 6335 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 246.)

The small felt hat is turned up at the front under a fanciful velvet bow, and is faced with velvet and trimmed with feathers.

FIGURES Nos. 328 D, 329 D, 330 D AND 331 D.—LADIES' COSTUMES.

(For Illustrations see Pages 234 and 235.)

FIGURES Nos. 328 D AND 330 D.—These two figures illustrate the same pattern—a Ladies' costume. The pattern, which is No. 6423 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 depicted on page 254 of this magazine.

At figure No. 328 D the costume is portrayed developed in an artistic combination of mastie cloth and chestnut-brown velvet. The skirt is in Empire style and displays the graceful flare now so generally favored. It consists of five gores, and the front and side gores are shaped to present a smooth adjustment over the hips without the aid of darts. The back flares in a series of rolling folds or flutes from gathers at the top, the flutes spreading in graceful fashion to the lower edge, where the skirt is fashionably wide. A unique foot-decoration is supplied by bias sections of velvet lined with silk and knotted at the center, the ends of the sections

being tied together to form upturning ears, the arrangement producing a graceful festoon effect.

The close adjustment of the shapely round basque, which is due to the eustomary number of darts and seams, displays to advantage the graceful curves of a fine figure, while the fronts, which roll back in very broad, velvet-faced lapels, are decidedly improving to a form that is less than perfect. Between the lapels is disclosed a chemisette that is arranged upon the right lining-front and closed invisibly at the left side; and the chemisette and the standing collar, which closes at the left shoulder seam, are trimmed with lengthwise rows of chestnut-brown velvet ribbon. The fronts are closed diagonally below the bust beneath a decoration of velvet ears that corresponds with the foot trimming, the velvet being carried around the lower edge of the basque; and ears of velvet rise coquettishly on the shoulders. The coat sleeves are smooth and comfortably close-fitting below the elbow and spread in balloon fashion upon the shoulders. They are arranged upon smooth linings, and the wrists are trimmed with velvet to correspond with the basque garniture.

The hat is a fanciful shape in fine felt, and is adorned with ribbon, lace, flowers and a fancy pin.

Figure No. 330 D displays a partial back view of the costume made up in Vandyke-brown camel's-hair and Venetian-green velvet. The sleeves, collar and revers, according to a pretty fancy, are cut from velvet.

The costume is stylish in effect and wonderfully simple in design.

It will make up exquisitely in whipcord, figured or plain wool Bengaline, serge, poplin or smooth-surfaced cloth. Plain or ombré velvet will unite beautifully with any of these fabrics, and so will rainbow silk, taffeta or plain or ombré satin. A fashionable foot-trimming may be arranged with ribbon ruchings, milliners' folds, flat bands, frills, etc.

FIGURES Nos. 329 D AND 331 D.—These two figures illustrate the same pattern—a Ladies' costume. The pattern, which is No. 6419 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 255 of this publication.

At figure No. 329 D the costume is displayed in a combination of fancy cheviot, plain cloth in a light shade of tan, and darker tan satin. The Empire skirt is fashioned in the prevailing flaring style and consists of four gores, the shaping of which produces becoming smoothness at the front and long, rolling folds at the back. The skirt is of stylish width, and may have an underfacing of canvas or hair-cloth to emphasize its distended effect.

The long coat-basque falls at the back in a series of tubular folds or flutes that spread gracefully over the skirt. It has closely adjusted fronts, which open over a dart-



FIGURE NO. 339 D.—LADIES' CAPE.—This illustrates Pattern No. 6431 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 246.)

fitted vest and are reversed at the top in fashionable broad satin-faced lapels; and the vest is closed at the center with button-holes and buttons. The back is superbly conformed to the figure by the usual gores and a curving center seam, and the shaping of the gores below the waist-line produces the fashionable fluted or umbrella effect. The coat sleeves are gathered at the top to rise picturesquely above the shoulders and form soft folds and wrinkles to the elbow. They are mounted upon smooth linings and are trimmed at the wrists with bias folds of satin. A stylishly high, close-fitting standing collar is at the neck.

The felt hat is trimmed against the crown with jet-edged satin ribbon and jet aigrettes, and a velvet facing is added to the brim.

Figure No. 331 D portrays a back view of the costume, the material selected for its development being black satin, which brings out with excellent effect the distinguishing features of the mode.

An extremely becoming costume may be developed according to this design in cloth, cheviot, whipcord, wool Bengaline, plain or illuminated serge or any of the numerous other woollens which are adapted to the plain finish of the tailor modes. If a more fanciful effect be desired, a combination of cloth in two shades or of silk and wool goods may be chosen, with outline gimp, fancy braid, bands, milliners' folds, etc., for garniture.

FIGURE No. 332 D.—
LADIES' EVENING
TOILETTE.

(For Illustration see
Page 236.)

FIGURE No. 332 D.—This consists of a Ladies' waist and trained skirt. The waist pattern, which is No. 6432 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 267. The skirt pattern, which is No. 6426 and costs 1s. 8d.

or 40 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen in three views on page 273.

A very elegant toilette suitable for reception, dinner and opera wear is here illustrated made of delicate mauve satin and richly

trimmed with white ostrich feathers, *point gaze* lace, dainty blossoms and satin ribbon. The skirt consists of a front-gore, a gore at each side and a seamless back, and displays a becomingly smooth effect at the front and sides, and rolling folds at the back that sweep out into a full, round train of great length. It is richly edged with ostrich feathers and a little above the edge at the front and sides is set a dainty garland of delicate white blossoms thickly interspersed with foliage. At the right side of the front just above the garland is placed an enormous satin bow composed of loops and short ends, which is almost concealed by a bunch of blossoms.

The waist is shaped low in Pompadour outline at the top, and has a full front and full back separated by under-arm gores; and the closing is made invisibly along the left shoulder and under-arm seams. The waist is made over a closely adjusted body-lining, which is closed invisibly at the center of the front. The front and back present a smooth effect at the top, and the fulness at the waist-line is collected at the center in gathers which flare becomingly upward. Three caps of graduated depth overhang each sleeve, the lowest one, which is the longest, extending midway to the elbow. The caps are of very great width, and are shaped to fit almost smoothly at the top, while below they fall in graceful folds about the arm. The sleeve is cut away below the caps and is tastefully finished with a deep frill of lace. The neck edge is trimmed with ostrich feathers, and on the left shoulder is coquettishly set a bunch of fine white blossoms. A crush belt finished in frills at the ends encircles the



FIGURE No. 340 D.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Basque No. 6384 (copyright), price 1s. 3d. or 30 cents; and Three-Piece Empire Skirt No. 6420 (copyright), price 1s. 6d. or 35 cents.
(For Description see Page 247.)

waist and is closed invisibly at the center of the back. The pattern provides for a high neck finish and for sleeves extending to the wrists.

Never before, perhaps, have more gorgeous materials been employed in the development of gowns of this description. The new brocades are veritable works of art, and the ombré satins and velvets are equally elegant. When such fabrics are made up very little trimming is applied, but what there is must be of the most costly description. Laces are largely used for adorning gowns of ceremony, *point gaze*, *point appliqué*, Mechlin and Margot being especially favored. The mode just described may be appropriately chosen for bridal toilettes, and for this purpose the high-neck and long-sleeve finish will be generally preferred. A handsome gown for a youthful matron is made of pink satin richly brocaded in white daisies and delicate grasses. The skirt is simply trimmed at the front and sides with a ten-inch draped ruffle of *point gaze*, and similar lace falls from the short sleeves and Pompadour neck. The caps may be omitted and the sleeves cut off at the elbow and trimmed with five overlapping rows of lace.

FIGURE No. 333 D.—
LADIES' COSTUME.

(For Illustration see
Page 237.)

FIGURE No. 333 D.—This illustrates a Ladies' costume. The pattern, which is No. 6429 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 in three views on page 253 of this DELINEATOR.

The costume is here shown developed for evening wear in white Swiss made up over white silk, with black silk for the crush girdle. The silk skirt is in the four-gored Empire style and is of fashionable width. It is becomingly close-fitting at the top of the front and sides and spreads with a very graceful flare to the bottom. The back displays the regula-

tion flutes, and the skirt is very stylishly trimmed as illustrated.

The shapely basque, which is worn beneath the skirt, has a low-necked back and fronts separated by under-arm gores and arranged upon a high-necked body-lining, which is adjusted by the ordinary darts and seams. The fulness below the bust is collected at the waistline in closely drawn gathers at each side of the closing, which is made invisibly at the center; and the fulness at the waistline of the back is disposed in a similar way. In the original design the body lining is covered at the top with a shirred round yoke, but it is here cut away above the fronts and back to expose the neck to a modest depth; and from the upper edge of the body a deep Bertha-frill of Swiss droops in soft folds all round, its lower edge being decorated with three rows of black baby ribbon. The coat sleeves have balloon puffs, which reach to the elbow and spread in the exaggerated style now so generally approved; they are here cut off below the puffs and from their lower edges frills of Swiss droop softly upon the arms. The waist is encircled by a crush belt that is closed under a bow at the center of the back.

A charming costume for a dancing party, reception or ball may be developed by the mode in Japanese crêpe, silk crêpon, lace net or flouncing, made over faille, Bengaline, Surah or Ondine. All sorts of dainty cottons and woollens are also adaptable to the style, and lace edging or ribbon may be profusely applied for garniture.

FIGURE No. 334 D.—
LADIES' VISITING
TOILETTE.

(For Illustration see
Page 238.)

FIGURE No. 334 D.—This consists of a Ladies' skirt and coat-basque. The skirt pattern, which is No. 6409 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be



FIGURE No. 341 D.—LADIES' COSTUME.—This illustrates Pattern No. 6428 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 248.)

seen in two views on page 269 of this *DELINEATOR*. The basque pattern, which is No. 6447 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 266.

Navy-blue serge of fine quality was here selected for the modish toilette, with a simple but stylish decoration of black soutache braid. The skirt is fully described at figure No. 325 D, where it is shown made of other material. It is here trimmed at the bottom with five rows of soutache braid, the top-most row being coiled.

The coat-basque is exceptionally appropriate for wear on the promenade, and will be found extremely becoming to tall, slender women. The fronts, which extend well below the hips, are adjusted by single bust darts, and are lapped below the bust and closed diagonally at the left side to the waist-line with button-holes and large buttons. Above the bust the fronts are rolled back in very broad lapels, which form notches with the rolling collar; and below the waist-line they flare broadly to the lower edge. Revealed effectively by the fronts is a short, pointed vest of the material, which is fitted by single bust darts and closed at the center with button-holes and small buttons. The adjustment of the basque is completed by under-arm and side-back gores and a well curved center seam, the gores and back falling in well defined curves or flutes below the waist-line. The *gigot* sleeves are mounted on smooth, coat-shaped linings, and are each shaped by two seams. They are very full above the elbow and close-fitting below, and each wrist is trimmed with three straight rows of braid below one coiled row. Beneath the rolling collar and lapels is attached a graceful ripple collar, which may, however, be omitted at the option of the wearer; it is shaped to fit smoothly at the top, and falls



FIGURE NO. 342 D.—LADIES' OUTDOOR TOILETTE.—This illustrates Ladies' Circular Cape No. 6372 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 6373 (copyright), price 1s. 6d. or 35 cents.
(For Description see Page 249.)

below in a series of rippling folds. This collar is trimmed at the lower edge with three rows of braid, the upper one of which is coiled; and braid arranged in a similar manner encircles the standing collar.

The mode will be a general favorite for Autumn and early Winter wear, and will be variously developed in broadcloth, rough-surfaced suiting, camel's-hair, tweed, homespun and cheviot. The toilette may be decorated with pipings or bands of fur, moss trimming, graduated rows of braid, passementerie, galloon, etc.

The small hat of navy-blue felt is trimmed with velvet ribbon, white lace and flowers.

FIGURE NO. 335 D.—LADIES' STREET TOILETTE.

(For Illustration see Page 239.)

FIGURE NO. 335 D.—This consists of a Ladies' coat-basque and skirt. The basque pattern, which is No. 6368 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 represented on page 264 of this magazine. The skirt pattern, which is No. 6409 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and receives further portrayal on page 269.

The toilette is one of the most picturesque shown this season, comprising as it does a skirt of the new flaring order, and a coat-basque having the admired umbrella back. It is here pictured developed in a charming combination of golden-brown wool Bengaline, brown velvet and fancy vesting. The front of the skirt is fashioned in circular style to fit closely at the top and flare

gracefully below, and the back, which is straight, is disposed in long, rolling folds or flutes by gathers at the top, the flutes maintaining their graceful pose to the lower edge, where the skirt is fash-

ionably wide. The outside material is in the present instance cut off or turned under at the bottom, and a band of velvet is applied to the lining, the effect being that of a double skirt. A deep underfacing of canvas or hair-cloth may be added, if a more decided flare be desired.

The coat-basque extends to the fashionable three-quarter depth and has half close-fitting fronts, which are reversed in broad lapels and open over a low-cut vest that is closed in double-breasted style with button-holes and buttons. The back is handsomely curved to the form by the usual gores and a center seam, and below the waist-line it flares in regulation flutes over the skirt. The broad lapels are faced with satin and meet a satin rolling collar in notches. The vest is finished with a shawl collar and reveals a chemisette and four-in-hand scarf that take the place of the short chemisette and standing collar provided by the pattern. The mutton-leg sleeves rise picturesquely upon the shoulders and form pretty folds below; they are arranged, as usual, upon smooth, coat-shaped linings, and the wrists are plainly completed.

A becoming and comfortable toilette for the cool days of early Autumn may be developed by the mode in navy-blue whipcord and blue-and-tan fancy vesting, and an exceptionally dressy toilette may be developed in black satin, with a vest of the same or of contrasting goods. All sorts of silks and woollens are adaptable to the mode; and, if liked, the coat-basque may contrast with the skirt. A foot decoration consisting of bands of braid or ribbon may be applied to the skirt, or a tailor finish will suffice.

The hat is a felt sailor stylishly trimmed with wings and ribbon.

FIGURE No. 336 D.—LADIES' CIRCULAR CAPE.

(For Illustration see Page 240.)

FIGURE No. 336 D.—This illustrates a Ladies' cape. The pattern, which is No. 6397 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 in two views on page 259 of this publication.

A jaunty and becoming cape to form part of a visiting toilette is



FIGURE No. 343 D.—LADIES' PROMENADE TOILETTE.—This illustrates Ladies' Coat No. 6383 (copyright), price 1s. 6d. or 35 cents; and Skirt No. 6012 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 249.)

here pictured made of Havana whipcord and black velvet, with jet ball fringe for garniture. The upper part of the cape is a moderately deep yoke of velvet, which is extended to form a fanciful collar, and is perfectly shaped by a curving seam at the center of the back and by two well curved seams at each side. The cape extends to a becoming depth below the waist and falls in graceful, rolling folds at the back and sides, while at the front a smooth effect is presented. A sprung ruffle of velvet adds greatly to the appearance of the garment; its peculiar shaping causes it to fit smoothly at the front and back and arch prominently over the shoulders. The collar rolls softly at the back and flares broadly at the throat, effectively revealing the lining of rich black satin. The seams and free edges of the yoke and collar and the free edges of the ruffle are tastefully trimmed with jet fringe, and a similar decoration forms a heading for the ruffle.

Capes still retain their popularity, and so many varieties are offered and so many innovations permitted that every woman may readily discover a style to satisfy her individual requirements. Among the most favored materials for the development of the mode just described are ombré or plain velvet, rich, glossy satin, Bengaline, broadcloth and melton; and the garment may be richly decorated with handsome lace, passementerie or galloon, or may be plainly completed. A dainty creation for a young girl was made of white rough-surfaced camel's-hair and trimmed with white marabou feathers.

The jaunty black velvet turban is lavishly trimmed with two-line jet, white crêpe de Chine and a shaving-brush aigrette.

FIGURE No. 337 D.—LADIES' BLOUSE-WAIST.

(For Illustration see Page 240.)

FIGURE No. 337 D.—This illustrates a Ladies' blouse-waist. The pattern, which is No. 6446 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 267.

The waist, which is here pictured developed in figured white India silk, unites the picturesqueness of a blouse with the trimness of a closely adjusted basque, its dressy appearance being due to a

body lining shaped by the usual number of darts and seams and closed invisibly at the center of the front. The fronts and seamless back are disposed with pretty fulness at the center by gathers at the top, the fulness at the waist-line is drawn closely to the figure by gathers, and a becomingly smooth effect at the sides is produced by under-arm gores. The closing is made invisibly at the center of the front. The garment may be worn outside of or underneath the skirt. The waist is encircled by a crush belt, the ends of which are turned under and gathered to form a dainty frill finish, and closed at the center of the back. A deep, circular cape-collar covered with three frills of the material imparts a broad-shouldered effect that is generally becoming; and a close-fitting collar in standing style is at the neck. The sleeves are large and in leg-o'-mutton style, with seams along the inside of the arm only; they are mounted on smooth coat-shaped linings and form pretty folds to the elbow, below which they are smooth and comfortably close-fitting. If preferred, the waist may be made up without the cape-collar.

Among the numerous blouses and fancy waists introduced this season the garment here pictured deserves a place of distinction as one of the most graceful styles in vogue. It will be found becoming alike to stout and slender figures and will develop exquisitely in India silk, changeable taffeta, wash silk, Surah or any preferred variety of woollen or cotton goods. A silk waist for dressy wear may have frills of bourdon, *point de Gène* or *point gaze* lace or handsome embroidery.

The hat is a novel shape in felt, decorated with ribbon, jet and feathers.

FIGURE NO. 338 D.—LADIES' OUTING TOILETTE.

(For Illustration see Page 241.)

FIGURE NO. 338 D.—This illustrates the Eton jacket and blouse-waist of a Ladies' outing toilette. The jacket pattern, which is No. 6410 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in three views on page 262 of this DELINEATOR. The blouse-waist pattern, which is No. 6335 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may also be seen on its accompanying label.

The jacket represents one of the jauntiest of the popular Eton modes and is here represented developed in sapphire-blue velvet.

It extends to the waist-line, and its fronts, which are rendered becomingly close-fitting by single bust darts, roll back in very broad lapels and flare widely below. The jacket has slightly pointed front corners and is of uniform depth at the back. At the neck is a deep, rolling collar in two sections that flare at the center of the back and form deep notches with the lapels on the shoulders. The edges of the collar are decorated with iridescent bead trimming. The mutton-leg sleeves display fashionable fulness at the top and are comfortably close-fitting and smooth upon the forearm, the wrists being plainly completed. The lapels are ornamented with iridescent bead trimming applied along the edges, and the front edges of the fronts below the lapels are similarly decorated. The jacket is lined throughout with apricot shot taffeta.

The blouse-waist, which is made of India silk, is arranged upon a closely adjusted body-lining to ensure a trim effect. The fronts fall in full, soft folds over the bust. The fulness at the waist-line of the front and seamless back is drawn well to the figure by shirrings, and under-arm gores complete the simple adjustment. The sleeves are in leg-o'-mutton style, and a Byron collar is at the neck. A jabot frill of the material falls softly at the center of the front and conceals the closing, and a crush belt encircles the waist.

Eton jackets and blouse-waists are charming adjuncts of the feminine wardrobe and are valuable for replacing half-worn or *passé* basques. The jacket may be developed in velvet, cloth, serge or any preferred dress fabric, and finished in tailor style, if garniture be undesirable; and although it may contrast with the skirt it accompanies, good taste will usually suggest that it be of the same fabric. The blouse-waist may be of any preferred variety of silk, woollen or cotton goods, either plain, striped, plaid or figured.

The close-fitting capote is trimmed with velvet, a buckle and aigrettes.

FIGURE NO. 339 D.—LADIES' CAPE.

(For Illustration see Page 241.)

FIGURE NO. 339 D.—This illustrates a Ladies' cape. The pattern, which is No. 6431 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 258 of this magazine.

Of the numerous novelties in short top-garments shown this season none have been received with more favor than the cape here



FIGURE NO. 344 D.—LADIES' TEA-GOWN.—This illustrates Pattern No. 6374 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 250.)

pictured developed in an effective combination of diagonal cheviot and black satin. The garment reaches to the fashionable depth—just below the hips—and falls with pretty fulness at the front and over the arms from a round yoke shaped by shoulder seams, while at the back it is arranged in a well defined backward-turning plait at each side of the seam joining its bias back edges. Included in the seam joining the cape and yoke is a doubled frill of satin, that stands out quaintly on the shoulders with a broadening effect that is universally becoming, and droops prettily at the back and at each side of the closing, which is made invisibly at the center of the front. At the neck is a standing collar of fashionable height covered with a full ruche of satin ribbon that forms a becoming neck-completion. The doubled frill may be omitted, if deemed undesirable. The cape is lined throughout with shaded Surah.

A cape of this kind developed in satin, velvet or handsome cloth or in a combination of fabrics may accompany a dressy visiting, church, carriage or promenade toilette. It may be made up *en suite* or independently, and may be trimmed as elaborately as desired with milliners' folds or bands of satin, velvet or satin ribbon, gimp, galloon, passementerie or fancy braid. Inexpensive silks and woollens of all seasonable varieties are also adaptable to the mode, and a simple completion may be chosen.

The stylish felt hat is adorned with wings, silk and lace.



FIGURE No. 340 D.—LADIES' OUTDOOR TOILETTE.

(For Illustration see Page 242.)

FIGURE No. 340 D.—This consists of a Ladies' basque and three-piece Empire skirt. The basque pattern, which is No. 6384 and costs 1s. 3d or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches,

FIGURE No. 345 D.—LADIES' VISITING TOILETTE.—This illustrates Ladies' Russian Coat No. 6389 (copyright), price 1s. 6d. or 35 cents; and Empire Four-Gored Skirt No. 6400 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 251.)

bust measure, and may be seen in two views on page 264 of this DELINEATOR. The skirt pattern, which is No. 6420 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 a different development on page 268.

An extremely pleasing toilette is here pictured made of fancy wool goods, fancy Surah and heavy black silk, with black silk braid in two widths and white silk for garniture. The skirt, which is known as the three-piece skirt, is differently illustrated at figure No. 322 D, where it is fully described. It is here modishly trimmed at the bottom with a broad band of white silk, at the top, bottom and center of which are applied rows of wide black braid, with evenly spaced rows of hair-line braid between.

The long basque is notably artistic in effect. It is admirably fitted to the figure by the customary darts and seams. The loose jacket-fronts are reversed all the way down in tapering lapels by a rolling collar, with which the lapels form notches; and between the fronts a full vest of fancy Surah is effectively revealed. The vest is arranged upon short, dart-fitted fronts of lining and closed invisibly at the center; it is jauntily striped with diagonal rows of braid, which meet in points at the center under butterfly bows. A crush girdle of the black silk crosses the vest, and the standing collar is overlaid with a wrinkled section of the Surah. Enormous balloon puffs are arranged over the smooth coat-shaped sleeves, and each wrist is trimmed with a broad band of white silk upon which braid is arranged to correspond with the skirt decoration. The lapels and rolling collar

are attractively faced with the black silk, and beneath them is attached a deep ripple collar of the black silk, which falls in a succession of undulating curves across the back and shoulders.

The long basque is again seen in the fashionable woman's wardrobe, and skirts continue to clear the ground all round. The toilette just described may be developed in Bengaline, satin, broadcloth, novelty suiting, *épingeline*, silk-and-wool diagonal or ombré crêpon, and may be richly trimmed with passementerie, gimp, galloon, fancy braid, etc. The vest will frequently contrast widely with the remainder of the gown, a charming effect being produced by making it of light silk covered with *point appliqué* net.

The large hat of dark straw is trimmed with velvet loops, dotted *crêpe de Chine* and a fancy pin.

FIGURE No. 341 D.—
LADIES' COSTUME.

(For Illustration see
Page 243.)

FIGURE No. 341 D.—This illustrates a Ladies' costume. The pattern, which is No. 6428 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is depicted in a different combination of materials on page 256 of this DELINEATOR.

For the present development of the costume a unique combination of gray cloth, forest-green velvet and gray-and-green striped novelty goods was selected. The skirt is of the full Empire variety and is shaped in circular style. It falls about the figure at the front and sides in the graceful, rolling folds characteristic of the mode, and at the back in a series of tubular folds or flutes that spread gradually toward the lower edge. The skirt is of regulation width, and its flaring effect may be made more prominent, if desired, by a deep underfacing of canvas or hair-cloth. The lower edge is decorated with a band of velvet headed by a piping of the striped goods, which in turn is surmounted by three rows of narrow gimp.

The shapely basque is fashionably short and its lower edge



FIGURE No. 346 D.—LADIES' VISITING TOILETTE.—This consists of Ladies' Basque No. 6392 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 6396 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 252.)

describes a blunt point at the center of the front and back. It is arranged upon a closely adjusted body-lining, and its fronts and seamless back are separated by under-arm gores. The fronts and back are smooth at the top, and the fullness at the waist-line is plaited to a point at the center of the back and at each side of the closing, which is made invisibly at the center of the front. The basque is rendered fanciful by bretelles, which flare in soft folds that result wholly from the ingenious shaping, and by revers, which meet at the bust like the bretelles, and are becomingly broad upon the shoulders. The bretelles extend to a little below the tops of the sleeves at the back, where they are but slightly narrowed. The fronts are trimmed above the revers with converging rows of gimp, and upright rows of gimp ornament the becomingly high standing collar. The shaping of the mutton-leg sleeves is performed by inside seams only. The sleeves are mounted upon smooth coat-shaped linings and are sufficiently full at the top to rise and spread on the shoulders and fall in graceful folds and wrinkles to the elbow, below which they are smooth. The lower edge of the basque is decorated with a band of velvet edged at the top and bottom with pipings of novelty goods.

The costume is exceedingly stylish in appearance and will be becoming both to young ladies and to matrons. It will develop fashionably in shot crêpon, taffeta, satin, Surah, Bengaline and Ondine for an afternoon reception or other semi-ceremonious function, and with equally attractive results in any of the pretty woollens at present in vogue. The mode is especially adapted

to combinations of materials, and offers opportunities for tasteful applications of bourdon, *point gaze* or *point de Gène* lace, bourdon insertion over ribbon, etc. In a costume of Bengaline

and érèpon the silk was used for the revers, collar and sleeves. The flaring brim of the unique felt hat is faced with velvet and trimmed with a half-wreath of pansies that rests upon the hair. Quills and soft folds of silk adorn the crown.

FIGURE No. 342 D.—
LADIES' OUTDOOR
TOILETTE.

(For Illustration see
Page 244.)

FIGURE No. 342 D.—This illustrates a Ladies' circular cape and skirt. The cape pattern, which is No. 6372 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and receives further portrayal on page 258 of this publication. The skirt pattern, which is No. 6373 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 274.

The cape, which is here shown developed in biscuit cloth of fine quality, is a most desirable top-garment for the cool days of early Autumn. It extends to a graceful depth—a little below the waist-line, and suggests the military cape in its general appearance. It is in circular style and falls from a round yoke in a series of rolling folds at the back and sides. The yoke is fitted by shoulder seams and is concealed by two ripple collars of unequal depth, each of which is shaped by a center seam and falls all round in a series of rolling folds or flutes that result from the peculiar shaping. Rising high above the ripple collars is a boléro collar, which rolls and flares in characteristic fashion and is decorated at the edge with narrow gimp. The cape is closed invisibly along the yoke. The free edges of the ripple collars are decorated with gimp, a single row of similar trimming is applied along the front edges of the cape, and three rows follow the lower edge. The cape is lined throughout with changeable silk.

The skirt is made of Havane-brown taffeta. It has a front-gore,

and two wide-gores that extend to the center of the back, where their back edges are joined in a center seam. The skirt is fashionably close-fitting at the top of the front and sides, and closely drawn gathers at the back mass the fulness at the center in long rolling folds or flutes. A deep Spanish flounce emphasizes the flare at the bottom, and, if desired, an underfacing of canvas or hair-cloth may be added. The flounce is finished to form a self-heading, and is trimmed near the lower edge with écreu *point de Gène* lace. The skirt may extend under the flounce or only to the top of the flounce, as preferred, or it may be made up without the flounce.

Comfortable and becoming toilettes for shopping, travelling or dressy promenade wear may be developed by the mode, the cape being made up *en suite* or independently, as preferred. Illuminated serge, *épingeline*, hopsacking, camel's-hair, whipcord and cheviot are some of the fabrics which will be devoted to toilettes of this kind designed for general wear, and satin, armure, *peau de soie*, crystal Bengaline and Ondine will be chosen for driving, church, theatre and afternoon reception gowns. The cape may be trimmed with milliners' folds, flat bands, fancy braid or ribbon ruffling, and, if preferred, the skirt may be wholly without decoration save that provided by the Spanish flounce.

The hat flares at the front and is trimmed from the back with flowers and plain and fancy ribbon.



FIGURE No. 347 D.—LADIES' PROMENADE TOILETTE.—This illustrates Ladies' Double-Breasted Coat No. 6388 (copyright), price 1s. 6d. or 35 cents; and Empire Skirt No. 6258 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 252.)

FIGURE No. 343 D.—
LADIES' PROMENADE
TOILETTE.

(For Illustration see
Page 245.)

FIGURE No. 343 D.—This illustrates a Ladies' Russian coat and Empire skirt. The coat pattern, which is No. 6383 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies

from twenty-eight to forty-six inches, bust measure, and is pictured in a different combination of fabrics on page 261 of this DELINEATOR. The skirt pattern, which is No. 6012 and costs 1s. 3d. or 30 cents, is

in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its accompanying label.

An extremely modish toilette for the promenade is here represented, the materials selected for its development being chevron diagonal and Ondine. The coat represents one of the most becoming of the Russian modes and reaches to the knee. The fronts of the body portion are superbly adjusted by single bust darts and are separated by under-arm gores from the back, which is fitted by a curving center seam. The skirt portion, which lengthens the coat to the fashionable three-quarter depth, fits smoothly at the top and widens below in rolling folds or flutes that spread gracefully over the tubular folds of the new skirts; and the seam joining the body and skirt portion is concealed by a band of Ondine edged at the top and bottom with jet gimp. The closing is made invisibly at the center of the front. The leg-o'-mutton sleeves are stylishly broad and full at the top and are smooth upon the fore-arm, and the wrists are plainly completed. A sprung collar falls deep and round at the front and back and stands out in rolling folds upon the shoulders, and above it rises a close-fitting standing collar. The edge of the sprung collar is trimmed with two rows of jet gimp, and a single row of similar gimp decorates the free edges of the standing collar. A pretty bow of satin-edged ribbon is placed at the throat, its long ends falling low upon the coat.

The skirt is fashioned according to one of the most popular of the Empire modes. It flares in the approved manner at the bottom, is in circular style, and is fitted closely at the top by darts, the peculiar shaping providing a succession of rolling folds below the hips.

The Russian coat is just now in high favor and promises to retain its popularity throughout the coming season. It will develop exquisitely in satin, brocade, cloth, serge or camel's-hair for the intermediate season, and in melton, kersey or any other heavy-weight coating for cold-weather wear. Velvet may be associated with any of the above-mentioned fabrics, and if garniture of fancy braid, gimp or galloon be not admired, a tailor finish may be adopted. The skirt will make up acceptably in any seasonable variety of dress goods, and a foot trimming of bands, folds, frills or ruchings may be

added. Trimming often appears on skirts only just below the hips, where it is applied in encircling rows.

The hat is a becoming shape in fancy straw, trimmed at the right side with a large bow of satin ribbon and a bunch of narcissuses.



FIGURE NO. 348 D.—LADIES' TOILETTE.—This illustrates Ladies' Coat No. 6375 (copyright), price 1s. 6d. or 35 cents; and Skirt No. 6409 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 253.)

FIGURE NO. 344 D.—LADIES' TEA-GOWN.

(For Illustration see Page 246.)

FIGURE NO. 344 D.—This illustrates a Ladies' tea-gown. The pattern, which is No. 6374 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 represented on page 257.

The tea-gown or wrapper is fashioned in a style that is especially becoming to women with tall, lithe figures, and is here represented developed in an artistic combination of steel-gray cashmere and silk and white India silk. It presents a charmingly *négligé* air, but is in reality comfortably close-fitting, being arranged upon a body lining that is shaped by the darts and seams of a closely adjusted basque and closed invisibly at the center of the front. Smooth side-fronts open over a full center-front that falls in stately folds from a shallow yoke, which is shaped in low, round outline at the top and overlaid with handsome steel passementerie; and above the yoke a tucked yoke-facing of white silk covers the lining fronts. The back is shaped in low, pointed outline at the top to reveal a pointed yoke-facing arranged upon the body lining; it is plaited at the center to fall in graceful folds at each side of the seam joining its bias back edges, the folds spreading into the short train. One of the most pleasing features of the mode is a stole collar, which rolls back from the front edges of the side-fronts and widens above and below the waist-line; this collar is broad on the shoulders, where it falls with the effect of deep bretelles upon the full puff sleeves; and it follows the upper outline of the back to the center, where its pointed ends meet and flare. The closing is made at the left side underneath the stole collar. The puff sleeves are arranged upon coat-shaped linings, which are covered below the puffs

with deep cuff-facings of gray silk. A white India silk collar covered with steel passementerie is at the neck. The center-front is decorated near the bottom with two rows of steel passementerie.

While the gown offers opportunity for effective combinations of materials and elaborate arrangements of garniture, it will also make up satisfactorily in single fabrics of unpretentious weave, such as challis, cashmere, crêpe cloth, crêpon, merino, etc., with simple decoration. A charming gown for an informal luncheon may be developed by the mode in deep-violet Bengaline, with pale-turquoise crêpe de Chine for the full front and violet velvet for the stole collar. Bands of bourdon lace applied upon silk of contrasting hue will contribute attractive garniture, and so will handsome passementerie, gimp, galloon, ribbon, etc.

FIGURE No. 345 D.—
LADIES' VISITING
TOILETTE.

(For Illustration see
Page 247.)

FIGURE No. 345 D.—This illustrates a Ladies' Russian coat and Empire four-gored skirt. The coat pattern, which is No. 6389 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is presented in a different combination on page 260 of this magazine. The skirt pattern, which is No. 6400 and costs 1s. 6d. or 35 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and is shown again on page 275.

A notably stylish visiting toilette is pictured at this figure, the material used in the making being silk-and-wool novelty goods showing a unique and successful blending of fawn and frog-green, and plain dark-green velvet. The coat is one of the extreme novelties of the season. It reaches to the regulation depth for Russian coats, and its body portion is fitted with the precision of

a basque by single bust darts and the usual gores, the back being made without a seam at the center. The coat is lengthened by a skirt, which is smooth at the front and over the hips and is slightly



FIGURE No. 349 D.—LADIES' VISITING TOILETTE.—This illustrates Ladies' Coat No. 6412 (copyright), price 1s. 6d. or 35 cents; and Empire Four-Gored Skirt No. 6400 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 254.)

gathered at the center of the back, its shaping producing long flutes at the back and just a suspicion of rolling folds at the front and sides. The seam joining the skirt and body is concealed by a band of jet passementerie, and the coat is closed invisibly at the center of the front. The upper part of the coat is covered with a round yoke overlaid with jet passementerie, and Bertha-bretelles of velvet follow the lower outline of the yoke and stand out in picturesque fashion on the shoulders, the pretty rolling folds into which they fall resulting wholly from their peculiar shaping. The Bertha-bretelles are decorated with jet edging, and jet passementerie covers the collar, which is in standing style and comfortably close-fitting. The leg-o'-mutton sleeves are made with inside and outside seams. They are gathered at the top to droop in soft folds and wrinkles to the elbow, and each is trimmed at the wrist with a round cuff-facing of velvet surmounted by an encircling band of passementerie.

The skirt, which is in four-gored Empire style and presents the flaring effect now so highly approved by Fashion, is shown again at figure No. 349 D, where it is fully described. It is decorated at the bottom with a puffing of velvet, for which a band of passementerie forms an attractive heading.

In making a toilette of this kind much latitude is allowed in the matter of combinations and garniture. It may be developed in stately silk, crystal Bengaline or Ondine for very dressy occasions, and in cheviot, wool Bengaline, poplin, velours, étamine, camel's-hair and other woollens for shopping, walking or general wear. Plain or ombré vel-

vet, Ondine or shaded taffeta may be associated with any of the above-mentioned fabrics, and gimp, galloon, fancy braid, ribbon, milliners' folds, etc., will contribute stylish garniture.

The becoming hat is trimmed with wide moiré ribbon, cat-tails, an ostrich tip and a fancy quill.

undesirable, may be omitted in favor of a linen chemisette. The lower edge of the basque is becomingly rounded at the fronts and arched over the hips, and the back, which is closely adjusted by the usual gores and a center seam, is lengthened to form coat-tails of regulation depth. Fashionably broad satin lapels are joined to the upper edge of the fronts and meet a rolling collar in notches; and a becomingly high standing collar is attached to the chemisette, which is shaped with a short, cape back and plain fronts that close invisibly at the center. The chemisette is decorated with three curving rows of passementerie, and a row of similar passementerie covers the seam joining the chemisette and standing collar. The mutton-leg sleeves are made with two seams and are arranged upon smooth, coat-shaped linings; they are fashionably full at the top, and are gathered to rise high upon the shoulders, and droop in soft folds and



FIGURE No. 350 D.—LADIES' STREET TOILETTE.—This illustrates Ladies' Cape No. 6431 (copyright), price 1s. 3d. or 30 cents; and Empire Four-Gored Skirt No. 6400 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 254.)

trayed developed in an attractive combination of fawn hopsacking and black satin and velvet. The circular skirt is close-fitting at the top and widens gradually to flare in regulation fashion at the bottom. It is covered with three circular flounces of graduated depth, each flounce being plainly applied, and shaped to present a suggestion of rolling folds at the front and sides and a series of tubular or umbrella folds at the back. The flaring effect may be emphasized, if desired, by an underfacing of canvas, haircloth or moreen. The top of the skirt is completed with a belt, and each flounce is decorated at the bottom with a band of velvet, upon which a narrow band of iridescent passementerie is applied for a heading.

The fronts of the shapely basque are closed below the bust in double-breasted fashion with buttonholes and buttons, and are cut low in rounding outline above to disclose a chemisette, which, if

FIGURE No. 346 D.—LADIES' VISITING TOILETTE.

(For Illustration see Page 248.)

FIGURE No. 346 D.—This consists of a Ladies' basque and circular skirt. The basque pattern, which is No. 6392 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 a different development on page 266 of this magazine. The skirt pattern, which is No. 6396 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 276.

The toilette will be found becoming alike to women of stout and slender build, as it lends itself quite as readily to the severe finish of the tailor modes as to a fanciful completion or elaborate garniture. It is here por-



FIGURE No. 351 D.—LADIES' VISITING TOILETTE.—This consists of Ladies' Waist No. 6432 (copyright), price 1s. or 25 cents; and Princess Skirt No. 6425 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 255.)

wrinkles to the elbow, below which a smooth effect is observed. The wrists are ornamented with encircling bands of velvet decorated at the top with bands of passementerie.

The toilette may be developed for travelling or general wear in gloria, taffeta, serge or cheviot, and for more dressy occasions in étamine, cloth, camel's-hair, wool Bengaline or silk-and-wool novelty goods. Combinations may be effectively arranged according to the mode, and garniture may be provided by fancy braid, outline gimp, flat bands, etc., if a plain finish of one or two rows of machine-stitching be not admired.

The hat is a fanciful shape in fine straw and is adorned with satin ribbon and flowers.



FIGURE No. 352 D.—LADIES' COSTUME.—This illustrates Pattern No. 6428 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 255.)



FIGURE No. 353 D.—LADIES' COSTUME.—This illustrates Pattern No. 6429 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 256.)

FIGURE No. 347 D.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 249.)

FIGURE No. 347 D.—This illustrates a Ladies' double-breasted coat and Empire skirt. The coat

pattern, which is No. 6388 and costs 1s. 6d. or 35 cents, is in 13 sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 261 of this *DELINEATOR*. The skirt pattern, which is No. 6258 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently portrayed on its accompanying label.

The coat is here shown stylishly developed in mode melton and finished in tailor style with machine-stitching. It extends to a becoming depth below the hips and has loose fronts that close in double-breasted style with button-holes and large pearl buttons. The fronts are reversed at the top in lapels that meet the rolling collar in notches, and a button-hole is worked in the corner of each lapel. The back and sides are gracefully conformed to the figure by under-arm and side-back gores and a well curved center seam, the side-back gores and backs forming undulating folds below the waist-line. The mutton-leg sleeves are shaped by inside and outside seams, and are gathered at the top to rise stylishly over the shoulders and provide sufficient fulness to

the only decoration allowable being a collar facing of velvet or silk like that seen on a man's coat. The skirt will make up stylishly in faille, Bengaline, illuminated cheviot, rainbow suiting, homespun, tweed or cheviot, and it may be decorated with graduated rows of braid, gimp, galloon, bands of insertion or passementerie.

The hat is a marquise shape in fancy straw, bountifully trimmed with ribbons, flowers and plumes.

FIGURE NO. 348 D.—LADIES' TOILETTE.

(For Illustration see Page 250.)

FIGURE NO. 348 D.—This illustrates a Ladies' coat and skirt. The coat pattern, which is No. 6375 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 262 of this *DELINEATOR*. The skirt pattern, which is No. 6409 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six



6429

Front View.



6429

View without Bertha Frill.



6429

Side-Back View, Showing Low Neck and Short Sleeves.

LADIES' COSTUME, WITH EMPIRE FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 256.)

accommodate the sleeves of the basque. A smooth effect is produced over the fore-arm, and each wrist edge is finished with a double row of stitching. Large square pocket-laps cover the openings to side pockets inserted in the fronts, and a cash pocket placed higher up in the right front is provided with a smaller lap. The edges of the pocket-laps and all the remaining free edges of the coat are finished in tailor style with two rows of machine-stitching.

The skirt is made of smooth-faced cheviot in a beautiful shade of forest-green. It is in circular Empire style with an inserted gore at the back, the gore being arranged in two box-plaits that widen gradually to the lower edge. The skirt flares in the approved fashion, and the bottom is richly ornamented with two rows of fancy braid edged with fur fringe, the upper row being set just below the knee.

Very elegant coats are fashioned by the mode in cloth, hopsacking, whipcord, cheviot and diagonal in the fashionable shades of navy, biscuit, Havane, tan, beige and London-smoke. They are always either plainly completed or finished with machine-stitching

inches, waist measure, and may be seen in two views on page 269.

Rough-surfaced cheviot in a deep shade of cinnamon-brown blocked with shaggy black hairs was here selected for the skirt, which introduces a striking novelty in the shape of a circular front and straight back-breadth. The skirt escapes the ground all round, and the back edges of the front meet the straight, seamless back in seams that are located well to the back. A becomingly smooth effect is produced at the top of the front and sides, presenting a marked contrast to the full back, which is confined at the top by coarsely drawn gathers; the fulness falls from the gathers in tubular folds that reach the lower edge, and very slight curves are visible at the front and sides. In accordance with the prevailing fashion the skirt flares broadly at the bottom, and for those who favor pronounced styles the flare may be emphasized by a stiff underfacing. A unique and handsome foot-trimming is provided by a wrinkled band of black satin set just above the lower edge of the skirt and caught at intervals by rich jet crescents. The skirt is finished with a belt, and a placket is made at the center of the back.

The coat exemplifies the early Autumn styles in top garments, and is here pictured made of fine seal-plush. It is especially becoming to tall, slender figures, extending as it does to full three-quarter length and displaying to perfection the graceful outlines of the form. The coat is accurately adjusted by single bust darts, under-arm and side-back gores and a well curved center seam, and the side-back gores and back fall below the waist-line in rolling folds, which are introduced to produce a graceful effect over the present style of skirt. The right front overlaps the left front diagonally above the bust and in double-breasted style below, and the closing is made invisibly along the diagonal edge, and with button-holes and large plush buttons below. The mutton-leg sleeves have only a seam at the inside of the arm and are very full above the elbow, where they drape about the arm in the countless graceful folds and wrinkles which are characteristic of the leg-o'-mutton shape. A smooth effect is presented over the fore-arm, and the sleeves are plainly completed at the wrists. A novel and attractive feature of the coat is the sprung collar, which is shaped by two seams at each side; it is perfectly smooth at the top and springs out in well defined curves at the back and over the shoulders. This collar is topped by a high collar of the Medici order, which is softly rolled at the back and turned back squarely at the front.

Very elegant skirts are made of lined grenadine, brocade, taffeta, Bengaline, velours, illuminated cheviot and silk-and-wool novelty suiting, with lavish decorations of insertion, ribbon, ruching, passementerie or rich oriental bands. When ombré goods are to be made up it is always safe to provide black trimmings, as they soften brilliant colors and reconcile hostile tints. The coat may be developed in velvet, Bengaline, melton, broadcloth, whipcord, Sicilienne or any fancy coating. The collars and sleeves will frequently contrast widely with the rest of the coat. Rich decorations may be supplied by jet, pipings of fur, narrow bands of feathers, etc.

The hat is a pretty shape in a becoming shade of seal felt and is trimmed with an Alsatian bow of black satin and cinnamon-colored tips.

and bottom with otter fur and surmounted by a band of velvet that is trimmed at the upper and lower edges with similar fur.

The coat is fashionably long, and its superb adjustment is due to single bust darts and the usual number of seams. The fronts are closed invisibly at the center, and the back displays tubular folds below the waist-line that spread gracefully over the flaring skirt. The leg-o'-mutton sleeves are very full at the top and follow the outline of the arm closely below the elbow. The fulness at the top is arranged in box-plaits and spreads in the prevailing fashion, and each wrist is decorated with three encircling bands of fur. The coat is provided with a double ripple collar, which is attached underneath the rolling collar and is stylishly deep. The ripple collar shapes a decided point at the center of the back and falls all round in pretty, rolling folds that result wholly from its ingenious shaping. The free edges of the ripple collar and the flaring ends and lower edge of the rolling collar are trimmed with fur.

The toilette is remarkable for its simple elegance and may be readily developed by the home dressmaker. The coat will fre-



6423

Front View.

LADIES' COSTUME, WITH EMPIRE FIVE-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 257.)



6423

Side-Back View.

FIGURE No. 349 D.—
LADIES' OUTDOOR TOI-
LETTE.

(For Illustration see Page 251.)

FIGURE No. 349 D.—
This illustrates a Ladies' coat and Empire four-gored skirt. The coat pattern, which is No. 6412 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 three views on page 259 of this magazine. The skirt pattern, which is No. 6400 and costs 1s. 6d. or 35 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and is also pictured on page 275.

The toilette is here represented developed for church, visiting and other dressy wear in a handsome combination of deep-violet camel's-hair and velvet. The skirt is a notably graceful example of the new Empire modes and consists of four gores—a front and two side gores that are shaped with the aid of darts at the top to fit smoothly over the hips and flare in regulation fashion below, and a wide back-gore that is gathered to fall in full, rolling folds to the lower edge. The flare at the bottom may be made more pronounced by a deep underfacing of canvas, moreen or hair-cloth. The lower edge is decorated with a velvet ruffle edged at the top

quently be made of melton, kersey, diagonal or velvet to accompany several skirts of widely different colors or textures. The skirt may be worn with any of the new coats or jackets and may be trimmed at the bottom with flat bands, milliners' folds, frills or ribbon quillings. If liked, a tailor finish may be adopted for the coat.

The felt hat is garnitured with ribbon, loops of velvet, an ostrich tip, and a band of otter at the edge.

FIGURES NOS. 350 D, 351 D, 352 D AND 353 D.—AUTUMNAL STYLES
FOR LADIES.

(For Illustrations see Page 252.)

FIGURE No. 350 D.—LADIES' STREET TOILETTE.—This illustrates a Ladies' cape and Empire four-gored skirt. The cape pattern, which is No. 6431 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a

different portrayal on page 258. The skirt pattern, which is No. 6400 and costs 1s. 6d. or 35 cents, is in ten sizes for ladies from twenty to thirty-eight inches, waist measure, and may be seen in two views on page 275.

Black and dark-mahogany plaid cheviot was here selected for developing the modish toilette. The skirt, which extends to an even depth all round, is in four-gored Empire style and presents a smooth effect at the front and sides and rolling folds at the back. It flares broadly at the bottom and is plainly completed.

The cape is made of the same material as the skirt and is shown in a different development at figure No. 339 D, where it is fully described. The ruching at the neck is in this instance omitted, the standing collar alone finishing the neck.

The toilette as here illustrated will be particularly desirable for travelling and shopping wear. When required for more dressy occasions, the skirt will be made of faille, Bengaline, taffeta, novelty suiting or ombré crépon, and trimmed with insertion, clusters of tiny frills put on in waves, passementerie, ribbon or frills of Brus-

shaded pink-and-brown taffeta, and richly trimmed with Venetian point insertion and narrow black silk gimp, and is artistic enough to satisfy the most fastidious taste. The skirt is made of camel's-hair, and its seams are covered with black silk gimp. It is differently illustrated at figure No. 327 D, where it is fully described.

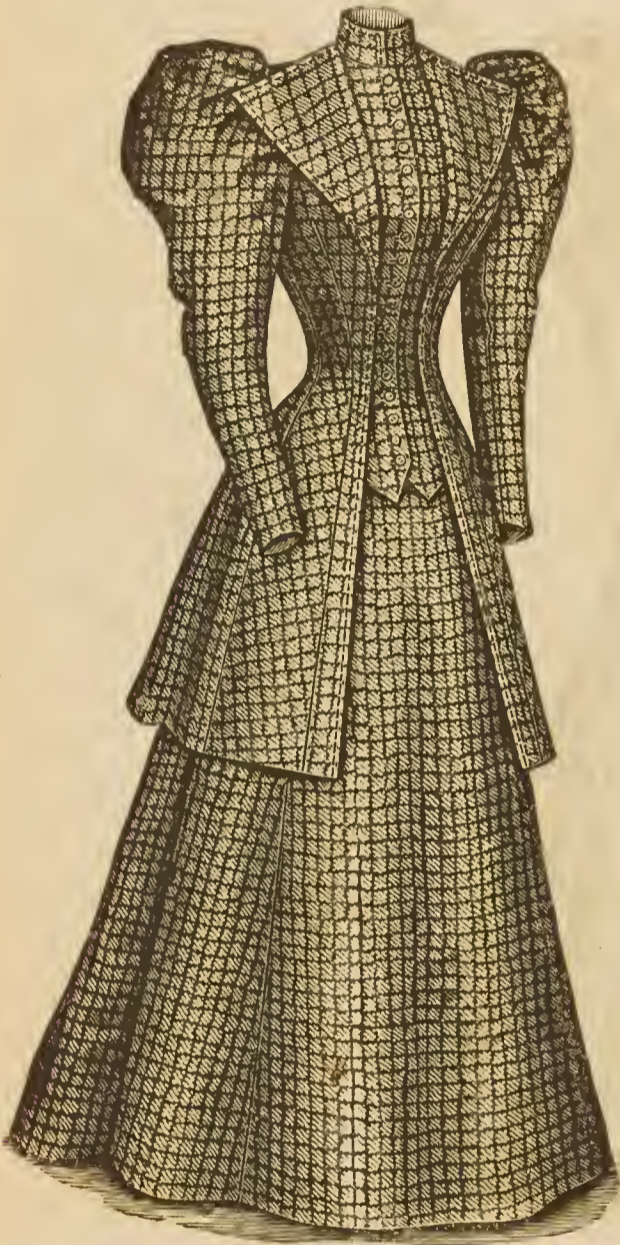
The waist is of taffeta and is closed invisibly along the left shoulder and under-arm seams. It is mounted on a closely adjusted lining that is closed invisibly at the center of the front, and has a full front and full back separated by under-arm gores. The waist presents a smooth effect at the top, and the fulness at the waistline is collected in short rows of gathers at the center, the folds flaring becomingly upward. The mutton-leg sleeves are shaped by inside and outside seams, droop gracefully from the shoulders, and are smooth-fitting below the elbow; they are stylishly topped by single caps, which are slightly gathered over the shoulders and fall about the arm in a series of undulating curves, the free edges of the caps being trimmed with insertion. The waist is decorated at the top with pointed straps of insertion of graduated depths, and a row

of insertion encircles the close-fitting standing collar. The pattern provides for triple caps on the sleeves, and a crush belt.

The skirt may form part of a yachting or outing toilette, for which purpose it will be developed in camel's-hair, serge, hopsacking, tweed, homespun, duck or piqué; or it may be made of Bengaline, taffeta or satin to accompany a waist designed for more dressy occasions. The seams may be covered with gimp, jet, satin ruching or fancy cord. It is a new fancy to trim the seams at the front and sides of silk and fine organdy skirts half-way to the waist with jabots of lace headed by rosette-bows of ribbon. The waist, which bears a strong resemblance to that known in England as the Princess May, admits of various garnitures. A favored style consists in trimming the body with lengthwise rows of insertion. A waist of black Surah or taffeta decorated in this way with narrow guipure insertion would be very rich and effective.

The hat of black felt flares stylishly over the face and is trimmed with ribbons and aigrettes.

FIGURE No. 352 D.—LADIES' COSTUME.—This illustrates a Ladies' costume. The pattern, which is No. 6428 and costs 1s. 8d. or 40 cents, is in thir-



6419

Front View.

LADIES' COSTUME, WITH EMPIRE FOUR-GORED SKIRT. (COPYRIGHT.)
(For Description see Page 257.)



6419

Side-Back View.

sells net or *point d'esprit*. The cape may be made of broadcloth, melton, whipcord, satin, Sicilienne or Bengaline, and the yoke may be overlaid with rich jet or handsome lace. The Bertha frill will frequently contrast widely with the remainder of the garment; and may be made of bourdon, *point de Gène* or *point appliqué* lace.

The hat is a becoming shape in black straw, trimmed at the front with plaid ribbon.

FIGURE No. 351 D.—LADIES' VISITING TOILETTE.—This consists of a Ladies' waist and Princess skirt. The waist pattern, which is No. 6432 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently depicted on page 267 of this magazine. The skirt pattern, which is No. 6425 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 four views on page 272.

The toilette is here shown developed in Havane camel's-hair and

teen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 256 of this publication.

Ombré lavender crépon was here selected for the costume, a front view of which is given at figure No. 341 D, where the mode is fully described. The skirt is here trimmed at the bottom with two double rows of silk gimp, and between these rows is applied a single row of the gimp. The bretelles are decorated with successive rows of gimp, and the upper and lower edges of the close-fitting standing collar are outlined with similar trimming. The sleeves are decorated from the wrists to the elbows with diagonal rows of gimp; and a band of the material outlined at the top and bottom with gimp follows the bottom of the waist to simulate a shaped belt.

The mode is extremely dressy and will develop handsomely in taffeta, Bengaline or fancy-striped silk. Trimming may be supplied by floral passementerie, jet, bourdon, *point gaze* or *point appliqué* lace, insertion or fanciful ribbon.

The large felt hat is very picturesque in shape and is simply trimmed with ribbon.

FIGURE No. 353 D.—LADIES' COSTUME.—This illustrates a Ladies' costume. The pattern, which is No. 6429 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 three views on page 253 of this DELINEATOR.

The costume is shown made up for evening wear, with the skirt flounce-trimmed to the waist, at figure No. 333 D, where the style is fully described. The costume is here represented made of silk-and-wool novelty suiting and velvet. A high-necked completion is arranged with a shirred yoke, and the sleeves extend to the wrists. A stylish foot-trimming is provided by a frill of the material headed by a band of velvet, which in turn is outlined at the top by a tiny frill of the goods. The Bertha-bretelles, sleeves, collar, crush belt and the bow over the closing of the belt

skirt is of the four-gored variety, consisting of a front-gore, a gore at each side, and a wide, seamless back-gore; and it presents a smooth effect at the front and sides, where only enough fulness is allowed at the top to secure an easy adjustment over the hips. The fulness at the back is massed in coarsely drawn gathers at the top and spreads in well-defined flutes or folds to the lower edge, where, according to the present modes, the skirt flares broadly and measures about four yards in the medium sizes. The flare may, if desired, be emphasized by an underfaeing of canvas, moreen or crinoline. The skirt is tastefully trimmed with two frills of the silk headed with narrow jet gimp, one frill being set at the bottom and the other a trifle above the knee.

The fanciful waist is worn beneath the skirt, and is arranged over a lining fitted by double bust darts, under-arm and side-back gores, and a well curved center seam, the closing being made invisibly at the center of the front. The full back and full fronts, which are low and round at the top, are separated by under-arm gores and fit

smoothly at the top, the fulness being drawn in at the waist-line by short rows of shirring at the center of the back and at each side of the closing. Arranged upon the upper part of the lining is a full, round, seamless yoke, the fulness being prettily disposed in spaced rows of shirring, which are concealed by rows of gimp. The lower edge of the yoke is outlined by a deep Bertha frill of the material, and at the neck is a close-fitting standing collar, which is tastefully trimmed with three encircling rows of gimp. Enormous balloon puffs that extend to the elbows are arranged over the smooth coat-shaped sleeves; they are gathered at the top and bottom and stand out well from the arm, and each wrist is decorated with three rows of jet gimp. The waist is encircled by a crush girdle, which is shirred at the ends and closed at the center of the back under a fanciful bow composed of a knot and two loops. For dressy evening wear, the costume may be made up with a low, round neck and short puff sleeves as shown in



6428

Front View.



6428

Side-Back View.

LADIES' COSTUME, WITH CIRCULAR SKIRT. (COPYRIGHT.)

(For Description see Page 259.)

are of velvet, which is several shades deeper than the dress goods.

The costume will make up exquisitely in velvet-dotted Swiss, organdy, gazine, embroidered batiste, silk gingham or taffeta, and may be decorated with lace of any preferred variety, two-toned embroidery, ribbon, fancy braid, gimp, galloon, etc., applied as suggested by individual taste.

The dark straw turban is trimmed with ribbons and flowers.

LADIES' COSTUME, WITH EMPIRE FOUR-GORED SKIRT.

(For Illustrations see Page 253.)

No. 6429.—Different materials and trimmings are represented in this costume at figures Nos. 333 D and 353 D in this issue. It is also illustrated at figure No. 17 on the Ladies' Plate for Autumn, 1893.

The gown is in this instance made of figured India silk of a beautiful shade of sea-green showing black figures. The Empire

the large front view; and the Bertha frill may be used or not, as illustrated.

Remarkably elegant gowns are fashioned by the mode of figured or shot taffeta, ombré and lined grenadines, *crépe de Chine*, embroidered vailing, mull, organdy and Bulgarian flouncing, handsome garnitures being provided by beaded and spangled net, iridescent passementerie, lace, fine embroideries and insertion. A costume for semi-ceremonious wear was made of black grenadine over taffeta shot with gray and dark-green, two-toned Bengaline matching the silk was used for the Bertha frill, crush belt and bow.

We have pattern No. 6429 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume calls for thirteen yards and seven-eighths of figured and five-eighths of a yard of plain India silk each twenty inches wide. Of one material, it needs thirteen yards twenty-two inches wide, or seven yards forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH EMPIRE FIVE-GORED SKIRT.

(For Illustrations see Page 254.)

No. 6423.—Different materials and trimmings are pictured in this costume at figures Nos. 328 D and 330 D in this magazine.

This costume displays the flaring skirt and round basque of the fashionable Empire modes, together with broad lapels that suggest the Directoire styles. It is here pictured developed in a seasonable variety of crépon combined with velvet of a prettily contrasting color. The skirt is a graceful example of the Empire gored skirt and introduces the regulation flare. It consists of a front-gore, a gore at each side and two back-gores. The very slight fulness over the hips is collected in gathers at the top, and the fulness at the top of the back is massed at the center in closely drawn gathers, from which it falls into a series of well-defined flutes or rolling folds to the bottom, where the skirt measures about three yards and three-quarters in the medium sizes. The front of the skirt displays just a suspicion of fulness below the knee. A placket is finished above the center seam, and the top of the skirt is completed with a belt. The foot trimming consists of three bands of velvet ribbon and three velvet rosettes, the rosettes being placed upon the bands to form a diagonal line on the right side of the front-gore.

The basque is of the round variety and extends just a trifle below the waist-line. The fronts are arranged upon fronts of lining that close invisibly at the center, and the admirable adjustment is accomplished by double bust darts, under-arm and side-back gores and a curving center seam. The fronts are reversed above the bust in very broad lapels that extend to the bust, below which the closing is made diagonally at the left side with hooks and eyes; and between the lapels is revealed a chemisette, which is included in the right shoulder seam and closed invisibly at the left side. The sleeves are in leg-o'-mutton style with inside and outside seams; they are mounted upon smooth coat-shape linings, and are sufficiently full at the top to rise and spread on the shoulder in regulation fashion, a close and smooth effect being observed below the elbow. The wrists are trimmed with two encircling bands of velvet. A velvet collar in close-fitting standing style is at the neck and is closed invisibly at the left shoulder seam. The lower edge of the basque is finished with a cording of velvet, and three velvet rosettes are ornamentally placed on the front edge of the overlapping front below the bust.

The costume is extremely stylish and will develop handsomely in *épingeline*, velvet, velours, satin or serge and taffeta. A single material, which may be Bengaline, faille, hopsacking, serge, camel's-hair, cheviot or any other variety of silk or woollen goods of seasonable texture, may be selected if a combination be undesirable, and effective garnitures of soutache or Hercules braid, satin ribbon, gimp, bourdon lace, etc., may be applied for decoration in any way becoming to the figure.

We have pattern No. 6423 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 and seven-eighths of dress goods forty inches wide, with five-eighths of a yard of velvet twenty inches wide. Of one material, it needs ten yards and five-eighths twenty-two inches wide, or five yards and five-eighths forty-four inches wide, or four yards and three-fourths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH EMPIRE FOUR-GORED SKIRT.

(For Illustrations see Page 255.)

No. 6419.—Other stylish developments of this costume may be observed by referring to figures Nos. 329 D and 331 D in this magazine. It is also shown at figure No. 5 on the Ladies' Plate for Autumn, 1893.

The costume, which is here illustrated made of checked cheviot,



6374

Side-Front View.



6374

Side-Back View.

LADIES' WRAPPER OR TEA-GOWN, WITH STOLE COLLAR AND FITTED LINING. (COPYRIGHT.)

(For Description see Page 258.)

adapts itself readily to the plain finish of the tailor modes, and is, therefore, especially suitable for stout ladies or those of quiet taste. The skirt is a stylish example of the new flaring modes and consists of four gores—a front-gore, a wide gore at each side and a very wide back-gore. The shaping of the front and side gores produces a becomingly smooth adjustment at the top with a gradual flare below, and the fulness at the back is gathered at the top and falls in long flute-like folds which spread gracefully to the bottom, where the skirt measures four yards in the medium sizes. The distended appearance may be made more pronounced by a deep underfacing of canvas, crinoline or hair-cloth. A placket is finished at the center of the back, and the top of the skirt is completed with a belt.

The coat-basque is in three-quarter length and introduces the new umbrella back and fronts that open over a dart-fitted vest. The fronts are reversed at the top in very broad lapels and are fitted with becoming closeness by single bust darts taken up with the second darts in the vest. The vest is closed at the center with

button-holes and buttons, and the lower edge shapes a well-defined point at each side of the closing. The admirable adjustment of the basque is completed by under-arm and side-back gores and a curving center seam, and the shaping of the back and the side-back gores below the waist-line produces the bell or fluted effect which is such a prominent feature of the fashionable coat. The mutton-leg sleeves are made with two seams and are fashionably full at the top and comfortably close-fitting upon the forearm. They are mounted upon coat-shaped linings, and the fulness at the top is gathered to rise and spread in the approved fashion. A close-fitting collar in standing style is at the neck. The collar and lapels are finished with a single row of machine-stitching, which is continued along the front edges of the fronts.

The costume is trim and universally becoming and will develop with specially attractive results in cheviot, velours, hopsacking, illuminated and

plain serge, camel's-hair, silk-and-wool diagonal and numerous other fashionable woollens devoted to tailor-made gowns. If liked, facings of velvet, heavy silk or other contrasting goods may be added to the lapels, and flat garnitures, such as outline braid, bands, folds, etc., may be added, if the severity of the regulation tailor finish be undesirable.

We have pattern No. 6419 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires fourteen yards and an eighth of material twenty-two inches wide, or seven yards and a fourth forty-four inches wide, or six yards and a half fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' WRAPPER OR TEA-GOWN, WITH STOLE COLLAR AND FITTED LINING.

(For Illustrations see Page 257.)

No. 6374.—Steel-gray cashmere and silk and white India silk produce an elaborate effect in this wrapper at figure No. 344D in this magazine, steel passementerie providing the garniture.

The stateliest silks and satins

and various inexpensive woollens are equally well adapted to the wrapper, which is fashioned in the present instance in a handsome



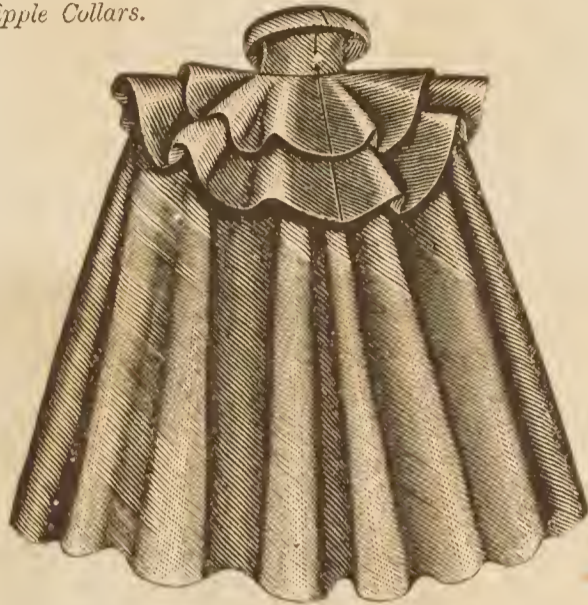
6372

View without Ripple Collars.



6372

Front View.



6372

Back View.

LADIES' CIRCULAR CAPE, WITH ROUND YOKE AND TWO RIPPLE COLLARS. (COPYRIGHT.)

(For Description see Page 260.)

combination of figured challis, plain India silk and velvet. The wrapper is especially adapted to matrons, but may also be suitably worn by young women. It has a body lining, which extends to the waist-line and is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed invisibly at the center of the front. The back is shaped in low, pointed outline at the top and has bias back edges joined in a center seam, at each side of which at the top are

laid two backward-turning plaits that spread in graceful fashion to the edge of the demi-train. The back joins the side-fronts in under-arm and short shoulder seams; and between the side-fronts is disclosed a full center-front, which is gathered at the top to fall in full, soft folds from a shallow yoke that is shaped in low, round outline at the top and ornamented with three rows of passementerie. The center-front and side-fronts are joined together, and

the closing is made to a desirable depth above the left seam. The body lining is exposed to round yoke depth at the front and in pointed yoke outline at the back, the exposed part being covered with yoke facings of velvet; and a velvet standing collar is at the neck. A velvet stole collar is included in the seams joining the side-fronts and center-front and is continued along the upper edge of the back to the center seam, where its ends, which are narrowed to points, meet. The stole collar is very broad on the shoulders, where it droops upon the sleeves with the effect of fashionably broad bretelles; it narrows becomingly at the waist-line and widens gradually to the lower edge, rolling softly

backward all the way down. The puff sleeves are made with picturesque fulness, which is gathered at the top and bottom to spread in balloon fashion upon the smooth coat-shaped linings, the exposed portions of which are covered with deep, round cuff-facings of velvet.

The stole collar lends quite a charming air to the wrapper and will be most improving to short and stout figures. All sorts of pretty flowered, figured and fancy silks and woollens will make up exquisitely in this way,

either alone or in combination with plain or fancy silk, velvet or satin. Best results are obtained when the stole collar and full center-front



6431

View without Bertha Frill and Ruching.



6431

Front View.



6431

Back View.

LADIES' CAPE. (COPYRIGHT.)

(For Description see Page 260.)

are made of contrasting material, and, if liked, the puff sleeves may also differ in shade or texture from the wrapper. Ribbon, braid, gimp, passementerie, *point de Gène* or Venetian point lace may contribute handsome garniture, or a plain completion may be adopted.

We have pattern No. 6374 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the wrapper will require six yards of figured dress goods forty inches wide, with two yards and seven-eighths of plain silk and three yards and five-eighths of velvet each twenty inches wide. Of one material, it needs thirteen yards and a half twenty-two inches wide, or seven yards and an eighth forty-four inches wide, or six yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

the skirt is completed with a belt. The skirt is banded at the bottom, below the hips and midway between with velvet, the middle band being somewhat narrower than the other two.

The shapely basque is of the round order, extending but a trifle below the waist-line. It has full fronts and a seamless back separated by under-arm gores and is arranged upon a lining that is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam, the closing being made invisibly at the center of the front. The fronts are smooth above the bust, and the



6397

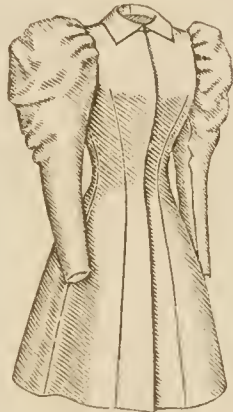
Front View.



6397

Back View

LADIES' CIRCULAR CAPE, WITH FITTED YOKE AND SPRUNG RUFFLE. (COPYRIGHT.)
(For Description see Page 261.)



6412

View without Ripple Collar.

fulness below is drawn closely to the center at the lower edge and plaited to a point, the plaits flaring becomingly upward. The fulness below the waist-line at the back is plaited to correspond with the fronts, and the lower edge of the basque is trimmed with a band of velvet. Bertha-bretelles, arranged upon the fronts at pointed yoke depth impart an air at once quaint and improving to the figure. They are very broad upon the shoulders, where they fall in ruffles on the sleeves, and are narrowed to points at the bust, their back ends being sewed to position back of the sleeves. The pointed yoke effect at the front is made more pronounced by velvet revers, which are sewed on with the Bertha-bretelles and

LADIES' COSTUME, WITH CIRCULAR SKIRT.

(For Illustration see Page 256.)

No. 6428.—This costume is illustrated in different materials at figures Nos. 341 D and 352 D in this DELINEATOR. It is also shown at figure No. 6 on the Ladies' Plate for Autumn, 1893.

This costume, which will be specially becoming to young ladies and matrons of youthful figure, is here represented made of violeterépon and stem-green velvet. The skirt is in full circular Empire style and of fashionable width, measuring four yards and a half at the bottom in the medium sizes. It displays the regulation flare and falls in rolling folds below the hips, the very slight fulness at the top being collected in gathers. At the back the skirt falls in long, rolling flutes or folds that spread gracefully at each side of the seam joining the straight back edges, and the distended appearance may be made more pronounced, if desired, by a deep underfacing of canvas, crinoline or hair-cloth. A placket is finished at the center seam, and the top of

stand out broadly upon the shoulders, their front ends meeting at the bust. The fronts are decorated between the revers with lengthwise rows of passementerie, and narrower passementerie ornaments the edge of the Bertha-bretelles. The full leg-o'-mutton sleeves, which are made with inside seams only, are arranged upon coat-shaped linings and are very full at the top, where they are gathered to droop in soft folds and wrinkles to the elbows, below which they are smooth and comfortably close-fitting. The wrists are trimmed with passementerie, and similar passementerie decorates the close-fitting standing collar. The costume will develop with very attractive results in vigogne



6412

Front View.



6412

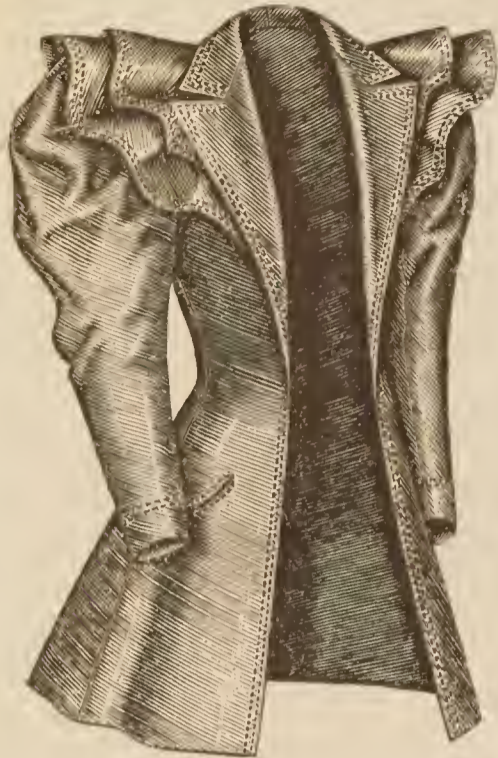
Back View.

LADIES' COAT. (COPYRIGHT.)

(For Description see Page 262.)

and Ondine, camel's-hair and velvet or cloth and *mirroir* velvet. Crépon, velours, *épingeline*, serge and all stylish silks of either plain

visibly at the center of the front. The yoke is concealed beneath two ripple collars, which arc of uneven depth and flare broadly on the shoulders. These collars are made with a seam at the center of the back, and are smooth at their upper edges and roll in a succession of ripples below. The neck is finished with a boléro collar, which rolls and flares in characteristic fashion. If preferred, the cape may be made up without the ripple collars, as shown in the small engraving.



6433

Front View.



6433

Back View.

LADIES' JACKET. (COPYRIGHT.)

(For Description see Page 262.)



6433

View without Ripple Collar.

A cape of this kind developed in plain or shaded velvet, satin or cloth will form a stylish accompaniment to an Autumn toilette of Bengaline, Ondine, velours, whipcord, serge or *épingeline*. The cape may contrast with the costume or be made up *en suite*, and garnitures of satin ribbon, flat bands, gimp or passementerie may be added. A combination of mode cloth and golden-brown satin will be effective in a cape of this kind, the satin being used for the ripple collars.

We have pattern No. 6372 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape will need four yards and a half of material twenty-two inches wide, or two yards and a fourth forty-four inches wide, or a yard and seven-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CAPE.

(For Illustrations see Page 258.)

No. 6431.—Different representations of this cape are shown at

or fancy varieties are also appropriate for costumes of this kind, and flat bands, milliners' folds, ribbon, fancy braid, galloon, bourdon insertion, passementerie, ruffles or rows of satin ribbon, etc., may supply the garniture.

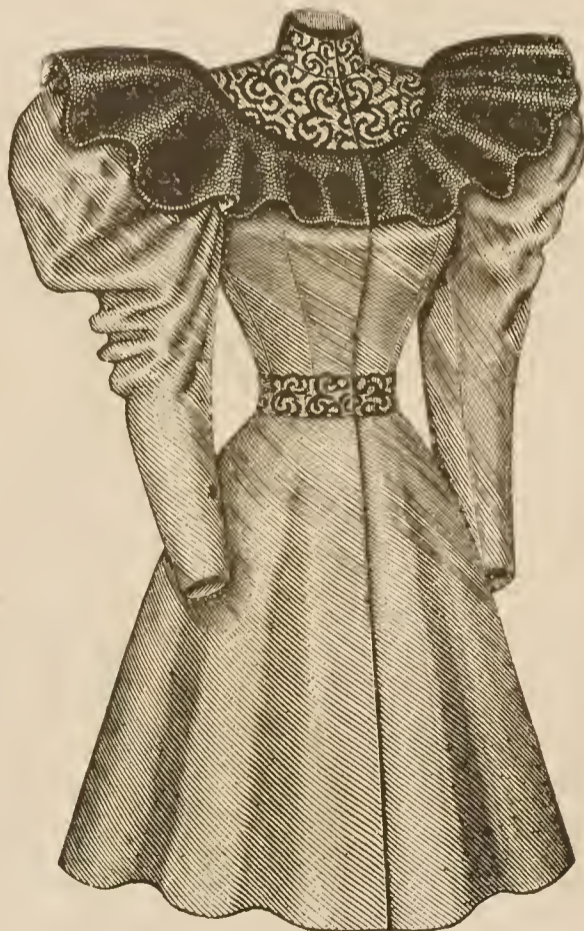
We have pattern No. 6428 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume will require six yards and an eighth of dress goods forty inches wide, with half a yard of velvet twenty inches wide. Of one material, it needs ten yards and five-eighths twenty-two inches wide, or five yards and five-eighths forty-four inches wide, or four yards and seven-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' CIRCULAR CAPE, WITH ROUND YOKE AND TWO RIPPLE COLLARS.

(For Illustrations see Page 258.)

No. 6372.—This cape is shown made of cloth, lined with changeable silk and trimmed with gimp, at figure No. 342 D in this magazine. It is also pictured at figure No. 13 on the Ladies' Plate for Autumn, 1893.

The cape is one of the most graceful of the new top-garments, and is here portrayed developed in deep-violet cloth. It extends to the fashionable length—a little below the waist-line—and is in circular style. The upper part is a round, seamless yoke to which is joined the circular lower part, which falls at the back and sides in reed-like folds or flutes that spread gracefully toward the lower edge. The closing is made in-



6389

Front View.



6389

Back View.

LADIES' RUSSIAN COAT. (COPYRIGHT.)

(For Description see Page 263.)

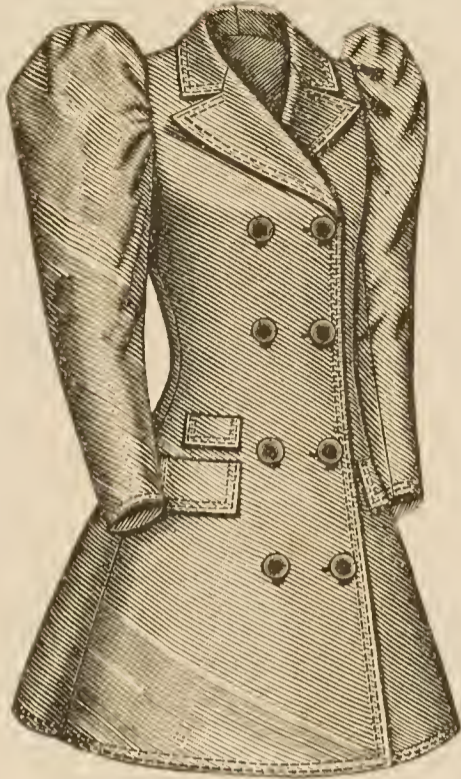
figures Nos. 339 D and 350 D in this magazine. At figure No. 12 on the Ladies' Plate for Autumn, 1893, is given another portrayal.

This eape made up as part of an Autumn toilette or independently is an extremely dressy top-garment. It is here represented made of réséda novelty goods, satin and satin ribbon. The eape extends to the fashionable depth—a trifle below the waist-line—and has bias baek edges joined in a center seam, at each side of which is arranged a rather broad baekward-turning plait; and the eape is gathered in front of the plaits to fall with pretty fulness from a round yoke shaped by shoulder seams. Included in the seam joining the yoke and eape is a doubled Bertha frill of satin which stands out with an air both dressy and beoming; and at the neck is a standing collar covered with a double box-plaited rueling of satin ribbon. A bow of short loops and long ends of ribbon is placed at the throat, and the elosing is made invisibly at the center of the front. The eape is lined throughout with changeable silk, and the lower edge is decorated with two rows of ribbon.

The cape may complete a ehureh, visiting or earriage toilette and be made up *en suite*, or in cloth, satin, *drap d'été*, Sicilienne, etc., with milliners' folds or bands of satin, ribbon ruelings or frills, or passementerie for trimming.

We have pattern No. 6431 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the eape requires two yards and a half of dress goods forty inches wide, with a yard and seven-eighths of satin twenty inches wide, and two yards of satin ribbon four inches wide. Of one material, it needs six yards twenty-two inches wide, or three yards and a half forty-four inches wide, or three yards and an eighth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

Since the eape has become one of the most approved top-garments for womankind it is shown in many varied and picturesque



6388
Front View.



6388
Back View.

LADIES' DOUBLE-BREADED COAT. (COPYRIGHT.)

(For Description see Page 263.)

LADIES' CIRCULAR CAPE, WITH FITTED YOKE AND SPRUNG RUFFLE.

(For Illustrations see Page 259.)

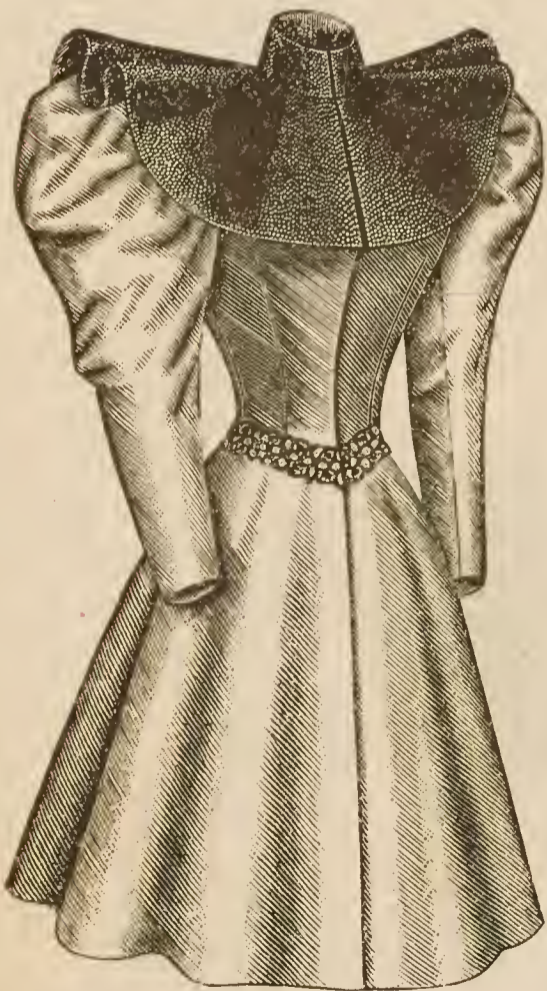
No. 6397.—At figure No. 336 D in this magazine this eape is

styles, the one here pictured made of black Bengaline being among the most attractive. The eape extends to a beoming depth below the waist-line, and its upper part is a round yoke, which is extended to form the fanciful collar and is shaped by a curving seam at the center of the back and two well curved seams at each side. The eape is in circular style and falls at the baek and over the arms in tubular folds, while at the front a perfectly smooth effect is maintained. A novel feature of the eape is a sprung ruffle, which is included in the seam joining the eape to the yoke. The ruffle is perfectly smooth-fitting at the front and baek and arches stylishly over the shoulders, the arch being caused and maintained by the peculiar shaping of the ruffle, which is suitably stiffened with crinoline. The seams and front edges of the yoke and collar are tastefully decorated with rows of one-line jet passementerie, a row of which also follows the rolled edge of the collar underneath. The yoke is elosed invisibly at the center of the front.

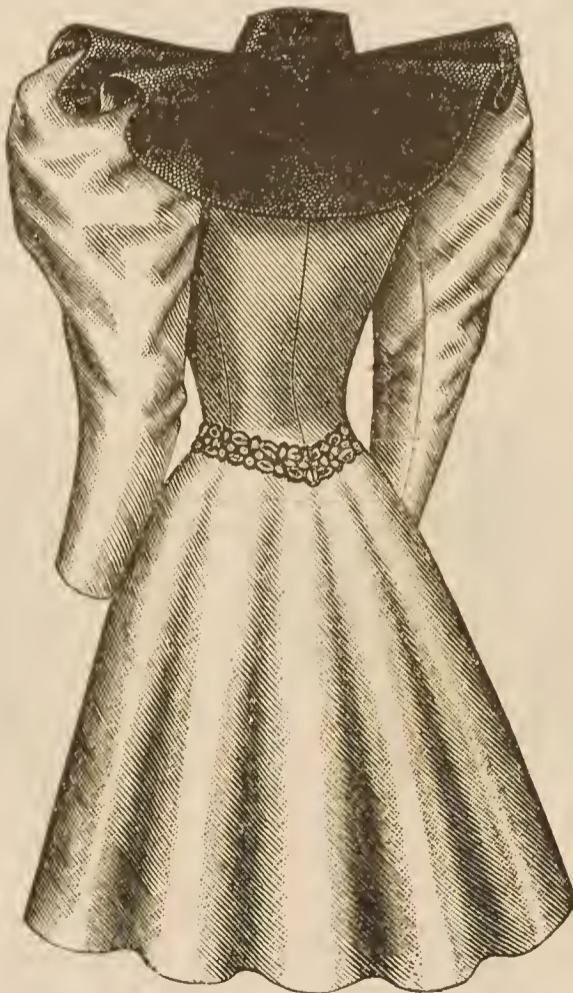
Exquisite eapes may be developed by the mode in velvet, faille, Sicilienne, satin, eloth, melton and whipcord, handsome garnitures being provided by jet, silk and braid passementerie, insertion, lace and feathers. A very smart cape is made of black satin, with two rows of black guipure insertion set in a little above the lower edge, and the collar and yoke richly overlaid with jet. A less elaborate cape may be of dark-blue broadeloth, with black satin for the sprung ruffle.

We have pattern No. 6397 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires four yards and a fourth of material twenty-two inches wide, or two yards and a fourth forty-four inches wide, or a yard and three-fourths fifty-four inches wide.

In each ease four yards and a half of silk twenty inches wide will be needed to line. Price of pattern, 1s. 3d. or 30 cents.



6383
Front View.



6383
Back View.

LADIES' RUSSIAN COAT. (COPYRIGHT.)

(For Description see Page 264.)

shown made of Havane whipeord and black velvet, lined with black satin and trimmed with jet ball fringe.

LADIES' COAT.

(For Illustrations see Page 253.)

No. 6412.—Violet camel's-hair and velvet effect a handsome



6375

Front View.

LADIES' COAT. (COPYRIGHT.)

(For Description see Page 235.)

combination in this coat at figure No. 349 D in this magazine, Otter fur providing the decoration.

The coat is here portrayed made of dark cloth and trimmed with black Astrakhan binding. It is a stylish example of the new flaring modes and extends to the fashionable depth. The admirable adjustment is due to single bust darts, under-arm and side-back gores and a curving center seam, and the shaping of the backs and gores below the waist-line produces long recd-like folds which spread prettily over the flaring skirts. The closing is made invisibly at the center of the

front. The sleeves are voluminous at the top and comfortably close-fitting below the elbow; the fulness at the top is collected in box-plaits, and the wrists are decorated with Astrakhan binding. A double ripple collar shaped with center seams falls low and round at the front and pointed at the back. It is smoothly attached underneath a rolling collar, the ends of which flare widely at the throat. The ripple collar falls in the prettily rolling folds peculiar to the mode, and its free edges, as well as the edges of the rolling collar, are decorated with the Astrakhan binding. The coat may be made up with or without the ripple collar, as illustrated.

The mode is wonderfully becoming to tall, slender figures and short women alike, as the long, flaring folds give apparent length to the form. It will develop attractively in cloth, Venetian twill, melton, kersey and plain and fancy cloaking of all kinds. Moss trimming or fur of any variety may be applied for decoration, or a plain tailor finish of machine-stitching will suffice.

We have pattern No. 6412 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment will require ten yards and three-fourths of material twenty-two inches wide, or five yards and a fourth forty-four inches wide, or four yards and an eighth fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

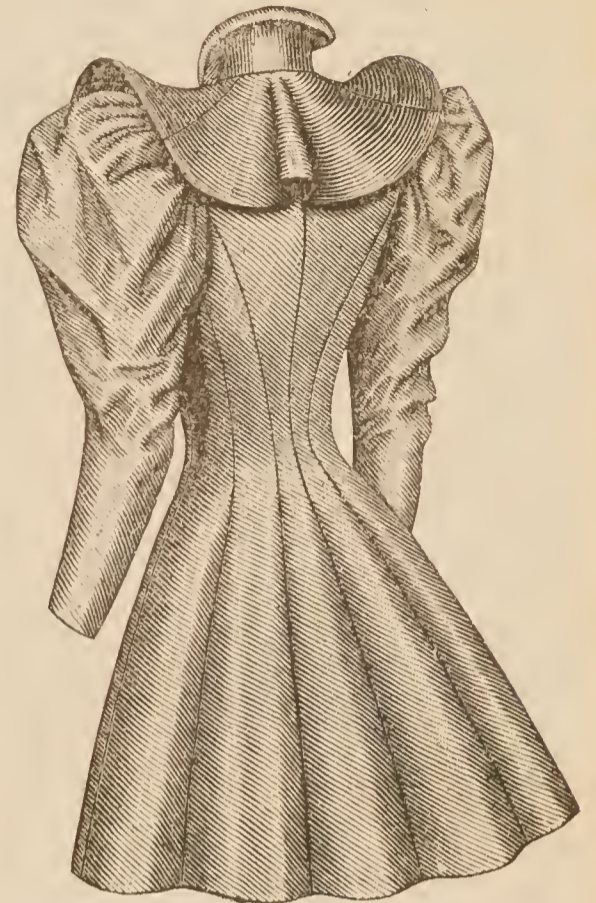
LADIES' JACKET.

(For Illustrations see Page 260)

No. 6433.—Camel's-hair is pictured in this jacket at figure No.

326 D in this DELINEATOR, where it forms part of an outdoor toilette.

The jacket is here pictured made of navy-blue serge and displays the tubular folds at the back which secure a comfortable adjustment over the present flaring style of skirt, and introduces the double ripple collar, which, while taking away from the simplicity of the garment, adds greatly to its elegance. The loose fronts open all the way down and are reversed to the waist-line in tapering lapels by a rolling collar, with which the lapels form notches. Under-arm and side-back gores and a well curved center seam secure a perfectly smooth adjustment at the back and sides, and the back and gores



6375

Back View.

LADIES' COAT. (COPYRIGHT.)

(For Description see Page 265.)

rest upon the skirt in tubular folds. A pocket is inserted in a curved opening in each front, the edges of the openings being finished with machine-stitching. Beneath the rolling collar and lapels is attached a double ripple collar consisting of two graduated sections shaped with center seams. The ripple collar is rather deep and is shaped to fit smoothly at the top and fall in a succession of ripples. The mutton-leg sleeves have inside and outside seams and are gathered at the top to rise gracefully over the shoulders; below the elbow they follow closely the outline of the arm, and at each wrist a shallow cuff is simulated by a double row of machine-stitching. The free edges of the ripple and rolling collars and lapels and the front edges of the fronts are stylishly finished with a double row of stitching.

This jacket may be worn with Empire, full or gored skirts and a blouse of taffeta and a blouse of cotton cheviot to complete a jaunty yachting or outing toilette, and may be made of serge, twiced, cheviot, cloth, whipcord, duck or piqué, the two latter fabrics being decidedly smart. Machine-stitching is the only ornamentation allowed on these jackets, and they are often plainly completed.

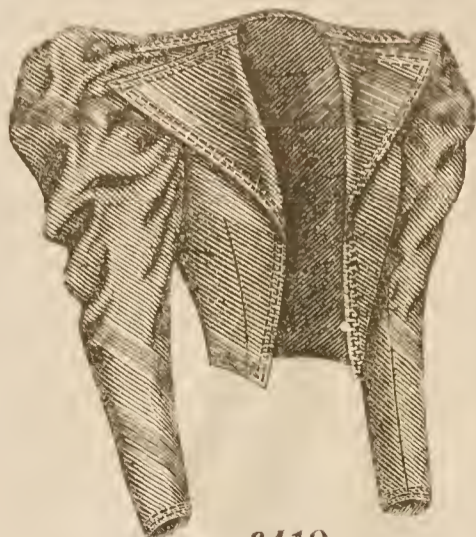
We have pattern

No. 6433 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket requires



6410

View Showing Collar Closed.

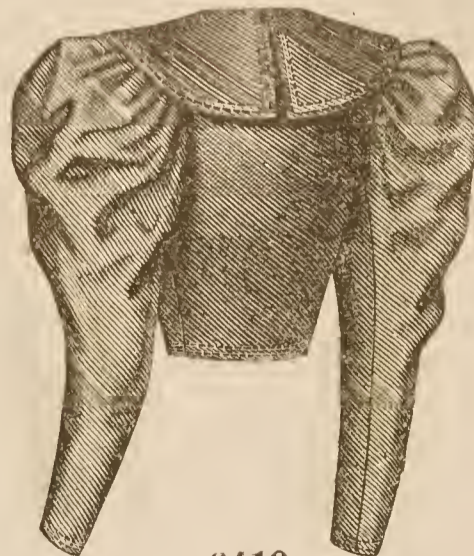


6410

Front View.

LADIES' ETON JACKET. (COPYRIGHT.)

(For Description see Page 265.)



6410

Back View, Showing Collar Open.

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

gowns of to-day, call for trimmings that are elaborate and costly, rich jet, embroideries, fancy bands and iridescent trimmings being especially beautiful when used on these fabrics. When less expensive materials are used, braided designs, cord passementerie, gimp, galloon, etc., are employed for decoration. When designed for ceremonious occasions, elaborate girdles of gold and silver showing fine old Italian workmanship are assumed, the effect being handsome in the extreme.

LADIES' RUSSIAN COAT.

(For Illustrations see Page 260.)

No. 6389.—This coat is pictured made of silk-and-wool novelty goods and velvet at figure No. 345 D in this magazine, jet passementerie in two widths trimming it. Another view of the coat is given at figure No. 9 on the Ladies' Plate for Autumn, 1893.

The coat is here pictured developed in dahlia cloth, silk and velvet and richly trimmed with silk passementerie. The body of the coat is shaped by single bust darts and under-arm and side-back gores, and the closing is made invisibly at the center of the front. Arranged over the top of the body is a round, seamless yoke, that is richly overlaid with silk passementerie and outlined at the bottom by a Bertha bretelle, which is shaped as to fit smoothly at the top and fall below in a series of pretty, rippling folds. The bretelle is made with a seam on each shoulder, where it is widest, and stands out over the mutton-leg sleeves, which are of great width at the top. The sleeves are shaped by inside and outside seams and are gathered at the top, the fulness draping itself in numberless pretty cross folds and wrinkles above the elbows, below which the sleeves are perfectly close-fitting. The body is stylishly lengthened by a skirt, which extends to three-quarter depth and is gathered across the top at the back. The skirt is shaped to be perfectly smooth at the top at the front and sides and ripple slightly below, while the fulness at the back falls in a series of small, well defined flutes or folds. The close-fitting standing collar is covered with a band of silk passementerie, and the seam joining the skirt to the body is concealed by a band of similar passementerie.



6430

View Showing Fronts Connected by the Strap.



6430

Front View.



6430

Back View.

LADIES' JACKET OR BLAZER. (COPYRIGHT.)

(For Description see Page 266.)

We have pattern No. 6389 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires three yards and an eighth of cloth fifty-four inches wide, with one yard of velvet twenty inches wide. Of one material, it needs eight yards and

three-eighths twenty-two inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and three-eighths fifty-four inches wide. In each instance one yard of silk twenty inches wide will be required to line the Bertha-bretelle. Price of pattern, 1s. 6d. or 35 cents.

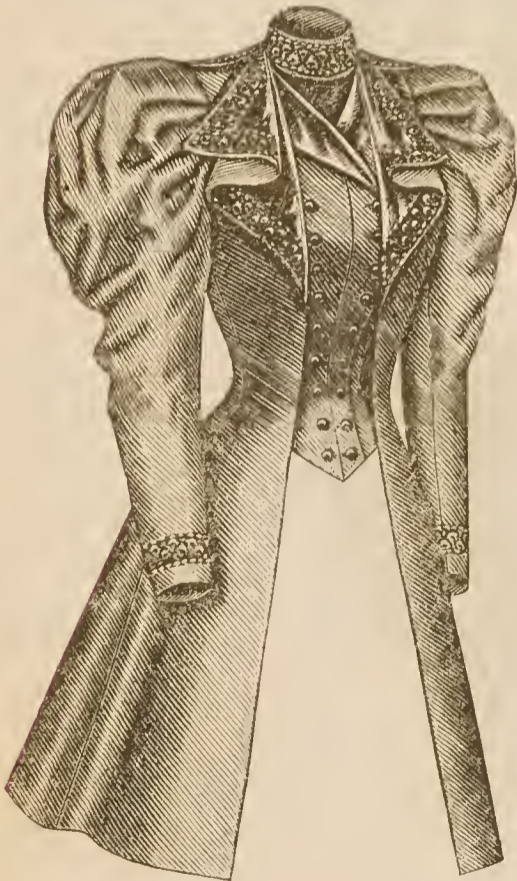
LADIES' DOUBLE-BREASTED COAT.

(For Illustrations see Page 261.)

No. 6388.—Mode melton is the material pictured in this coat at figure No. 347 D in this

DELINATOR, machine-stitching providing a trim completion. The coat, which is fashioned according to the latest fancy to present a flaring effect and fall in a series of ripples below the

waist-line at the back is here portrayed developed in fine cloth. It is of fashionable length and is closed in double-breasted fashion with button-holes and large buttons. The fronts are loose and reversed at the top in stylishly broad lapels that meet the rolling collar in notches. At the back and sides the coat is superbly curved to the figure by under-arm and side-back gores and a curving center seam, the peculiar shaping of the back and gores below the waist-line producing a series of rolling folds or flutes that spread gracefully over the flaring skirts of the present modes. The well-fitting leg-o'-mutton sleeves display stylish fulness and are sufficiently wide to slip on over the large sleeves of the fashionable basque. The wrists



6427

Front View.

LADIES' COAT-BASQUE, WITH VEST. (COPYRIGHT.)

(For Description see Page 266.)



6427

Back View.

LADIES' COAT-BASQUE, WITH VEST. (COPYRIGHT.)

(For Description see Page 266.)

Coats of this description are very elegant when developed in velvet, Bengaline, Sicilienne, brocade, vrillé and velours, and, like the

gowns of to-day, call for trimmings that are elaborate and costly, rich jet, embroideries, fancy bands and iridescent trimmings being especially beautiful when used on these fabrics. When less expensive materials are used, braided designs, cord passementerie, gimp, galloon, etc., are employed for decoration. When designed for ceremonious occasions, elaborate girdles of gold and silver showing fine old Italian workmanship are assumed, the effect being handsome in the extreme.

are finished with two rows of machine-stitching made close to the edge. A pocket-lap conceals the opening to a side pocket inserted in each front, and a change pocket in the right front is also completed with a lap, the loose edges of the laps being stylishly finished with two rows of machine-stitching. All the loose edges of the coat are similarly finished with two rows of machine-stitching.

These coats are particularly stylish just now and are made up as part of a costume or independently, and all sorts of coatings and dress fabrics are adapted to their development. Melton, fine diagonal, cheviot, chevron, kersey and numerous other fashionable coatings are used for the most stylish top-garments, and among the favored dress fabrics are serge, cheviot, rough hopsacking and many other seasonable woollens. One or two rows of machine-stitching may finish the edges or, if preferred, a perfectly plain completion may be chosen.

We have pattern No. 6388 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 requires seven yards twenty-two inches wide, or three yards and a half forty-four inches wide, or two yards and three-fourths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' RUSSIAN COAT.

(For Illustrations see Page 261.)

No. 6383.—Chevron diagonal and Ondine are associated in this coat at figure No. 343 D in this magazine, with satin-edged ribbon and jet gimp for decoration.

The flaring effect so much admired in skirts during the present and past seasons is now introduced with success in coats, jackets and other top garments, and is a prominent feature of the coat here shown in an effective combination of cloth and velvet. The coat extends to three-quarter length, and its body portion is superbly adjusted by single bust darts, under-arm gores and a curving center seam, the closing being made invisibly at the center of the front. The circular skirt is joined smoothly to the lower edge of the body and falls in

a series of ripples all round, the rolling folds or flutes resulting wholly from its peculiar shaping. The voluminous leg-o'-mutton sleeves display a smooth effect upon the forearm and numerous soft folds and wrinkles above the elbow, the fulness at the top spreading in

balloon fashion. A ripple collar falls deep and round at the front and back and stands out on the shoulders, where it serves to bring the broadening effect of the sleeves into greater prominence; it is smooth at the front and back, and the rolling folds or ripples on the shoulders are produced by gores inserted between the front and back sections. A stylishly high standing collar appears above the ripple collar and provides a becoming neck-completion. The joining of the skirt and body is concealed by a band of passementerie, which forms the sole decoration of the coat.

These coats are wonderfully becoming and improving to stout figures, for the flaring effect below the hips emphasizes the smooth appearance at and just below the waist-line; and the ripple collar and full sleeves give length and a tapering effect which is always admired. A fancy of present modes is to make these coats of satin and rich silks of all fashionable varieties, but all sorts of coatings and suitable dress goods are also stylish and far more serviceable. Venetian twill, faced cloth, fine diagonal, camel's-hair, vicuna, chevron, kersey, serge, etc., are adaptable to the mode, and combinations of cloth

with satin or plain or changeable velvet are particularly stylish just now. Handsome garnitures of braid or jet passementerie, Russian bands, fancy braid, bands or quillings of satin ribbon or moss trimming may be added in any becoming way suggested by individual fancy, or a simple completion of machine-stitching may be adopted. In a coat of dark-blue diagonal, the ripple collar may be of dark-blue, golden-brown, dark-green or black velvet, heavy silk or satin. The trimming fabric may simulate a cuff on each sleeve and conceal the seam joining the skirt to the body.

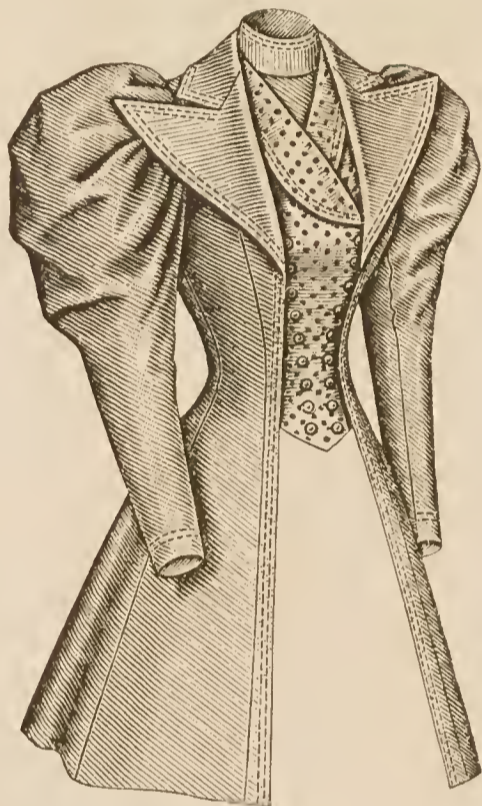
We have pattern No. 6383 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment will require two yards and three-fourths of cloth fifty-four inches wide, with a yard and three-eighths of velvet twenty inches wide. Of one material, it needs eight yards and

an eighth twenty-two inches wide, or three yards and three-fourths forty-four inches wide, or three yards fifty-four inches wide. In each case a yard and a fourth of silk twenty inches wide will be needed to line the cape collar. Price of pattern, 1s. 6d. or 35 cents.



6368

View without Chemisette.



6368

Front View.

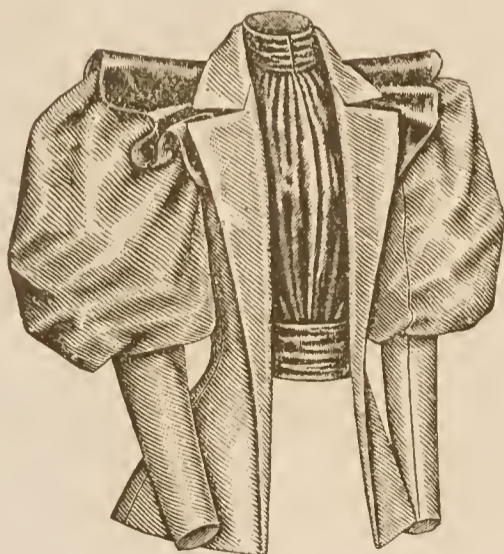


6368

Back View.

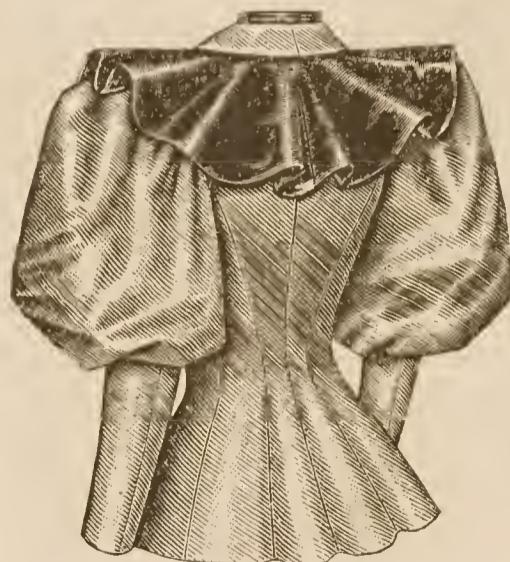
LADIES' COAT-BASQUE, WITH VEST AND REMOVABLE CHEMISETTE. (COPYRIGHT.)

(For Description see Page 267.)



6384

Front View.



6384

Back View.

LADIES' BASQUE, WITH JACKET FRONT. (COPYRIGHT.)

(For Description see Page 267.)

LADIES' COAT.

(For Illustrations see Page 262.)

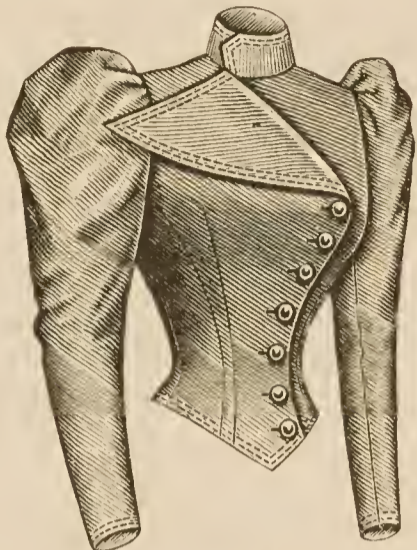
No. 6375.—Seal-plush is represented in this coat at figure No. 348 D in this magazine.

The coat is a stylish companion to an Autumn toilette and may be made up independently or *en suite*. It is here pictured developed in cinnamon-brown cloth. It is of becoming length—extending well below the hips—and is superbly adjusted by single bust darts, under-arm and side-back gores and a curving center seam, the shaping of the gores below the waist-line producing the flaring or rolling effect which is seen in all the newest top-garments. The fronts are lapped in double-breasted fashion below the bust, and are closed diagonally from the throat to the bust with hooks and loops, and with buttons and button-holes below. The sleeves are in leg-o'-mutton style with inside seams only; they display fashionable fulness upon the shoulders and a softly wrinkled appearance above the elbows, a smooth effect being noticed upon the forearm. The coat introduces a novelty known as the sprung collar, which is shaped by two curving seams on each shoulder. This collar is smooth at the top and springs over the shoulders and at the center of the back in a novel and attractive manner; it is lined with silk, and its ends are finished with the front edges of the fronts. Rising high above the sprung collar is a collar which suggests the Medici modes, being softly rolled at the back and having its square ends bent to flare widely at the throat.

The mode presents an opportunity for charming combinations of shade and texture, but, if preferred, may be developed in a single material. Venetian twill, melton, kersey, fine diagonal, faced cloth and plain and fancy coatings of all season-

able textures are appropriately used for garments of this kind, and with any of these materials velvet may be associated, being used for one or both collars. The smartest coats show a tailor finish, but, if desired, moss trimming or braid may be added for garniture.

We have pattern No. 6375 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the coat requires nine yards and a fourth twenty-two inches wide, or four yards and three-fourths forty-four inches wide, or three yards and three-fourths fifty-four inches wide, each with one yard of silk twenty inches wide to line the sprung collar. Price of pattern, 1s. 6d. or 35 cents.



6414

Front View.

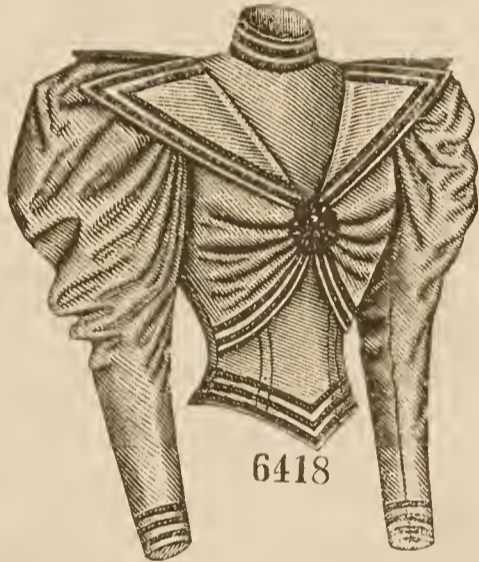


6414

Back View.

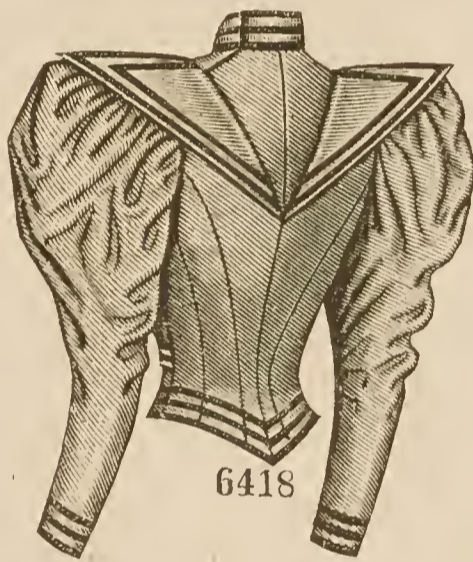
LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 268.)



6418

Front View.

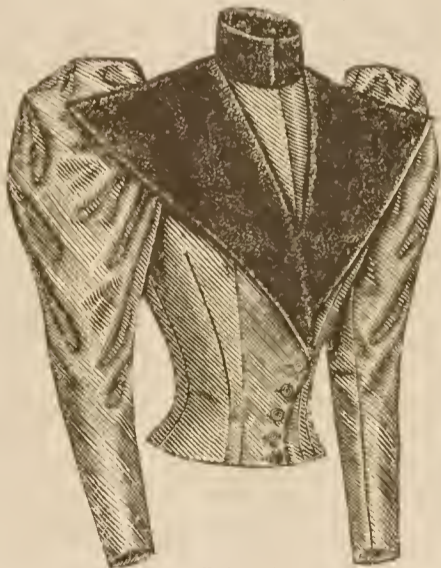


6418

Back View.

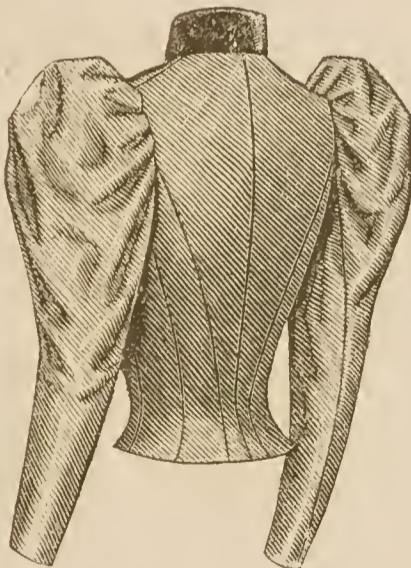
LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 268.)



6395

Front View.



6395

Back View.

LADIES' ROUND BASQUE. (COPYRIGHT.)

(For Description see Page 239.)

LADIES' ETON JACKET.

(For Illustrations see Page 262.)

No. 6410.—This jacket forms part of the toilette shown at figure No. 338 D in this magazine, velvet being the material employed for it, with a decoration of iridescent bead-trimming. It is further portrayed at figure No. 8 on the Ladies' Plate for Autumn, 1893.

The jaunty Eton jacket divides favor with the blazer as a comfortable and stylish accompaniment to any of the fashionable skirts and to a vest or blouse. It is here portrayed developed in dark-blue serge and finished with machine-stitching. It extends just to the waist-line, and its fronts, which are rendered half close-fitting and trim by single bust darts, join the seamless back in shoulder and under-arm seams. The fronts are reversed in very broad lapels, and at the neck is a deep, fanciful collar in two sections that flare stylishly from the lapels and may be seamed or left open at the center of the back. The sleeves are in leg-o'-mutton style with two seams, and are made with fashionable fulness at the top and sufficiently wide to slip on easily over the sleeves of the blouse. They are finished at the wrists with a double row of machine-stitching. All the free edges of the jacket are similarly finished.

Eton jackets usually match the skirt they accompany, and are worn with piqué vests or silk or cotton blouses. They are developed in storm

serge, sailcloth, hopsacking, cloth, linen duck, piqué, corduroy and numerous other fashionable fabrics of either woollen or cotton texture. A silk lining may be added, and a tailor finish is indispensable.

We have pattern No. 6410 in thirteen sizes for ladies from

twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the jacket requires four yards and a fourth 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. or 25 cents.



6392

View without Chemisette.

LADIES' JACKET OR BLAZER.

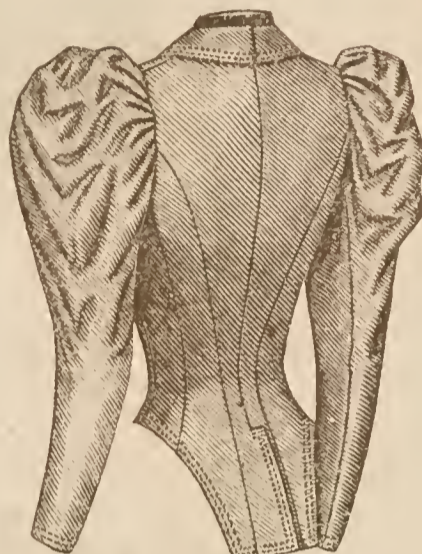
(For Illustrations see Page 263.)

No. 6430.—This jacket is shown worn with a Princess skirt and silk blouse at figure No. 327 D in this DELINEATOR, dark-gray woollen goods and satin



6392

Front View.



6392

Back View.

LADIES' BASQUE. (TO BE MADE WITH OR WITHOUT A CHEMISSETTE.) (COPYRIGHT.)

(For Description see Page 270.)

being the materials selected, with gray satin ribbon for garniture.

The liking for umbrella backs has extended to the latest style of blazer, a fashionable example of which is here pictured made of dark-blue serge and finished with machine-stitching. The loose fronts are lined throughout with the material and reversed in stylishly broad lapels, which are extended to the center of the back and joined in a center seam to form a rolling collar; and beneath the lapels a long dart at each side ensures a smooth adjustment. The admirable adjustment of the blazer is completed by under-arm and side-back gores and a curving center seam, the gores and back being shaped below the waist-line to produce the fashionable umbrella folds. The fronts open all the way down, but may be connected at the bust with a short strap buttoned to them underneath, if desired. The sleeves are in the fashionable leg-o'-mutton style with inside seams only. They display the customary fulness at the top and are smooth and comfortably wide below the elbow. The wrists are finished with a double row of machine-stitching, and two rows of stitching follow the free edges of the pocket-welts, which are applied diagonally to the fronts and conceal the openings to side pockets. The free edges of the jacket are also followed with a double row of stitching.

The jacket combines the most attractive features of a blazer and half close-fitting jacket and bids fair to be the popular top-garment for Autumn. It will develop stylishly in cloth, serge, Venetian twill, hopsacking, linen duck, piqué, corduroy and various other fabrics, and may be worn with a silk blouse and a flaring skirt to complete a comfortable toilette. A tailor finish of one or two rows of machine-stitching is most appropriate.

We have pattern No. 6430 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the jacket requires six yards twenty-two inches wide, or three yards and three-eighths forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' COAT-BASQUE, WITH VEST.

(For Illustrations see Page 263.)

No. 6427.—A stylish representation of this basque at figure No. 324 D in this magazine shows it as part of a toilette made of black satin and trimmed with white *point de Gène* net.

The basque is one of the most picturesque modes introduced this season, and is here illustrated developed in a rich combination of black cloth and satin. It suggests the favorite Louis coat in length and general appearance, while the loose fronts rolling back in graceful jabots over a double-breasted vest savor somewhat of the picturesque styles of the days of the Directory. The vest fronts, which are closely adjusted by single bust darts, are widened by gores to lap in double-breasted fashion and are reversed at the top in broad lapels, between which is disclosed a chemisette that is sewed underneath to the right vest-front and secured with hooks and loops at the left side. The vest is closed in double-breasted style with buttons and button-holes. The long, loose fronts are rolled back to form jabots that extend to below the bust. The adjustment of the basque is completed by under-arm and side-back gores and a curving center seam, the shaping of the parts below the waist-line producing the fluted Empire or umbrella effect so popular just now, and rendering the basque a charming accompaniment to skirts that flare widely. The sleeves are in mutton-leg style with inside seams only; they are mounted on smooth coat-shaped linings, and the fulness at the top is disposed in downward-turning plaits back and in front of deep, overlapping plaits; they follow the outline of the arm with comfortable closeness below the elbow, and the wrists are trimmed with an encircling row of jet passementerie. A fanciful rolling collar in two sections falls deeply at the back and with just a suggestion of ripples. Its free edges are decorated with jet passementerie, and similar passementerie covers the standing collar, which is joined to the chemisette and closed at

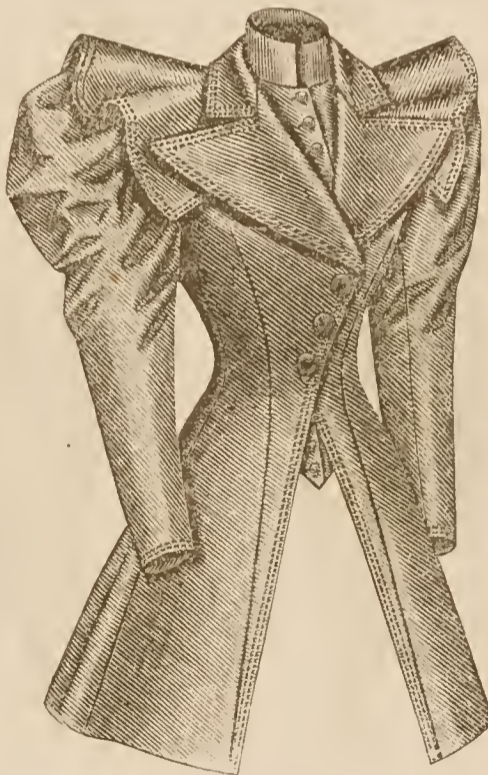
the left side. The lapels and jabots are covered with facings of satin, and the jabots are ornamented at the edges with jet passementerie.

The basque is quite as appropriate for women of stout or full figure as it is for those of slender build. It will



6447

View without Ripple Collar.



6427

Front View.



6447

Back View.

LADIES' COAT-BASQUE, WITH VEST. (COPYRIGHT.)

(For Description see Page 270.)

develop exquisitely in Pompadour silk, *peau de soie*, Ondine, crystal Bengaline, velours cloth, camel's-hair and various other handsome silks and woollens, and a combination of fabrics will be especial

effective. Rich lace, jet or iridescent passementerie, bourdon insertion, gimp or galloon may contribute effective garniture, being applied in any way deemed most becoming. Satin is especially well suited to bring out the prominent features of the mode, and jet or rich, heavy lace will be a most appropriate garniture. In a visiting toilette of mousse-green crépon the basque, made in this style, had both collars and the jabot-revers of black satin.

We have pattern No. 6427 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 and five-eighths of dress goods forty inches wide, with two yards and a quarter of satin twenty inches wide. Of one material, it needs eight yards and seven-eighths twenty-two inches wide, or six yards and five-eighths thirty inches wide, or four yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COAT-BASQUE, WITH VEST AND REMOVABLE CHEMISSETTE.

(For Illustrations see Page 264.)

No. 6368.—This coat-basque forms part of the stylish toilette shown at figure No. 335 D in this DELINEATOR. It is also seen at figure No. 15 on the Ladies' Plate for Autumn, 1893.

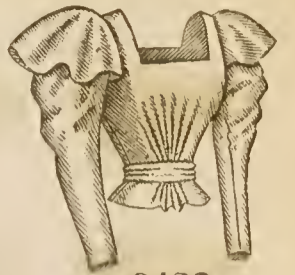
The basque is here pictured made of hopsaeking, and introduces a low-cut vest or waistcoat of fancy vesting, with particularly jaunty effect. The basque extends to three-quarter depth and flares at the back in a series of tubular folds that spread gracefully over the flaring skirts of the present fashion. The fronts, which are rendered half close-fitting by single bust darts, open widely over the waistcoat and are reversed at the top in very broad lapels that meet the rolling collar in notches;

and under-arm and side-back gores and a curving center seam conform the garment gracefully to the figure, the shaping of the gores below the waist-line producing the flaring flutes or folds. The waistcoat, which shapes a point at the center, is closely adjusted by single bust darts and closed in double-breasted style with button-holes and buttons; it is reversed at the top by a shawl collar, which is covered with facings of the vesting that are contin-

chemisette, with which a scarf is worn often taking their place.

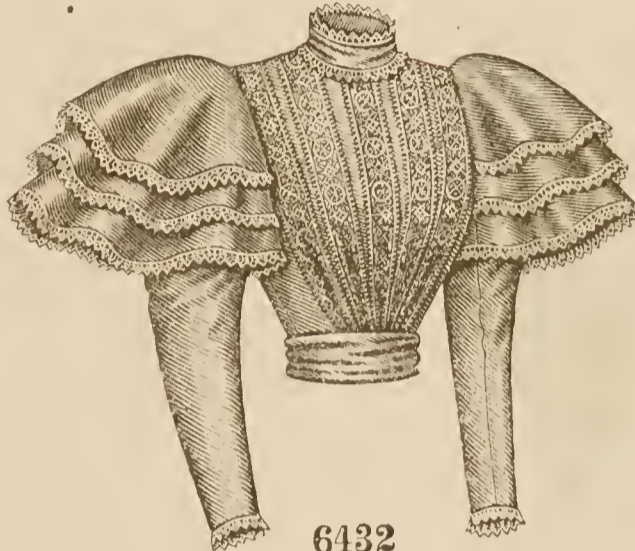
The mode is jaunty and picturesque as well, and will make up exquisitely in satin, Bengaline, hopsaeking, étamine, cloth, serge, eamel's-hair, wool Bengaline and poplin. Though a combination of fabrics is not absolutely necessary, the vest to be most effective should contrast with the basque, a contrasting shade of fine broad-cloth being used if fancy vesting be not admired. A tailor finish of machine-stitching is the correct mode of completion.

We have pattern No. 6368 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, will require four yards and three-fourths of dress goods forty inches wide, and a yard and a fourth of fancy vesting twenty-seven inches wide. Of one material, it needs eight yards and a half twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or four yards fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.



6432

View Showing Low Neck and One Cap.



6432

Front View.

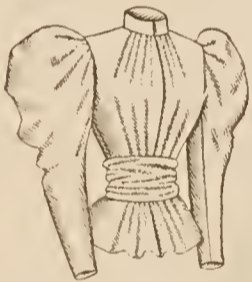


6432

Back View, Showing Two Caps.

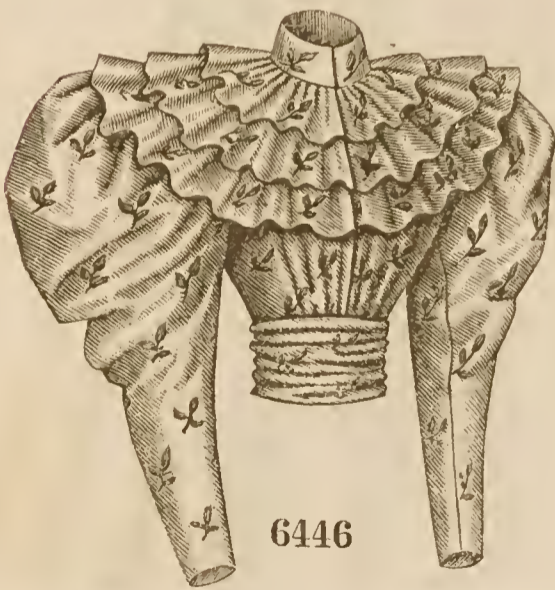
LADIES' WAIST. (TO BE MADE WITH ONE, TWO OR THREE RIPPLE CAPS ON THE SLEEVE.) (COPYRIGHT.)

(For Description see Page 270.)



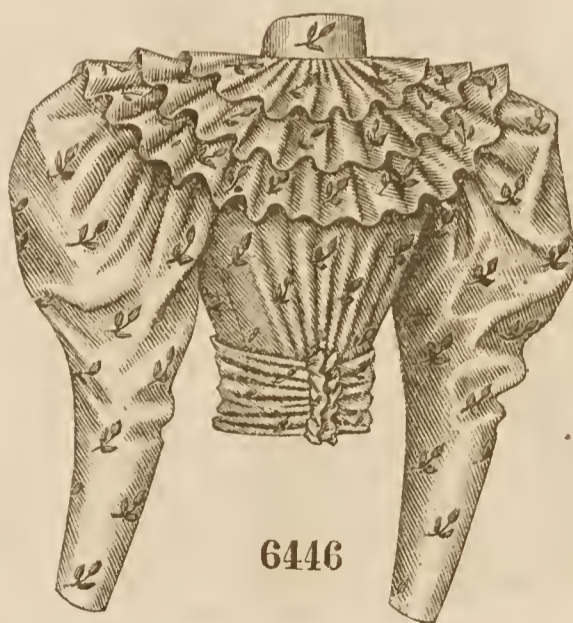
6446

View without Cape Collar.



6446

Front View.



6446

Back View.

LADIES' BLOUSE-WAIST, WITH FITTED LINING AND RUFFLED CAPE-COLLAR THAT MAY BE OMITTED. (COPYRIGHT.)

(For Description see Page 271.)

LADIES' BASQUE, WITH JACKET FRONT.

(For Illustrations see Page 264.)

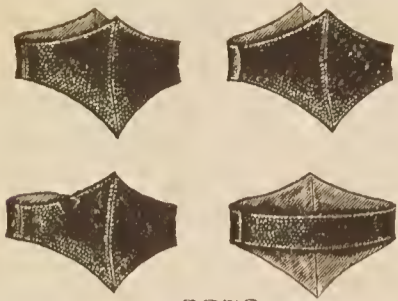
No. 6384.—This basque is shown as part of a toilette combining fancy wool goods, Surah and heavy silk, with trimmings of wide and narrow braid, at figure No. 340 D in this magazine.

The basque is here represented made of mode dress goods and mahogany silk, and is one of the most attractive of the early Autumn modes. It introduces pleasingly a ripple collar, enormous puffs, and Empire or umbrella folds at the back below the waist-line; the latter feature, by-the-bye, being considered quite essential to the fashionable long basque or coat of this season.

ued to the lower edge of the waistcoat to form underfacings. Above the waistcoat is revealed a short chemisette, which is sewed underneath to the right side of the waistcoat and secured with hooks and

which extend to a becoming depth below the hips and are reversed all the way down in tapering lapels by a rolling collar, with which the lapels form notches. Tastefully revealed with blouse effect be-

tween the jacket fronts is a short, full vest of silk, which is arranged over dart-fitted lining-fronts; the fulness is prettily disposed by short rows of gathers at the top and double rows of shirrings at the lower edge at each side of the closing, which is made invisibly at the center. The lower part of the vest is crossed by a wrinkled belt that is gathered along its side edges. The belt is included in the right under-arm seam and is closed along the corresponding seam at the left side, and at the center it is stayed by a whalebone tacked underneath. The back and sides of the basque are ad-



Front Views. **6378** Back Views.
LADIES' BELT-GIRDLES. (COPYRIGHT.)
(For Description see Page 271.)

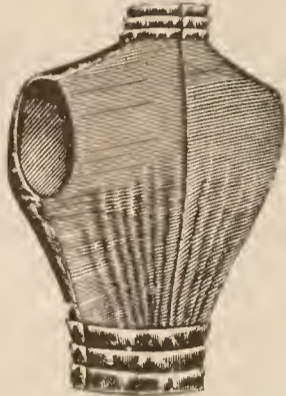


6369

Front View.



6369



6369

Back View.

LADIES' VEST. (COPYRIGHT.)
(For Description see Page 272.)

mirably conformed to the figure by under-arm and side-back gores and a well curved center seam, and below the waist-line the backs and side-back gores spring out in curved folds, which are eminently graceful. Arranged over the smooth coat-shaped sleeves are enormous puffs, which extend almost to the elbows; they are gathered at the top and bottom and spread in balloon fashion and fall in numberless broken folds and wrinkles. The broad ripple collar is wonderfully becoming to tall figures; it is tacked beneath the rolling collar and lapels and is shaped to fit smoothly at the upper edge and fall in graceful rolling folds below. The neck is finished with a crush collar of silk that is closed invisibly at the center of the front.

This stylish basque allows for many effective combinations of colors and material. Cloth, ombré camel's-hair, rainbow novelty satin, silk-and-wool diagonal, velours, tweed, cheviot and hopsacking will make up very effectively in combination with velvet, Bengaline, satin, taffeta or changeable silk, and will usually be plainly completed. A handsome basque which accompanied a seven-gored Empire skirt to form an elegant carriage toilette was made

of gray velours. The collars, puffs, belt and vest were made of satin of the same hue, the vest and standing collar being veiled with Venetian point lace, and a jabot of the same rich lace in a narrower

width falling from the throat to the bust formed a charming neck-completion.

We have pattern No. 6384 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 of dress goods forty inches wide, with three yards of silk twenty inches wide. Of one material, it needs seven yards and a half twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE.

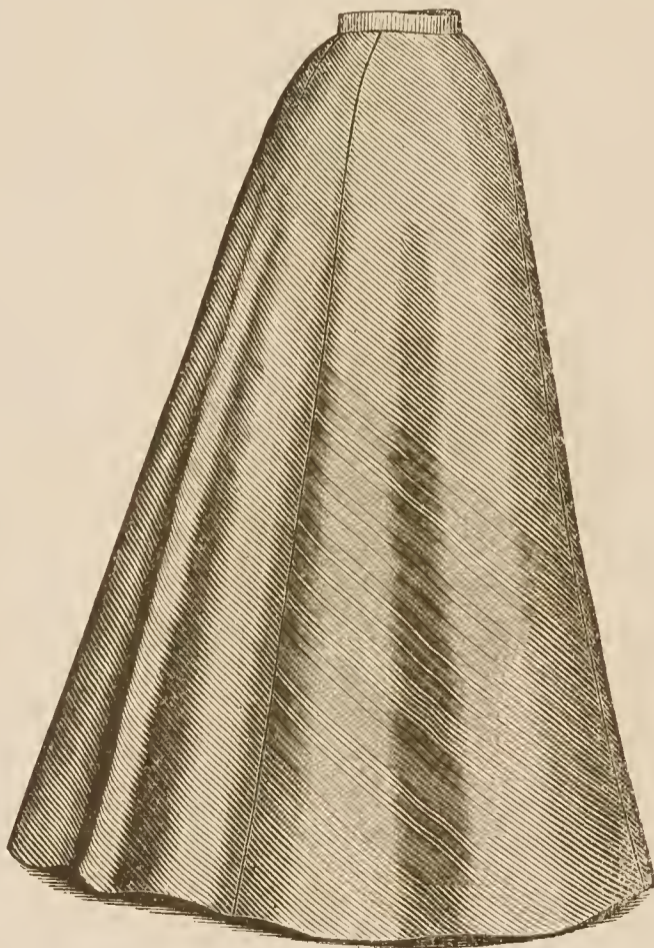
(For Illustrations see Page 265.)

No. 6414.—This basque is worn with a modish skirt at figure No. 325 D in this DELINEATOR, gray ombré crépon being the material selected, with bands of white Bengaline overlaid with black silk-cord passementerie for trimming.

Dress goods in a fashionable shade of fawn were here selected for developing the modish basque, which displays a decided point at the center of the front and back and arches stylishly over the hips. The left front laps to the right shoulder seam and the right front folds back in a broad revers above the bust and laps in double-breasted fashion below, the closing being made below the revers with button-holes and buttons. The basque is snugly adjusted to the figure by double bust darts, under-arm, and side-back gores and a well curved center seam, and at the neck is a close-fitting standing collar which closes invisibly at the top of the revers, and has a pointed, overlapping end. The sleeves are fitted by the customary inside and outside seams and are gathered at the top to flare gracefully; they present a smooth effect below the elbows and are arranged over smooth coat-shaped linings; a double row of machine-stitching finishes the wrist edges. The remaining free edges of the basque are also outlined with a double row of stitching.

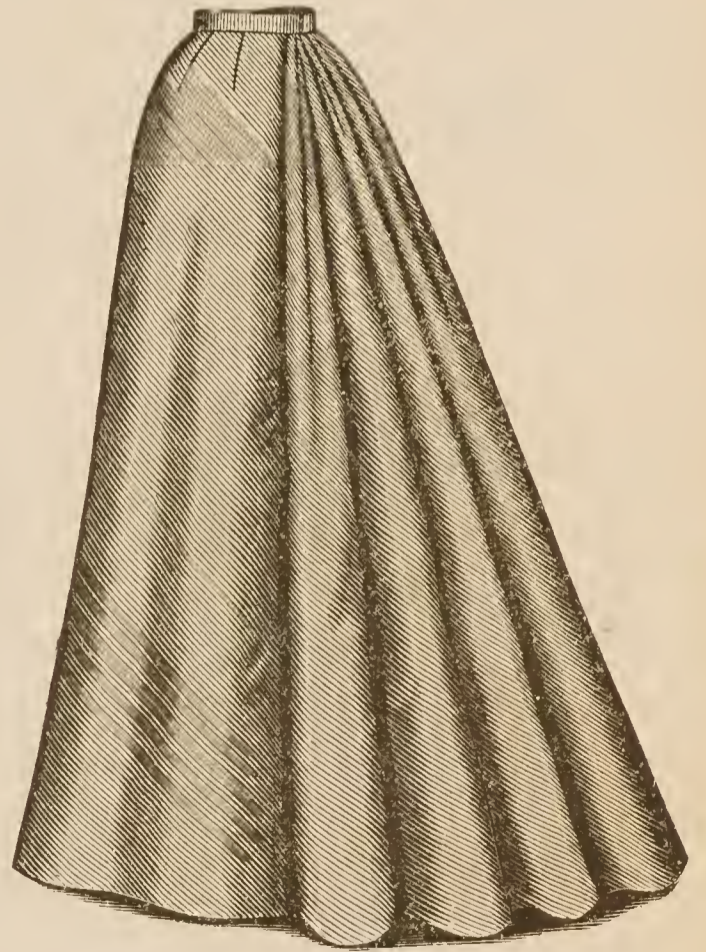
The basque will develop attractively in velours, whip cord, cloth, serge, cheviot or rough-surfaced suitings, and is susceptible to any changes that may be desirable to adapt it to special occasions. The sleeves may be of velvet, satin or Bengaline, and the collar entirely concealed by a crush collar of either of these fabrics.

We have pattern No. 6414 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a



6420

Side-Front View.



6420

Side-Back View.

LADIES' THREE-PIECE EMPIRE SKIRT. (COPYRIGHT.)

(For Description see Page 272.)

lady of medium size, the basque requires four yards twenty-two inches wide, or two yards forty-four inches wide, or a yard and seven-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE.

(For Illustrations see Page 265.)

No. 6418.—This basque forms part of a carriage toilette at figure No. 322 D in this *DELINEATOR*; réséda-and-rose shot *épingeline* and dark velvet being the materials shown, with elaborate decorations of black bourdon lace insertion overlaying rose satin ribbon.

A charming example of the pointed basque, which is once more in high favor after a short season of retirement, is here pictured made of cinnamon-brown suiting and decorated with darker brown fancy braid. It is sharply pointed at the center of the front and back and is adjusted at the back and sides with becoming closeness by the customary under-arm and side-back gores and a well curved center seam. The front is fitted by double bust darts and arranged upon dart-fitted fronts of lining that close invisibly at the center; it passes into the right shoulder and under-arm seams and closes invisibly at the corresponding seams at the left side. It is partially revealed between fanciful boléros that are plaited up closely at the bust and closed beneath a rosette. The boléros are included in the shoulder and under-arm seams and round prettily below the bust and flare widely above. The basque is rendered fanciful by bretelles, which meet at the center of the front and back and flare widely on the shoulders; they are arranged upon the back to outline a pointed yoke, and at the front are joined to the upper edges of the boléros. The sleeves are in leg-o'-mutton style with inside seams only; they are arranged upon smooth coat-shaped linings, display fashionable fulness at the top and are smooth and comfortably close-fitting upon the forearm. The wrists are trimmed with three rows of fancy braid, and a similar decoration is applied to the collar, which is in standing style and closed at the left shoulder seam. The lower edge of the basque is ornamented with three rows of braid, and two rows trim the rounding edges of the boléros and the free edges of the bretelles.

A basque of this kind admits of the greatest variety in the matter of combinations and decoration. It will make up exquisitely in plain and figured silk, Bengaline, vigogne, cloth, étamine, velours, *épingeline*, whipcord and other stylish silken and woollen fabrics, and velvet may be associated with either of these materials with charming effect. Hercules or soutache braid, satin ribbon, milliners' folds, gimp or galloon may comprise the garniture, being applied in any manner becoming to the figure. A favorite combination employs a decorative fabric for the revers and collar. An equally pretty

basque for a lady of medium size, will require four yards and three-eighths of material twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

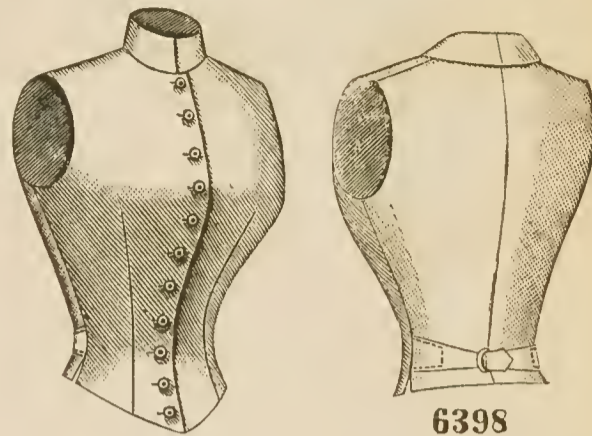
LADIES' ROUND BASQUE.

(For Illustrations see Page 265.)

No. 6395.—This basque is shown as part of a toilette combining illuminated cheviot and black satin, with fancy black braid for ornamentation, at figure No. 323 D in this magazine.

The basque is notably elegant in design, and is here illustrated made of gray dress goods in a fashionable variety, and velvet of a deeper tone.

It introduces effectively the broad Directoire revers, which are so universally becoming, and completes a particularly stylish toilette when worn with a skirt cut by pattern No. 6396, price 1s. 6d. or 35 cents. The basque extends only a little below the waist-line, and has a round lower outline. The fronts are made over lining fronts that close at the



6398 Front View.

6398 Back View.



6398

6398

6398

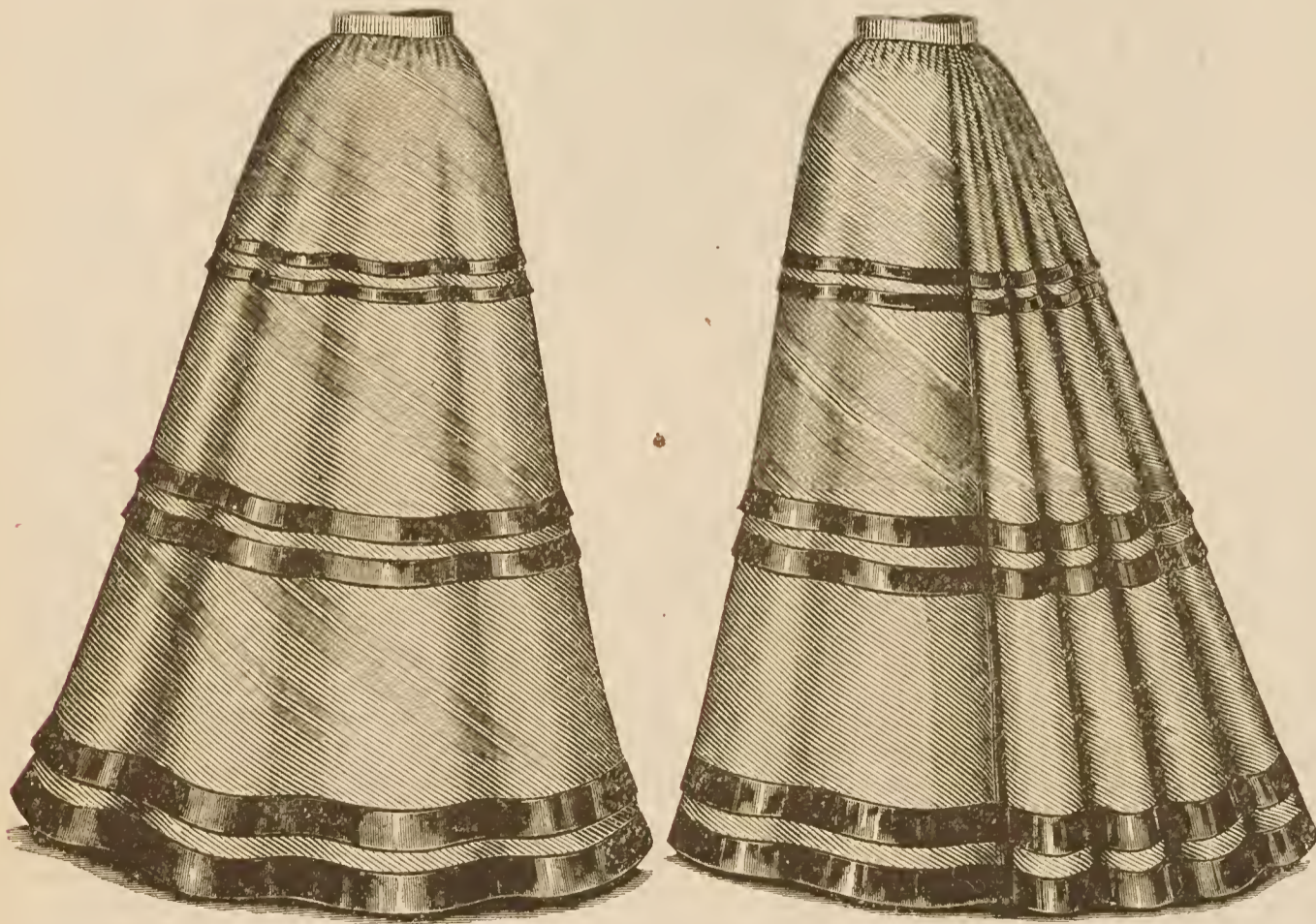
LADIES' VEST. (TO BE MADE WITH STANDING, NOTCHED OR SHAWL COLLAR OR WITHOUT A COLLAR.) (COPYRIGHT.)

(For Description see Page 273.)

center and are fitted by double bust darts taken up with the darts in the lining fronts. They are rolled back at the top to below the bust in broad Directoire revers which are attractively faced with velvet; below the revers the right front laps diagonally over the left and is closed with button-holes and buttons. Under-arm and side-back gores and a well curved center seam complete the adjustment of the basque, and the portion of the lining front revealed with chemisette effect between the revers is attractively faced with the material. The sleeves are in mutton-leg style and have inside and outside seams; they are mounted upon smooth coat-shaped linings, and are gathered at the top, where they are sufficiently full to flare attractively and form numberless pretty cross folds and wrinkles to the elbow, below which the sleeve follows closely the outline of the arm. At the neck is a curate collar of velvet, which is closed at the center of the front.

The mode admits of many rich and striking combinations, rainbow suiting and velvet, silk-and-wool diagonal and ombré velvet, shot *épingeline* and satin, and taffeta and Bengaline being especially choice. The trimmings employed as decoration are rich in the extreme, passementerie,

gimp, galloon, Persian or embroidered bands, Russian or bourdon lace and ribbon being lavishly employed. A jabot of rare old lace depending from the collar to the bust is extremely *chic*, and is uni-



6409

Side-Front View.

6409

Side-Back View.

LADIES' SKIRT. WITH CIRCULAR FRONT AND STRAIGHT BACK—BREADTH. (COPYRIGHT.)

(For Description see Page 272.)

effect is obtained by using the trimming material for the boléros. We have pattern No. 6418 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the

versally becoming. The basque will also develop well for mourning wear, in which case Henrietta cloth, Imperial serge and armure silk will be associated with crêpe, and trimmed either with silk braid or dull-jet passementerie.

We have pattern No. 6395 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 seven-eighths of dress goods forty inches wide, with five-eighths of a yard of velvet twenty inches wide. Of one material, it needs three yards and three-fourths twenty-two inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and three-fourths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE. (TO BE MADE WITH OR WITHOUT A CHEMISSETTE.)

(For Illustrations see Page 266.)

No. 6392.—This basque forms part of the handsome toilette pictured at figure No. 346 D in this DELINEATOR, fawn hopsacking and black satin and velvet being the materials united, with stylish decorations of iridescent passementerie. At figure No. 7 on the Ladies' Plate for Autumn, 1893, the basque is also shown.

The basque is here pictured developed in navy-blue serge and black silk. It is peculiarly well adapted to the numerous plain and fancy woollens in vogue, and will undoubtedly be more becoming to the figure of the general woman than the short, round waists. It extends well over the hips and is prettily rounded at the front, the back being extended to form moderately long coat-tails. The basque is superbly adjusted by double bust darts, under-arm and side-back gores, and a curving center seam that terminates a little below the waist-line above coat-laps. The fronts lap in double-breasted fashion below the bust and close with buttons and button-holes, and above the bust are cut away in curves to reveal the chemisette, which closes at the center of the front. Broad, curved lapels roll backward from the upper edges of the fronts and meet the rolling collar in notches, and the chemisette, which is attached underneath to the fronts, extends to a little below the bust. The chemisette fronts, which are fitted smoothly by short, single darts, are joined to a shallow, cape-like back in shoulder seams, and a stylishly high standing collar forms a becoming neck-completion. The leg-o'-mutton sleeves are moderately full at the top, where they are gathered to flare in the pronounced manner of prevailing modes; they are arranged upon smooth linings and are smooth and comfortably close-fitting below the elbows. All the free edges of the basque are finished in true tailor style with a double row of machine-stitching. If undesirable, the chemisette may be omitted in favor of a linen chemisette and four-in-hand scarf.

This basque may accompany a full or gored Empire or other popular skirt and will make up stylishly in hopsacking, cheviot, tweed and, in fact, all sorts of fashionable woollens. The chemisette may be of fancy vesting or some other contrasting fabric, and one or two rows of machine-stitching may provide a tasteful finish.

We have pattern No. 6392 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque requires two yards and three-eighths of serge forty inches wide, with three-fourths of a yard of silk twenty inches wide. Of one material, it needs four yards and three-fourths twenty-two inches wide, or two yards and a fourth forty-four inches wide, or two yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' COAT-BASQUE, WITH VEST.

(For Illustrations see Page 266.)

No. 6447.—At figure No. 334 D in this DELINEATOR this basque forms part of a visiting toilette made of serge and trimmed with soutache braid. It is further illustrated at figure No. 16 on the Ladies' Plate for Autumn, 1893.

The basque displays the natty half-masculine air which is observed in many of the newest modes, and is here portrayed made of serge. It extends to the stylish three-quarter depth and flares at the back below the waist-line in the popular umbrella fashion. The fronts are closely adjusted by single bust darts and are reversed at the top in very broad lapels that meet the rolling collar in notches; they are closed diagonally below the lapels to the waist-line with hooks and loops and flare widely below. The fronts attractively reveal a pointed vest that is fitted by single bust darts and closed at the center with button-holes and small buttons, its back edges passing into the under-arm seams. The superb adjustment of the basque is completed by under-arm and side-back gores and a curving center seam, the shaping of the parts below the waist-line producing the tubular folds or ripples which spread gracefully over the flaring skirts now in vogue. The leg-o'-mutton sleeves present the fashionable balloon effect at the top and are smooth below the elbow; they are mounted upon smooth linings and are finished at the wrists with a double row of machine-stitching. The coat may be made up with or without a deep ripple collar, which is attached underneath the rolling collar and shaped by a center seam. The ripple collar is smooth at the top and falls

in a series of rolling folds or ripples. A close-fitting standing collar rises above the rolling collar, its ends meeting at the closing, of the vest. The free edges of the ripple and rolling collars and the lapels are finished with a double row of machine-stitching, which is continued down the front edges of the fronts to the lower edge. Three buttons are ornamentally placed on the overlapping front at the closing.

A very jaunty basque may be developed by the mode in cloth, camel's-hair, hopsacking, wool Bengaline, etc., with fancy vesting or faced cloth of a contrasting shade for the vest. Very handsome basques to accompany gored or circular skirts are made of satin, Pompadour silk or Ondine, the skirts being made up *en suite* or of contrasting material. If preferred, a single fabric may be used, and the plain finish of the tailor styles is the approved mode of completion.

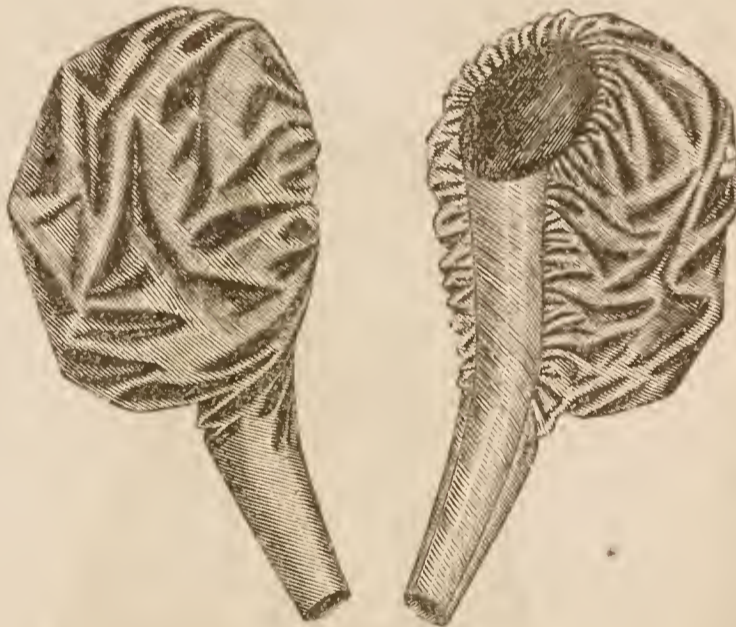
We have pattern No. 6447 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the basque requires eight yards and a half twenty-two inches wide, or four yards and a fourth forty-four inches wide, or three yards and seven-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.



6382

LADIES' MEDIUM-HIGH DRESS SLEEVE.
(COPYRIGHT.)

(For Description see Page 273.)



6399

Upper Side.

6399

Under Side.

LADIES' LARGE LEG-O'-MUTTON DRESS SLEEVE, WITH TWO SEAMS.
(COPYRIGHT.)

(For Description see Page 274.)

LADIES' WAIST. (TO BE MADE WITH ONE, TWO OR THREE RIPPLE CAPS ON THE SLEEVE.)

(For Illustrations see Page 267.)

No. 6432.—Other views of this waist are given at figures Nos. 332 D and 351 D in this DELINEATOR. It is also displayed at figure No. 11 on the Ladies' Plate for Autumn, 1893.

The waist is in the present instance pictured developed in plain China silk. It is one of the most picturesque of the season's novelties and withal so simple of construction that its popularity

with the home dressmaker is assured. The waist is arranged, to secure a trim appearance, upon a body lining that is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed invisibly at the center of the front. The front is included in the right shoulder and under-arm seams and closed invisibly at the corresponding seams at the left side; it is smooth above the bust, and the fulness at the waist-line is collected in two forward-turning plaits at each side of the center. The fulness at the waist-line of the seamless back is disposed in two tiny backward-turning, overlapping plaits at each side of the center, and under-arm gores produce a becoming smooth adjustment at the sides. A wrinkled Empire girdle is worn, its ends being turned under and shirred to form a pretty frill finish and closed invisibly at the center of the back. Arranged upon the coat sleeves with quaint effect are three caps of graduated lengths, the longest reaching more than half-way to the elbow. The caps are of great width, and although they are shaped with only a slight gathered fulness on the shoulders, they fall all round the arm in a series of ripples that spread toward the bottom with a decided flare. The caps are decorated at the edge with narrow lace edging, and the wrists are trimmed to correspond. At the neck is a standing collar, which is closed at the left shoulder seam and covered with a crush collar that is gathered at the ends and tacked at intervals to the standing collar. The crush collar is decorated at the upper and lower edges and along the overlapping end with lace edging. The waist is trimmed at the front and back with bands of insertion applied in lengthwise rows, a mode of decoration which gives length to the figure and is, therefore, generally becoming. The waist may be made up with one, two or three caps and with a low, square neck, as shown in the engravings.

The waist is dainty in the extreme, and will develop exquisitely in a variety of fabrics. Plain and figured India or China silk, *crêpe de Chine*, cashmere, challis, Surah, *erépon* and other fashionable silks and woollens are appropriately used for waists of this kind, and *bourdon*, *point de Gène* or *point Bruges* lace, embroidery, ribbon galloon, ribbon quillings or ruchings may provide stylish and becoming garniture. The mode is specially adapted to combinations of fabrics and will, therefore, be liked for remodelling or utilizing the best parts of two half-worn gowns.

We have pattern No. 6432 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist requires six yards and seven-eighths of material twenty-two inches wide, or five yards and five-eighths thirty inches wide, or three yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BLOUSE-WAIST, WITH FITTED LINING AND RUFFLED CAPE-COLLAR THAT MAY BE OMITTED.

(For Illustrations see Page 267.)

No. 6446.—Figured white India silk is represented in this waist at figure No. 337 D in the *DELINEATOR* for September, 1893.

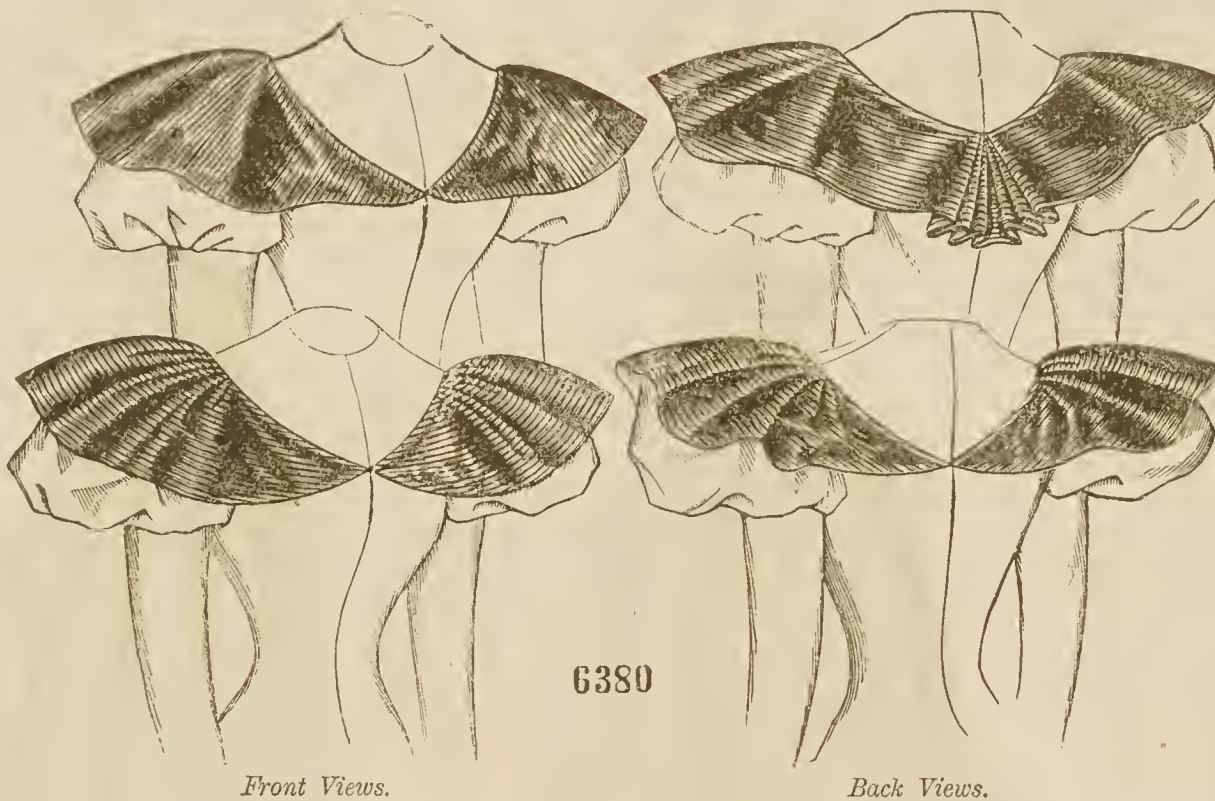
The blouse-waist imparts a broad-shouldered effect which is universally becoming, and is here pictured made of figured India silk. It may be worn outside or underneath the skirt, as shown in the engravings, and its trim appearance is due to a body lining, which extends to a trifle below the waist-line and is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam, and closed at the center of the front. The fronts are disposed with pretty fulness above the bust by a short row of gathers at the top and at the waist-line at each side of the closing,

which is made invisibly at the center, the fulness being drawn to the center. The seamless back is gathered at the top to produce pretty fulness below, and a short row of gathers at the waist-line draws the fulness becomingly to the center. Under-arm gores complete the admirable adjustment of the waist. The huge leg-o'-mutton sleeves are shaped by inside seams only and arranged upon smooth coat-shaped linings. They are gathered at the top to rise and spread in regulation fashion and are smooth and comfortably close-fitting upon the forearm. A close-fitting collar in standing style is at the neck. The cape collar is in circular style and extends to a pretty depth; it is included in the seaming of the standing collar and is covered with three bias frills of the material, the lowest frill being applied near the edge. When the waist is made of cotton goods the ruffles will be cut straight. The waist is encircled by a crush girdle, the ends of which are turned under and shirred to form a frill finish, and closed invisibly at the center of the back.

The mode unites the picturesqueness of a blouse with the trimness of a closely adjusted basque, and will be liked by women who eschew anything approaching a *négligé* effect. It will develop exquisitely in figured, striped or plain India or China silk, figured or plain *crêpe de Chine*, striped or plain Surah, wash silk, silk gingham, percale and, in fact, all sorts of silken, woollen and cotton fabrics devoted to waists of this kind. The mode is so fanciful in effect that applied garniture is not necessary, but a combination of shades or textures may be successfully employed in its development.

We have pattern No. 6446 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure.

Of one material for a lady of medium size, the waist will need six yards and seven-eighths twenty-two inches wide, or five yards and five-eighths thirty inches wide, or three yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



Front Views.

Back Views.

LADIES' BERTHA-BRETELLES. (COPYRIGHT.)
(For Description see Page 274.)

LADIES' BELT-GIRDLES.

(For Illustrations see Page 268.)

No. 6378.—The growing popularity of blouses and round waists has increased the demand for girdles and belts of

all descriptions, and the ones here portrayed made of black velvet may not only be worn in conjunction with the garments mentioned, but also with various styles of house and street gowns. One girdle is of narrow belt depth at the sides and widens toward the center of the front and back, where it describes a decided point at the top and bottom. It is shaped by a seam at the center of the front and back and at the right side and is closed invisibly at the left side. The other girdle is of narrow belt depth at the back and sides and widens toward the center of the front, where it forms a shapely point at the upper and lower edge; it is shaped by a seam at the center of the front and at the right side, and is closed invisibly at the left side. Both of the girdles are stiffened with canvas, lined with silk, and well boned.

Girdles of this description will develop attractively in satin, Bengaline, broadcloth, tweed, serge, camel's-hair or cheviot and usually match the skirts they accompany, although they are sometimes made of velvet in marked contrast. They may be braided all-over in an elaborate design or trimmed with *passementerie*, gimp, galloon, etc. When designed to be worn on dressy occasions, the belt may be overlaid with coarse net or edged with lace flatly applied with effective results; but for general outing wear a perfectly plain completion or a severe tailor finish of one or two rows of machine-stitching is preferred.

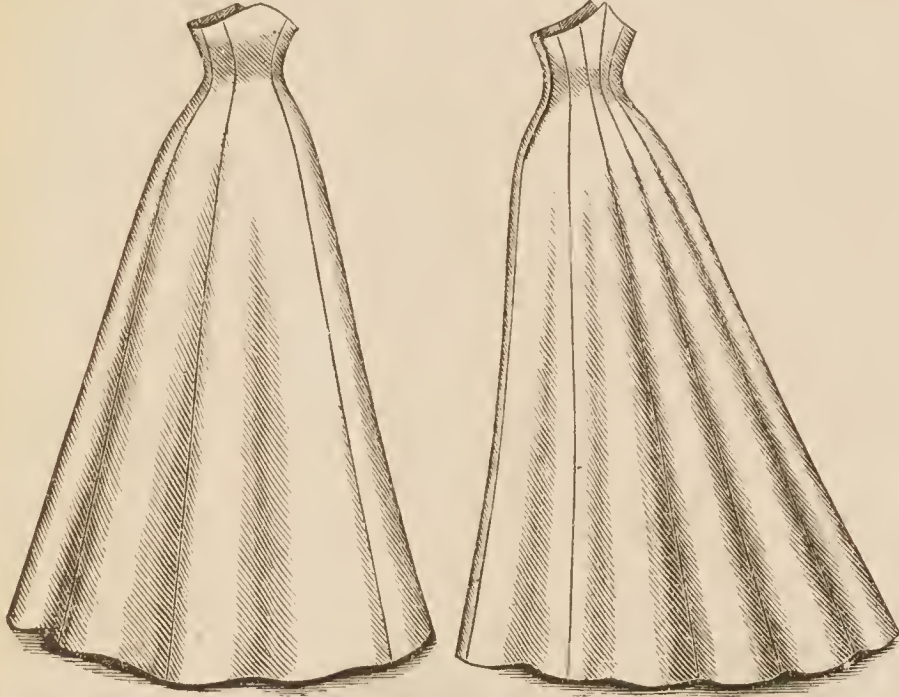
We have pattern No. 6378 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, either belt-girdle needs half a yard of material twenty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' VEST.

(For Illustrations see Page 268.)

No. 6369.—At figure No. 326 D in this magazine this vest is pictured made of India silk.

The vest is here shown developed in China silk and Silesia and may stylishly accompany an Eton jacket or blazer and any of the



6425

Front View, Showing Deep, Rounded Corselet.

6425

Back View, Showing Deep, Pointed Corselet.

new skirts to complete a becoming outing or semi-négligé toilette. It has a full front of silk arranged upon a lining fitted by single bust darts, and seamless backs that are a trifle longer than the front and close invisibly at the center. The fulness below the bust is collected at the lower edge of the front in a double row of gathers, and the fulness at the waist-line of the backs is drawn in closely to the figure by tapes inserted in casings and tied as closely as desired at the center. The front is rendered fanciful by a double jabot of silk, which extends nearly to the lower edge, its pointed ends overlapping the broad folded girde, which encircles the waist and is closed invisibly at the left side. At the neck is a folded stock-collar closed at the center of the back.

These vests form an important part of a Summer wardrobe and are developed in a variety of materials. For very dressy occasions *crêpe de Chine*, silk mull and plain, spotted and striped India and China silks are chosen, while for ordinary wear, wash silk, lawn, percale and chambray either plain or in fancy figured or striped designs are chosen.

We have pattern No. 6369 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the vest requires two yards and an eighth twenty-two inches wide, or a yard and three-fourths thirty inches wide, or a yard and a half forty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' THREE-PIECE EMPIRE SKIRT.

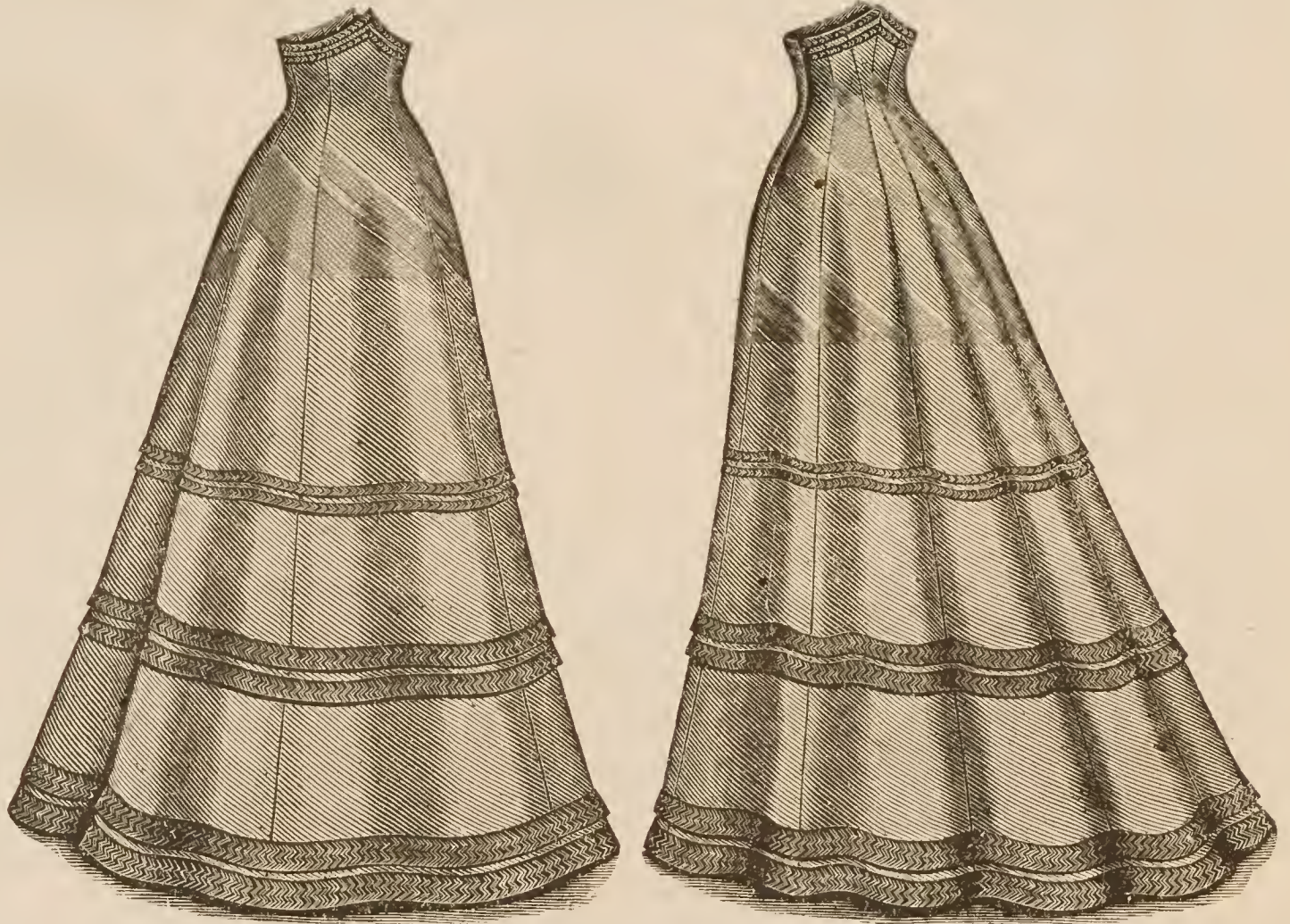
(For Illustrations see Page 268.)

No. 6420.—At figures No. 322 D, 324 D and 340 D in this magazine this skirt is again shown. It is further illustrated at figure No. 8 on the Ladies' Plate for Autumn, 1893.

Since the wide skirts have become so universally popular, the question of what to do with the tight-fitting bell skirt of a past season has received much consideration with womankind. The skirt here illustrated made of a seasonable variety of dress goods was designed to meet this need and shows how easily any bell skirt with bias back edges may be made to assume very stylish proportions by the introduction of a front-gore. By-the-by, this gore may be either of the same material as the skirt or of a contrasting color and fabric. The skirt consists of a front-gore between two wide gores that meet at the center of the back, where their bias back edges are joined in a center seam. A smooth adjustment is accomplished over the hips by means of two darts at each side, and the fulness at the back is collected in closely drawn gathers and spreads toward the lower edge in a series of rolling folds. The skirt flares broadly at the bottom after the manner of the Empire modes, and measures at the edge about three yards and a half round in the medium sizes. The flare may be emphasized by an underfacing of hair-cloth, moreen or crinoline.

The skirt will develop exquisitely in velvet, brocade, Bengaline, faille or any seasonable woollen and may be hooped with bands of ribbon, ruchings of silk, rows of insertion or graduated rows of braid. A very elegant dinner gown of brocade with trails of daisies on a pink ground was fashioned in this style, the front-gore being of *mousseline de soie* over pink satin.

We have pattern No. 6420 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt will require five yards and seven-eighths of material twenty-two inches wide, or three yards and three-fourths either



6425

Side-Front View, Showing Shallow Corselet.

6425

Side Back View, Showing Shallow Corselet.

LADIES' PRINCESS SKIRT. (COPYRIGHT.)

(For Description see Page 274.)

forty-four or fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' SKIRT, WITH CIRCULAR FRONT AND STRAIGHT BACK-BREADTH.

(For Illustrations see Page 269.)

No. 6409.—Other materials and trimming are pictured in this skirt

at figures Nos. 325 D, 334 D, 335 D and 348 D. At figures Nos. 15 and 16 on the Ladies' Plate for Autumn, 1893, it is also shown.

The skirt is here illustrated made of navy-blue serge, and is a striking example of the changes and modifications which the Empire skirts have undergone during the past season. The front extends to form the sides and is shaped after the circular modes; its side edges are joined to a straight back-breadth in seams that are brought well toward the back. The front and sides of the skirt are fashionably smooth at the top, where only enough fulness is allowed to secure a pretty adjustment over the hips, and the fulness at the back is coarsely gathered and falls to the lower edge in well defined flutes that form a striking contrast to the slight undulating curves of the front and sides. The skirt is stylishly distended at the bottom, where it measures about three yards and a half round in the medium sizes, the flare being emphasized by an underfacing of hair-cloth, moreen or canvas. A very stylish decoration is provided by graduated bands of black satin, two moderately wide bands being set at the bottom of the skirt, two of narrower width at the knee, and two of still narrower width just below the hips.

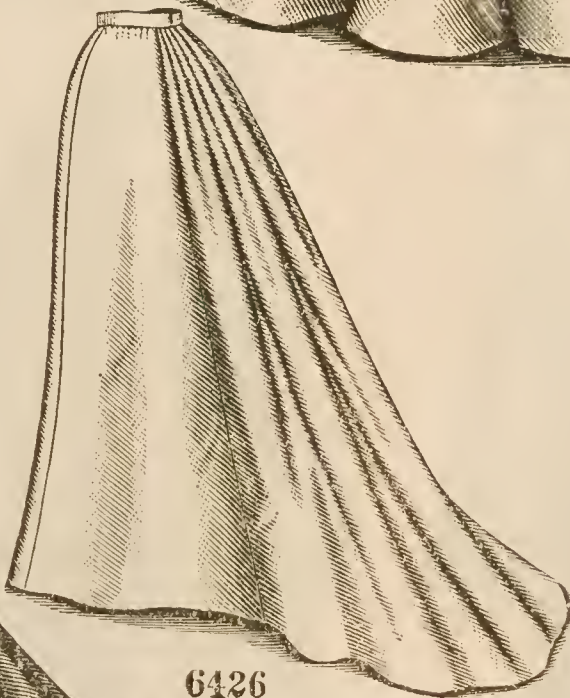
Skirts of this description may suitably accompany any of the fashionable round basques, and may be developed in satin, lined grenadine, silk, velours, fancy suiting, ehallis, erépon, etc., and be decorated in any preferred manner with frills of silk ribbon or lace, bands of insertion, gimp or passementerie. It is rumored that the full skirts are to be less elaborately trimmed than heretofore. An extremely simple but very effective decoration is provided by a narrow ruffle following the lower edge or put on in waves.

We have pattern No. 6409 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires six yards and seven-eighths of material twenty-two inches wide, or five yards and a half thirty inches wide, or three yards and five-eighths forty-four inches wide,

made gowns, and so natty are they and such piquancy do they impart to the gown that the decided *penchant* evinced for them by the girl of the period is readily understood. Four styles of single-breasted vests are here illustrated made of white piqué. One style is made to close to the throat and is finished with a eurate collar; while the other three styles are made with the neck low in front, one being finished without a collar, one



6426
Side-Front View.



6426
View Showing Short Train.



6426
Side-Back View.

LADIES' TRAINED SKIRT, PERFORATED FOR SHORT TRAIN. (COPYRIGHT.)
(For Description see Page 275.)

showing a notched and the other a shawl collar. The fronts are fitted by single bust darts that are gracefully curved to the figure. The left front is a trifle wider than the right and is finished with a deep hem. The right front is also hemmed and overlaps the left widely, and the closing is made with button-holes and buttons, the extra width allowed on the left front making a desirable underlap. The back is shaped by a well curved center seam and joins the fronts in under-arm and shoulder seams, the under-arm seams being terminated a short distance from the lower edges; and straps which are included in the under-arm seams at the waist-line are buckled at the center of the back to regulate the width.

Vests of this description may suitably accompany a blazer or Eton costume, and may be developed in fancy piqué, Marseilles, fancy silk-and-wool vestings, broadcloth or corduroy, and are smartly finished with a single row of machine-stitching, if a plain finish be not admired. A linen chemisette and a four-in-hand scarf will be worn when the vest with the neck low in front is selected.

We have pattern No. 6398 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the vest requires a yard and a half twenty-two inches wide, or a yard and three-eighths twenty-seven inches wide, or three-fourths of a yard either

or three yards and an eighth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

forty-four or fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' VEST. (TO BE MADE WITH STANDING, NOTCHED OR SHAWL COLLAR OR WITHOUT A COLLAR.)
(For Illustrations see Page 269.)

LADIES' MEDIUM-HIGH DRESS SLEEVE.
(For Illustrations see Page 270.)

No. 6398.—Vests are among the important items of many tailor-

No. 6332.—This sleeve is especially appropriate for tailor-made gowns, and is pictured made of dress goods. It is shaped by the

usual inside and outside seams and follows closely the outline of the arm below the elbow. Above the elbow the sleeve is wide and falls in pretty broken curves and wrinkles which result from gathers at the top; it describes a becoming curve over the shoulders, and is arranged upon a smooth coat-shaped lining.

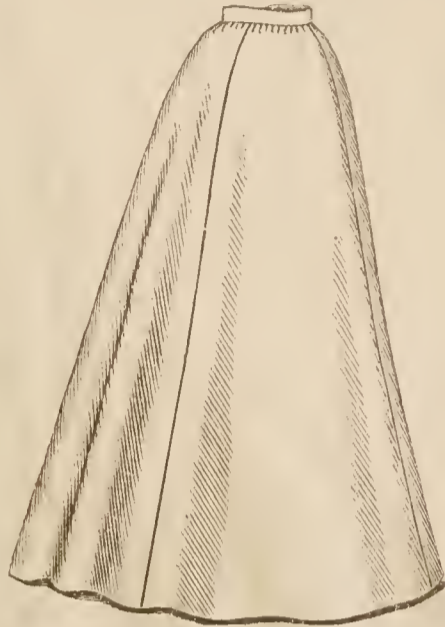
The sleeve may be developed in velvet, faille, Bengaline, cloth, ombré cheviot, silk-and-wool diagonal, challis, chambray, percale and gingham; and attractive garnitures may be contributed by lace, embroidered edging, fancy braid, gimp, galloon and passementerie. A dainty trimming for a pair of sleeves consists of three bands of insertion placed at equal distances apart, each row being outlined by pipings of satin matching the hue of the material used.

We have pattern No. 6382 in seven sizes for ladies from nine to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. Of one material for a lady whose arm measures eleven inches as described, a pair of sleeves will require a yard and five-eighths twenty-two inches wide, or a yard and three-eighths thirty inches wide, or seven-eighths of a yard either forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' LARGE LEG-O'-MUTTON DRESS SLEEVE,
WITH TWO SEAMS.

(For Illustrations see Page 270.)

No. 6399.—This sleeve, which



6373

View without Flounce.



6373

Side-Front View.

LADIES' SKIRT, WITH SPANISH FLOUNCE. (COPYRIGHT.)

(For Description see Page 275.)



6373

Side-Back View.

is portrayed made of plain woollen dress goods, is fashioned in the exaggerated mutton-leg style of a quarter of a century ago and is well liked for all sorts of silks, soft woollens and tissues. It is very full at the top and smooth and close-fitting below the elbow, and the shaping is accomplished by a seam along the outside and inside of the arm. The sleeve is arranged upon a lining having the usual inside and outside seams, and its upper portion is gathered at the top and also along both side edges from the top to the elbow, to rise high above the shoulder and spread and droop in a huge puff to the elbow. The wrist is plainly completed.

This sleeve is in high favor just now for the dainty silks, woollens and silk-and-wool novelties which are so fashionable this season. With a gown of cloth, wool Bengaline, poplin, étamine or velours, a sleeve of this kind developed in shadow or rainbow silk may be added, and Bengaline, Ondine or vrillé may be used for sleeves which contrast with the costume they accompany. The wrist may be made fanciful by a simple decoration of braid, gimp, ribbon, galloon or passementerie, or a simple completion may be selected.

We have pattern No. 6399 in seven sizes for ladies from nine to fifteen 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, will require three yards and three-eighths of material twenty-two inches wide, or two yards and five-eighths thirty inches wide, or two yards and an eighth either forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' BERTHA-BRETELLES.

(For Illustrations Page 271.)

No. 6380.—Bertha-bretelles which suggest in their quaintness the modes of nearly half a century ago have found a prominent place among the stylish accessories of present fashions. Two styles of Bertha-bretelles are here pictured made of Bengaline. One style is in one section and is quite deep at the back, where it is arranged in three backward-turning, overlapping plaits at each side of the center, the plaits flaring prettily in fan fashion. It is very broad on the shoulders, where its ingenious shaping permits it to fall in softly rolling folds, and is narrowed gradually to points at the ends, which meet at the bust. The other style of bretelle is in two parts, which are narrowed to points at the center of the front and back and are fashionably broad on the shoulders. They are gathered on the shoulders to droop in full, soft folds upon

the sleeves, and their front and back ends are finished smoothly. Both bretelles are prettily lined with silk and are arranged on the basque in the outline employed in adjusting the old-time Bertha.

Bertha-bretelles of the dress fabric or of velvet, Bengaline, Ondine or some other prettily contrasting fabric will render fanciful an otherwise plain or old-style basque, round waist or Empire body. A wool basque may have bretelles of the same or a contrasting fabric, and lace or embroidery may be utilized when they are to accompany a dress of white nainsook, lawn, dimity, percale, gingham, etc. Outline gimp, narrow silk passementerie or galloon, jet trimmings, etc., may decorate the edges.

We have pattern No. 6380 in three sizes, small, medium and large. In the medium size, the gathered Bertha-bretelle requires one yard of material twenty inches wide, or half a yard forty-four or fifty inches wide. The plaited Bertha-bretelle needs a yard and three-eighths

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

LADIES' PRINCESS SKIRT.

(For Illustrations see Page 272.)

No. 6425.—This skirt forms part of the stylish toilettes pictured at figures Nos. 327 D and 351 D in this magazine.

The skirt is here shown made of blue serge and trimmed with an effective arrangement of Hercules braid in graduated widths. It is

fashioned in the flaring style now in vogue and is shaped at the top to form a corselet, which may be deep or shallow, as preferred, the shallow corselet being pointed at the top both back and front, while the deeper corselet may be either pointed or rounded at the center of the front and back, as illustrated. The skirt consists of nine gores, the seams joining the gores extending to the top of the corselet and being curved over the hips and above the waist to follow the outline of the figure in the style peculiar to the Princess modes. Below the hips the skirt widens in a pronounced manner to the bottom, where it measures about four yards in the medium sizes, and an underfacing of canvas, crinoline or hair-cloth may be added to emphasize the distended effect. The closing is made invisibly at the left under-arm seam. The skirt is decorated at the bottom, above the knee and midway between with two rows of Hercules braid in graduated widths, the widest braid being at the bottom; and the corselet is trimmed at the top with two rows of the narrowest braid.

Skirts of this kind stylishly accompany blouses or shirt-waists and Eton jackets to complete a charming *négligé* toilette for Summer and early Autumn. They are developed in cloth, serge, flannel, whipcord, plain and changeable hopsacking, camel's hair, etc. The decoration may consist of bands of ribbon, fancy braid or gimp, mohair or sontache braid in black or colors, or one or more rows of machine-stitching will also form a neat and stylish finish.

We have pattern No. 6425 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 eleven yards and three-fourths twenty two inches wide, or five yards and three-eighths forty-four inches wide, or four yards and a half fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' TRAINED SKIRT, PERFORATED FOR SHORT TRAIN.

(For Illustrations see Page 273.)

No. 6426.—This skirt forms part of the toilette shown at figure No. 332 D in this DELINEATOR.

Heavy corded silk was here chosen for the skirt, which is of very graceful outline and may form part of a handsome dinner toilette or bride's gown. It consists of a front-gore, a gore at each side, and a very wide back-gore that is lengthened into a long, sweeping train of rounding outline. The shaping of the front-gore and side-gores produces an almost perfectly smooth adjustment at the top, the very slight fulness being collected in gathers; and the fulness at the back is massed at the center by closely drawn gathers to fall in stately folds to the edge of the train. The skirt measures a little over five yards at the lower edge in the medium sizes. A deep interlining of canvas, hair-cloth or crinoline is added to the front and sides to produce the fashionable flare, and the train is interlined half-way up with similar material to preserve its graceful pose. A lining of silk is added throughout, and a silk dust-ruffle or *balayouse* will form a tasteful finish. The skirt is trimmed at the front and sides with a frill of rich lace surmounted with a knotted band of the material. The pattern is arranged for a full-length train and a demi-train, as shown in the engravings.

The skirt is one of the most graceful trained skirts yet designed and embodies the salient features of the newest modes. It is specially adapted to a wedding, ball, reception or dinner toilette, for which uses *peau de soie*, *peau de cygne*, Ondine, crystal Bengaline, satin Duchesse, brocade, armure and numerous other rich silks are adaptable. Handsome garniture may be contributed by pearl or iridescent passementerie applied in all-round or lengthwise rows, or frills of *point de Bruxelles* or Duchesse lace, bands of ostrich feather trimming, etc., may form the foot-trimming.

We have pattern No. 6426 in nine sizes for ladies from twenty to

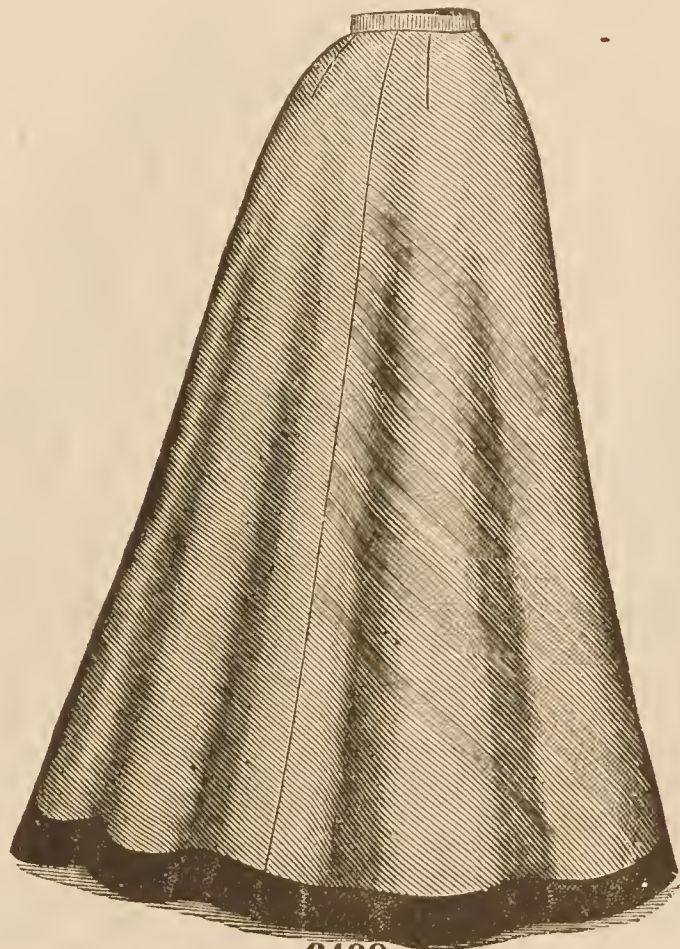
thirty-six inches, waist measure. Of one material for a lady of medium size, the skirt requires ten yards and an eighth twenty-two inches wide, or six yards and a fourth forty-four inches wide, or five yards fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' SKIRT, WITH SPANISH FLOUNCE.

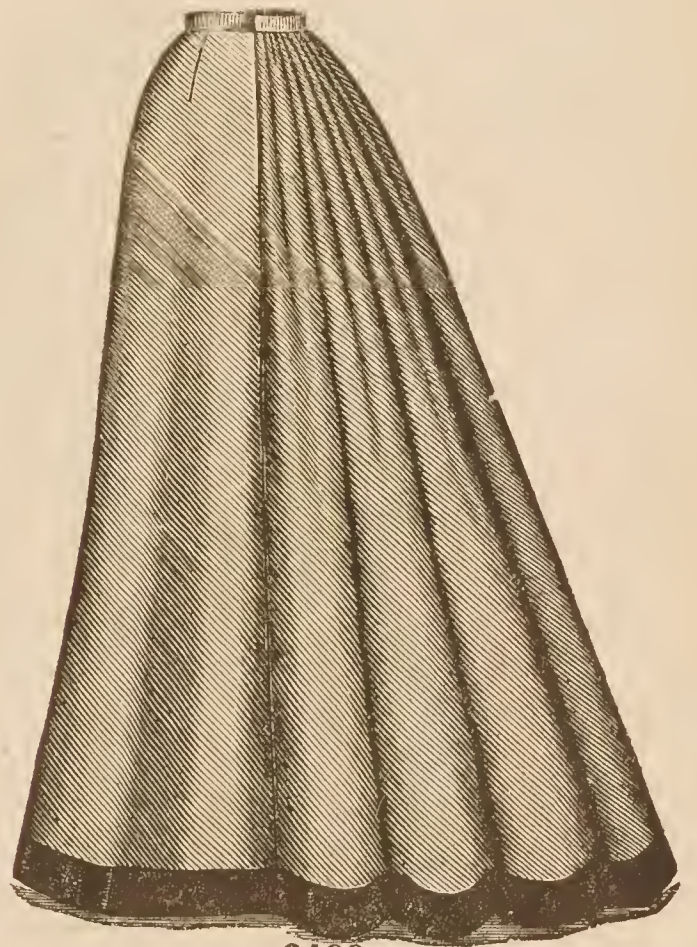
(For Illustrations see Page 274.)

No. 6373.—This skirt is shown made of taffeta and trimmed with lace at figure No. 342 D in this magazine.

Skirts of this description are very fashionable just now and promise to retain their popularity long beyond the present season, the Spanish flounce rendering them especially becoming to tall, slender women. In the present instance the skirt is pictured made of figured dress goods of a fashionable variety. It consists of a narrow front-gore between two very wide gores, the bias back edges of which are joined in a seam at the center of the back, and is of stylish width, measuring about four yards and a quarter in the medium sizes, the general effect of the skirt at the back being similar to the popular circular modes. The skirt is becomingly smooth at the top at the front and sides, where only just enough fulness is allowed to secure an easy adjustment over the hips;



6400 Side-Front View.



6400 Side-Back View.

LADIES' EMPIRE FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 276.)

across the back it is gathered at the top and spreads in graceful flutes or rolling folds. The Spanish flounce, which is the pronounced feature of the skirt, extends to the knees. It is turned under and shirred to form a frill finish at the top, and is sufficiently full to fall in soft, undulating curves about the figure, the lower edge being hemmed. The skirt may extend beneath the flounce or only to the top of the flounce, as preferred; or it may be made up without the flounce.

The skirt will develop attractively in organdy, dotted mull, embroidered batiste, nainsook, challis and figured crépon, and may be trimmed with Valenciennes, Italian or bourdon lace, fine embroidery, ribbon, fancy braid, gimp, galloon, etc. A stylish finish for a skirt of gray taffeta, is to set at intervals butterfly bows of satin ribbon matching the most pronounced shade in the silk. The mode is also adaptable to wool fabrics, such as serge, armure, camel's-hair and similar textures.

We have pattern No. 6373 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt with the gores extending under the flounce requires twelve yards and a fourth of material twenty-two inches wide, or seven yards forty-four inches wide, or six yards and a fourth fifty inches wide. The skirt with the gores extending to the top of the flounce will need nine yards and an eighth twenty-two inches wide, or five yards and

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

LADIES' EMPIRE FOUR-GORED SKIRT.

(For Illustrations see Page 275.)

No. 6400.—This skirt forms part of the stylish toilette pictured at figures Nos. 345 D, 349 and 350 D in this magazine. It is further illustrated at figures Nos. 9 and 11 on the Ladies' Plate for Autumn, 1893.

The skirt is here pictured made of *chartreuse*-green dress goods and is a pleasing illustration of the early Autumn modes, which display a decided tendency to narrow skirts that will show off to good advantage the rich new fabrics. It has a front-gore, a gore at each side and a wide seamless back-gore, and measures about three yards and three-eighths round at the bottom in the medium sizes. A becomingly *fourreau* effect is produced at the front and sides by a dart taken up at the top at each side of the front-gore and also in each side-gore; and at the back the fulness is massed in closely drawn gathers at the top, and spreads gracefully toward the lower edge in a series of well defined flute-like folds. The skirt is modishly trimmed at the lower edge with a band of green velvet some shades darker than the material.

Skirts of this description will develop charmingly in fancy silk, brocade, Bengaline, vrillé, foulard and all sorts of silken and woollen novelty suitings, the furor for shot materials being very marked. An effort is being made to introduce simpler trimmings for skirts, a single plaited ruffle or ruching of satin or velvet ribbon at the foot of the skirt, or a wide band of handsome guipure insertion overlaying a delicate tint, and edged on either side with pipings of satin being far more effective than the elaborately trimmed skirts worn in the Spring. Another trimming, and one that is decidedly *chic*, is a single band of velvet, braid or passementerie set on the skirt just below the hips.

We have pattern No. 6400 in ten sizes for ladies from twenty to thirty-eight 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 forty-four inches

wide, or three yards and a half fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' CIRCULAR SKIRT, WITH PLAIN CIRCULAR FLOUNCES.

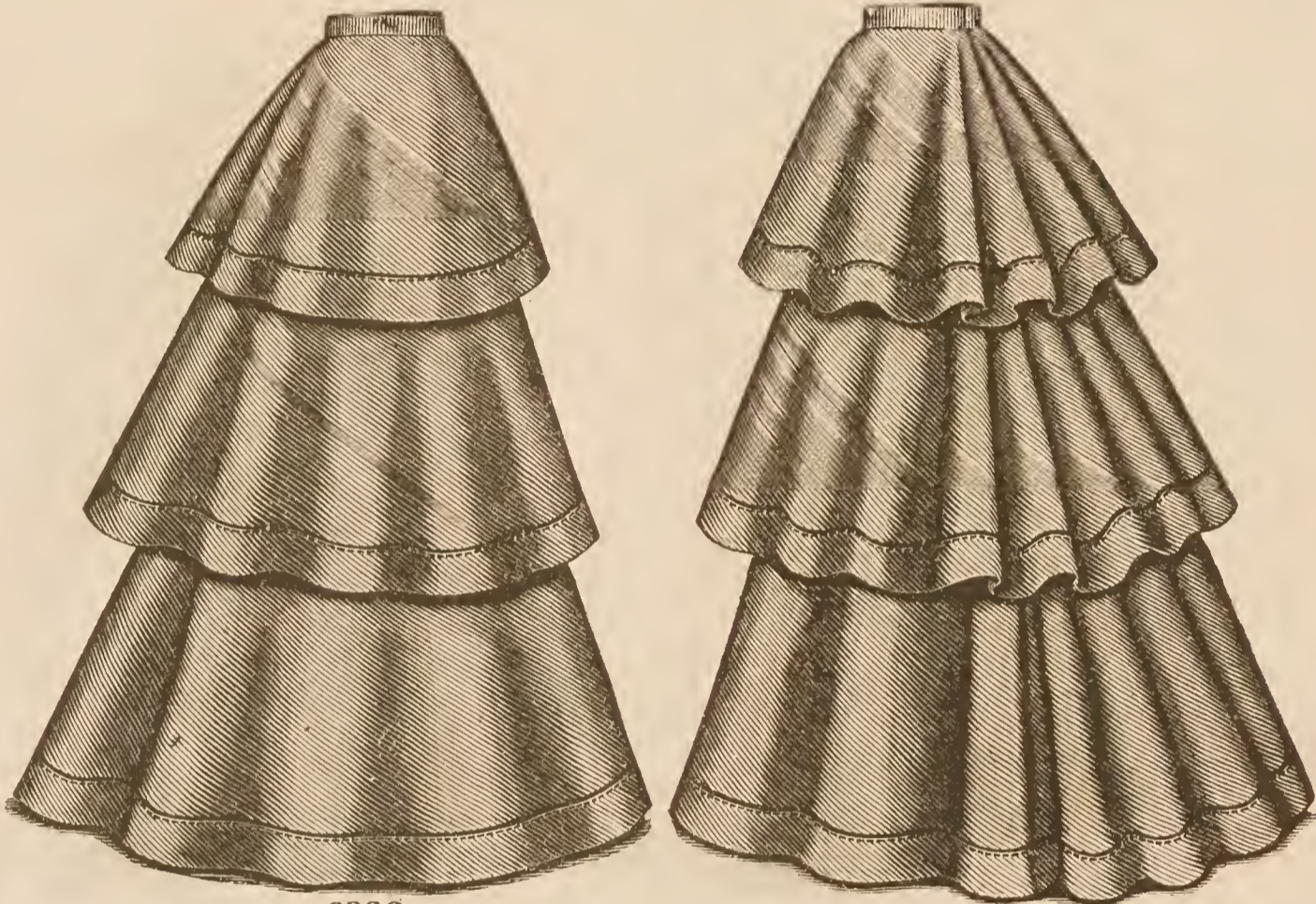
(For Illustrations see this Page.)

No. 6396.—At figures Nos. 323 D and 346 D in this DELINEATOR this skirt is differently represented. It is also shown at figure No. 7 on the Ladies' plate for Autumn, 1893.

The skirt is a graceful example of the newest flaring modes and is here illustrated made of dark-blue lady's-cloth. It is in circular style, with bias back edges that are joined in a center seam; it is shaped with very slight fulness at the top, which is taken up in three darts at each side and closely drawn gathers at the back, and flares gradually to measure about three yards and three-fourths at the bottom in the medium sizes. Three circular flounces of graduated depths cover the skirt, each flounce being smooth at the top and flaring in a series of rolling folds or ripples at the sides and back. The lowest flounce measures but little more than the skirt at the bottom. The ends of the flounces are joined in seams at the center of the back, and the lower edges are prettily decorated with folds of the material machine-stitched along the upper edges. A placket is finished at the center seams of the skirt and upper flounce,

and the top of the skirt is completed with a belt.

The skirt is one of the most admired of the flaring modes and is equally well adapted to fashionable silks and woollens of seasonable texture. Velours, camel's-hair, hopsacking, serge, etamine, silk-and-wool diagonal and cheviot will make up attractively by the mode, and stylish garniture may be contributed by milliners' folds or flat bands of satin, fancy braid, gimp, galloon or passementerie. If preferred, a simple tailor finish composed of one or two rows of machinestitching made a little



6396

Side-Front View.

6396

Side-Back View.

LADIES' CIRCULAR SKIRT, WITH PLAIN CIRCULAR FLOUNCES. (COPYRIGHT.)

(For Description see this Page.)

above the lower edge of each flounce may be chosen for the garment.

We have pattern No. 6396 in nine sizes for ladies from twenty to thirty-six inches, waist measure. Of one material for a lady of medium size, the skirt will require eleven yards and three-fourths twenty-two inches wide, or eight yards and a half thirty inches wide, or six yards forty-four inches wide, or five yards and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

GOOD LITERATURE FOR THE FAMILY.—The works included in our *Metropolitan Book Series* embrace so large a variety of topics and are so thorough and comprehensive in their several lines, that they form in themselves a valuable library for domestic reference and instruction. They include text-books on art and artistic handiwork, works on deportment and etiquette, guides to good housekeeping and manuals of fancy work of various kinds. The following books are published at Four Shillings or \$1.00 each: "Good Manners," "Needle-Craft," "Needle and Brush," "Homemaking and House-keeping," "Social Life," "The Pattern Cook-Book," "Beauty: Its Attainment and Preservation," and "The Delsarte System of Physical Culture." Those named below are sold for 2s. or 50 cents each:

"Drawing and Painting," "The Art of Knitting," "The Art of Crocheting," "Drawn-Work," "The Art of Modern Lace-Making," "Wood-Carving and Pyrography or Poker-Work," and "Masquerade and Carnival: Their Customs and Costumes."

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.

Styles for Misses and Girls.

FIGURE NO. 354 D.—MISSES' COSTUME.

(For Illustration see this Page.)

FIGURE NO. 354 D.—This illustrates a Misses' costume. The

be seen differently developed on page 287 of this DELINEATOR. The costume displays the picturesqueness now so generally sought in feminine attire, and is here shown developed in *vieux-rose* crépon and *crêpe de Chine* and rose-and-réséda shot taffeta. The



FIGURE NO. 354 D.

FIGURE NO. 355 D.

FIGURE NO. 354 D.—MISSES' COSTUME.—This illustrates Pattern No. 6402 (copyright), price 1s. 6d. or 35 cents. FIGURE NO. 355 D.—MISSES' STREET TOILETTE.—This consists of Misses' Basque No. 6390 (copyright), price 1s. or 25 cents; and Marquise Skirt No. 6325 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Pages 277 and 278.)

pattern, which is No. 6402 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and may four-gored skirt is fashionably smooth over the hips and falls with just a suspicion of rolling folds below. The back is gathered at the

top to fall in long, rolling folds or flutes to the bottom, where the skirt is distended in the approved manner. The skirt is stylishly trimmed at the lower edge with two rows of green satin ribbon separated by a row of narrow green gimp, and similar decoration is arranged just below the knee and some distance below the hips, the ribbon used being in three widths, with the broadest at the bottom.

The fanciful basque has a closely adjusted body-lining and is closed invisibly at the center of the back. The fronts lap at the lower edge and flare widely above to disclose a full vest; and the backs, which are separated from the fronts by under-arm gores, are similarly arranged, full center-backs of *crépe de Chine* being re-

at their front and back ends; they are gathered across the shoulders to droop with picturesque fulness upon short puffs arranged on the coat-shaped sleeves, and are decorated with bands of *crépon* ornamented at the center with narrow gimp. The standing collar is covered with a wrinkled section of *crépe de Chine*, and a crush belt of taffeta is worn, its ends being closed at the left side of the front under a full rosette. Each wrist is trimmed with three encircling bands of the wide ribbon separated by single rows of gimp.



FIGURE NO. 356 D.—MISSSES' EMPIRE COAT.—This illustrates Pattern No. 6393 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 279.)

vealed between their flaring back edges. Bretelles joined to the front edges of the fronts and to the back edges of the backs are fashionably broad upon the shoulders, and are narrowed to points



FIGURE NO. 357 D.—MISSSES' CIRCULAR CAPE.—This illustrates Pattern No. 6371 (copyright), price 10d. or 20 cents.

(For Description see Page 279.)

The mode is exceptionally dressy and will prove generally becoming. It is particularly desirable for making up the wool novelties which are now offered in such charming varieties, and will develop satisfactorily in serge, whipcord, cashmere, cloth and other goods of standard weave. Combinations of two or three fabrics are in order, and milliners' folds, flat bands, fancy braid, ribbon ruching, etc., may be added for garniture, the style affording opportunities for many tasteful disposals of trimmings.

The large straw hat is trimmed about its low crown with flowers and loops of ribbon.

FIGURE NO. 355 D.—MISSSES' STREET TOILETTE.

(For Illustration see Page 277.)

FIGURE NO. 355 D.—This consists of a Misses' basque and Marquise skirt. The basque pattern, which is No. 6390 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in two views on page 293 of this magazine. The skirt pattern, which is No. 6325 and costs 1s. 3d. or 30 cents, is in five sizes for misses from twelve

to sixteen years of age, and is differently illustrated on its accompanying label.

The toilette accords perfectly with the latest fancies in dress, and its pleasing features are here shown to advantage in a combination of gray cheviot flecked with green, green velvet and gray-and-green changeable silk. The basque extends to the fashionable three-quarter depth and has loose fronts that open over full fronts arranged upon closely adjusted linings to simulate a blouse effect. The fronts roll back in long lapels that meet the rolling collar in notches, and the back, which is gracefully conformed to the figure by the usual gores and a curving center seam, is shaped to flare below the waist-line in the popular umbrella style. A ripple collar attached underneath the rolling collar falls in pretty flutes and stands out with broad-shouldered effect upon full puffs arranged upon the coat sleeves. At the neck is a standing collar covered with a crush collar, and at the waist is a crush belt-section that closes at the left side. The basque is closed invisibly at the center of the front, and is finished along the lower edge and the free edges of the rolling collar and lapels with machine-stitching.

The skirt is an attractive example of the new Marquise shape. It

FIGURE No. 356 D.—MISSES' EMPIRE COAT.

(For Illustration see Page 278.)

FIGURE No. 356 D.—This illustrates a Misses' coat. The pattern, which is No. 6393 and costs 1s. 6d. or 35 cents, is in nine sizes for misses from eight to sixteen years of age, and is given a different portrayal on page 290 of this publication.

The coat introduces the short-waisted effect peculiar to the Empire modes, and is here pictured developed in Havane cloth and darker velvet. The coat is sufficiently long to wholly conceal the costume worn beneath and will, therefore, be desirable for a storm or travelling top-garment. The short body is simply adjusted by shoulder seams and short under-arm seams, and from it the skirt falls smoothly at the sides and back and with pretty fulness resulting from gathers at the front. The coat displays a Watteau, which is inserted between the bias back edges of the skirt and widens gradually all the way down. The joining of the skirt to the body is concealed by a wide velvet belt, the ends of which are closed at the center of the front beneath a fancy buckle. The closing of the coat is made invisibly at the center of the front. The leg-o'-



FIGURE No. 358 D.—MISSES' MARTHA WASHINGTON WAIST.—This illustrates Pattern No. 6381 (copyright), price 10d. or 20 cents. FIGURE No. 359 D.—MISSES' ETON JACKET AND BLOUSE.—This illustrates Misses' Eton Jacket No. 6411 (copyright), price 10d. or 20 cents; and Blouse Shirt-Waist No. 6286 (copyright), price 1s. or 25 cents. FIGURE No. 360 D.—MISSES' ROUND BASQUE.—This illustrates Pattern No. 6386 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 280 and 281.)

has a bell-shaped upper-portion, which reaches to the knee and is lengthened by a circular lower-portion that flares in the approved fashion all round. The top of the skirt presents a smooth appearance at the front and sides, and at the back is displayed a succession of long, rolling folds that spread gracefully to the lower edge. The seam joining the upper and lower portions is concealed by a novel decoration composed of sections of velvet tied together to form ears that rest against the upper part of the skirt, with graceful effect.

Charming Autumn toilettes may be developed by the mode in wool Bengaline, whipcord, illuminated serge, cheviot, vicuna, vigogne or any other fashionable wool goods, with rainbow silk, Surah rougeant, taffeta, China silk or some other soft fabric for the full fronts. The skirt garniture may consist of ribbon ruchings, milliners' folds, flat bands, rows of braid or ribbon, applied at the bottom or at the knee.

The pretty straw hat is simply trimmed with flowers and a ribbon bow.

mutton sleeves rise and spread on the shoulders in the approved fashion, and are trimmed at the wrists with round cuff-facings of velvet. A velvet rolling collar with flaring ends is at the neck.

One of the chief charms of a garment of this kind is its simplicity of design, which renders its development an easy matter to the amateur dressmaker. It will make up attractively in all sorts of plain, striped and plaid cloakings and dress goods of suitable texture, and is exceptionally well adjusted to combinations of shades or fabrics. The body may differ from the fronts and back, or only the sleeves may be of velvet, silk or some other contrasting fabric.

The felt hat is simply decorated with ostrich tips.

FIGURE No. 357 D.—MISSES' CIRCULAR CAPE.

(For Illustration see Page 278.)

FIGURE No. 357 D.—This illustrates a Misses' cape. The pattern,

which is No. 6371 and costs 10d. or 20 cents, is in seven sizes from four to sixteen years of age, and may be observed in two views on page 291 of this magazine.

In the present instance the cape is shown made up in fancy cheviot to complete a comfortable travelling toilette. It suggests the popular military modes in its general appearance, and reaches to a little below the hips. It is shaped in circular style and fits smoothly over the shoulders and at the front and back, a series of rolling folds appearing below the shoulders. A rolling collar with flaring ends is at the neck, and the closing is made invisibly at the center of the front. The free edges of the cape are followed with a single row of machine-stitching, and a bow of ribbon is placed at the throat.

The cape is well adapted for school and general wear, and also for travelling use. It will make up comfortably in rough or smooth cloth, cheviot, camel's-hair, heavy Bedford cord, etc. A plain finish of machine-stitching is the regulation mode of completion, and a bright lining of changeable taffeta or plaid silk may be added.

The hat is a fanciful shape in fine felt, beautifully trimmed with aigrettes, ribbon and feathers.

FIGURE No. 358 D.—MISSSES' MARTHA WASHINGTON WAIST.

(For Illustration see Page 279.)

FIGURE No. 358 D.—This illustrates a Misses' Martha Washington waist. The pattern, which is No. 6381 and costs 10d. or 20 cents is in five sizes for misses from twelve to sixteen years of age, and is given a different portrayal on page 295 of this publication.

A dainty waist for a young girl to wear with any of the new skirts is here shown made of embroidered batiste and black velvet. It has serpentine fronts, which cross the bust

in soft folds resulting from shirrings at the shoulder edges, and extend to the center of the back, where their ends, which are narrowed to points, are tied in a knot at the waist-line. The waist is made over a fitted lining that may be closed to the throat, or cut away at the top to reveal the throat in a becoming V. The back is seamless, and the fulness at the waist-line is laid at each side of the center in backward-turning plaits that flare becomingly upward. Very full Empire puffs extending almost to the elbow are arranged over the smooth coat-shaped sleeves; they are gathered at the top and bottom and droop gracefully from the shoulders, and the sleeves below the puffs are attractively faced with velvet, as are also the portions of the lining fronts revealed at the top with chemisette effect. Falling jauntily over the sleeves are gathered epaulette-like bretelles of velvet that are folded double and included in the arms'-eyes. At the neck is a close-fitting standing collar concealed by a crush collar of velvet, which displays shirrings and the stylish

frill finish at its ends. If undesirable, the crush collar may be omitted.

Striped and plain wash silk, Surah, taffeta and chambray will make up stylishly in this way; and for wear on the cool days of Autumn, crépon and vailing will be both comfortable and stylish. If desired, the crush collar, cuffs and bretelles may be of plain or ombré satin, fancy silk, velvet or some other contrasting fabric. No applied decoration is really necessary, but lace or fine embroidery may be used, if garniture is preferred.

The small poke hat of light straw is trimmed with a bow of velvet ribbon and a profusion of fine flowers.

FIGURE No. 359 D.—MISSSES' ETON JACKET AND BLOUSE SHIRT-WAIST.

(For Illustration see Page 279.)

FIGURE No. 359 D.—This illustrates a Misses' Eton jacket and blouse shirt-waist. The jacket pattern, which is No. 6411 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 293 of this DELINEATOR. The shirt-waist pattern, which is No. 6286 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is given a different portrayal on its label.

The Eton jacket was never more popular than it is at present, and it is shown with many variations, one of the most pleasing of which is here pictured made of navy-blue serge and trimmed with rows of white braid. The garment has loose fronts, which open all the way down and join the seamless back in under-arm and shoulder seams. The fronts are reversed at the top



FIGURE No. 361 D.—MISSSES' ETON JACKET AND BLOUSE SHIRT-WAIST.—This illustrates Misses' Eton Jacket No. 6413 (copyright), price 10d. or 20 cents; and Blouse Shirt-Waist No. 6286 (copyright), price 1s. or 25 cents.

(For Description see Page 281.)

FIGURE No. 362 D.—MISSSES' BASQUE.—This illustrates Pattern No. 6403 (copyright), price 1s. or 25 cents.

(For Description see Page 281.)

in very broad Directoire revers, below which they flare slightly. The broad Empire collar is the most pronounced feature of the jacket. It flares slightly over the shoulders and is in two sections, which may be seamed or left open at the center of the back, as preferred. The mutton-leg sleeves are sufficiently full at the top to droop gracefully from the shoulders and admit of comfortable adjustment over the sleeves of the blouse, and they fit smoothly below the elbow. Each wrist is tastefully decorated with three rows of white braid that form points on the upper side, and three rows of similar braid follow the free edges of the jacket.

The blouse shirt-waist is made of blue-and-red changeable silk and combines the salient features of the shirt-waist and blouse. The fronts are disposed with pretty fulness by shirrings at the top and forward-turning plaits at the waist-line at each side of the closing, which is made with button-holes and buttons at the center. The seamless back is slightly gathered at the top and is drawn in

closely to the figure at the waist-line by tapes inserted in a easing and tied over the fronts. The full puff sleeves are gathered at the top and bottom and are finished with deep cuffs over which the fullness droops softly. At the neck is a rolling collar. The garment may be worn outside or beneath the skirt, as preferred. The waist is encircled by an Empire belt displaying shirrings and frills at the ends. The pattern provides for bretelles, which are in this instance omitted.

Stylish Eton jackets are made of cloth, melton, homespun or rough hopsacking, and are trimmed with narrow braid or simply finished with machine-stitching. The shirt-waist will make up prettily in taffeta, plain, figured or striped India silk, chambray, etc., and trimming will seldom be added. The belt may be omitted in favor of a belt of ribbon, which may be closed at the left side under a fanciful ribbon bow, or at the center of the front with a silver or gold buckle.

The dark-blue sailor-hat is adorned at the left side of the front with a pretty bow of white ribbon.

FIGURE No. 360 D.—MISSES' ROUND BASQUE.

(For Illustration see Page 279.)

FIGURE No. 360 D.—This illustrates a Misses' round basque. The pattern, which is No. 6386 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 294 of this publication.

The jaunty basque is here depicted made of *sang du boeuf* camel's-hair and tastefully trimmed with frog ornaments, buttons and ribbon. The garment extends but a short distance below the waist-line and presents, as its name implies, a uniform lower outline. It is admirably conformed to the figure by single bust darts, under-arm and side-back gores and a well-curved center seam, and the closing is made with button-holes and buttons at the center of the front. Satin ribbon in a very deep shade of red is arranged upon the fronts to simulate square jacket-fronts, and back of the ribbon is applied a row of frog ornaments and buttons. Enormous balloon puffs that reach almost to the elbows are arranged over the smooth, coat-shaped sleeves, which are each trimmed above the wrist with two spaced bands of satin ribbon. At the neck is a close-fitting collar in standing style, which is outlined with braid uniquely arranged in a trefoil design in each of the upper corners.

Though very simple in construction, the basque may be rendered fanciful by applying a drooping frill of lace to the lower edge of the collar and concealing the collar with a broad band of ribbon tied in a jaunty butterfly bow at the back. Again, a square or pointed yoke may be simulated with velvet, fancy silk, heavy lace or embroidery.

The fanciful hat is turned up all round and faced with *crêpe de Chine*, and handsome fluffy plumes supply the decoration.

FIGURE No. 361 D.—MISSES' ETON JACKET AND BLOUSE SHIRT-WAIST.

(For Illustration see Page 280.)

FIGURE No. 361 D.—This illustrates a Misses' Eton jacket and blouse shirt-waist. The jacket pattern, which is No. 6413 and costs

10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 292 of this DELINEATOR. The shirt-waist pattern, which is No. 6286 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and otherwise depicted on its accompanying label.

The use of the butterfly collar on the Eton jacket is an innovation that is certain to increase the popularity of the jaunty garment, which is here pictured made of dark-gray serge and tastefully trimmed with white braid. The jacket has loose fronts, which are reversed at the top by a rolling collar, and have slightly pointed lower front corners. The collar and reversed portions are covered with a facing, producing something of the effect of a shawl collar. The back is seamless and joins the fronts in under-arm and shoulder seams. The mutton-leg sleeves, which have inside seams only, droop gracefully from the shoulders and are smooth below the elbow, and each wrist is decorated with three encircling rows of white braid. A *chic* air is given the jacket by a removable butterfly collar

that is arranged under the other collar. The butterfly collar is gathered at the top and presents a smooth effect at the front, well defined flutes at the sides and undulating curves at the back; and its lower edge is trimmed with three rows of braid. Two rows of braid outline the remaining loose edges of the jacket. The fronts may be connected with a strap at the bust, if desired.

The shirt-waist is made of cherry silk. The fronts are disposed with pretty fullness by gathers at the top and by forward-turning plaits at the waist-line, and are closed invisibly at the center. The seamless back is slightly gathered at the top and is drawn closely to the figure at the waist-line by tapes inserted in a easing and tied over the fronts. The full puff sleeves are gathered at the top and bottom and are finished with deep cuffs, over which the fullness droops gracefully. The shirt-waist may be worn over or beneath the skirt. The waist is encircled by an Empire belt, the ends of which are turned under and shirred to form frills and closed invisibly at the center of the back. At the neck is a rolling collar with flaring ends, and a bow of red silk is tied at the throat. The shirt-waist has bretelles, which may be used or not, as preferred.

Broadcloth, cheviot, tweed, homespun, camel's-hair, and similar fabrics are largely used for jackets of this description, and gimp, galloon, fancy braid, passementerie or machine-stitching will provide a stylish finish. The

shirt-waist is particularly becoming to misses of slender build, and will develop charmingly in taffeta, India or China silk, *crêpon*, wash silk or Surah.

The dark-gray straw hat shapes a decided poke and is decorated with a white ribbon bow.

FIGURE No. 362 D.—MISSES' BASQUE.

(For Illustration see Page 280.)

FIGURE No. 362 D.—This illustrates a Misses' basque. The pattern, which is No. 6403 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is given a different portrayal on page 294 of this publication.

A dainty basque that may suitably accompany any of the new skirts is here pictured made of navy-blue velours, velvet and Bengaline, with iridescent gimp for garniture. The garment is snugly



FIGURE No. 363 D.—MISSES' BLOUSE-WAIST.—This illustrates Pattern No. 6434 (copyright), price 1s. or 25 cents.

(For Description see Page 282.)

fitted by single bust darts and under-arm and side-back gores, and is closed invisibly at the center of the back. The front is effectively

form the fashionable frill finish. At the neck is a crush collar of the Bengaline. The *gigot* sleeves are mounted on smooth, coat-shaped linings and droop with pretty fulness from the shoulders, and the upper side of each wrist is trimmed with vertical, graduated rows of gimp. The front of the basque is ornamented from the neck almost to the bust with curved rows of gimp.

The basque will make up especially well in *épingeline* and silk, velours and Bengaline, or novelty suiting and velvet; and it may be richly ornamented with passementerie, gimp, lace, fancy braid, galloon, etc. Combinations produce the most dressy effect in the basque, but a single material may be used, if preferred, and trimming may be added or not, according to individual taste.

The small hat is of light straw and is profusely trimmed with blossoms,

FIGURE No. 363 D.—
MISSSES' BLOUSE-
WAIST.

(For Illustration see
Page 281.)

FIGURE No. 363 D.—
—This illustrates a
Misses' blouse-waist.
The pattern, which is
No. 6434 and costs
1s. or 25 cents, is in
seven sizes for misses
from ten to sixteen
years of age, and may
be seen in three
views on page 295
of this DELINEATOR.

The attractive blouse-waist here pictured is made of clan plaid, and will brighten a partly worn skirt in a most satisfactory manner. The garment may be worn outside or beneath the skirt, as preferred. It is arranged over a body lining fitted by single bust darts, under-arm and side-back gores and a well curved center seam, and the closing is made invisibly at the center of the front. The full fronts are prettily disposed by gathers at the shoulders and short rows of shirrings at the waist-line at each side of the closing; they are separated by under-arm gores from the seamless back, which presents a smooth effect at the top, while the fulness below is collected in a short row of shirrings at the waist-line. The *gigot* sleeves are mounted over smooth coat-shaped linings and have inside seams



FIGURE No. 364 D.

FIGURE No. 365 D.

FIGURE No. 364 D.—MISSSES' DRESS.—This illustrates Pattern No. 6424 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 365 D.—GIRLS' DRESS.—This illustrates Pattern No. 6421 (copyright), price 1s. or 25 cents.

(For Descriptions see Page 233.)

revealed between the flaring edges of low-cut Eton jacket-fronts of velvet, the front and lower edges of which are attractively outlined with iridescent gimp. Very broad bretelles of Bengaline are joined to the upper edges of the jacket fronts; they fall in full folds upon the *gigot* sleeves, and are continued upon the back to outline a pointed yoke. The lower edge of the basque describes a shapely point at the center of the front and back and is concealed by an Empire girdle, which is passed through a fanciful buckle at the center of the front. The ends of the girdle are turned under and shirred to

only; they are very full at the top and fall in numerous broken curves to the elbows, below which a perfectly smooth effect is presented. At the neck is a rolling collar having widely flaring ends, and the waist is encircled by a crush belt that has shirrings and a frill at the overlapping end, the closing being made at the left side of the front. A double jabot which is very broad at the top and tapers almost to a point at the waist-line is gathered through the center and sewed to the front to fall in pretty, soft folds. If not desired, the jabot may be omitted.

No material is at present considered too expensive for this style of waist. Ombre satin, Surah, fancy-striped silk crépon and all seasonable fabrics of similar texture are effective and may be trimmed with lace, fine embroidery or ribbon. An attractive waist may be made of "trout" foulard, which shows tiny specks of black or white on a yellow or salmon ground; and the frills may be cut from *écru point appliqué* lace.

The felt hat is trimmed at the front with rosettes of ribbon and Mercury wings.

FIGURE NO. 364 D.—MISSES' DRESS.

(For Illustration see Page 282.)

FIGURE No. 364 D.—This illustrates a Misses' dress. The pattern, which is No. 6424 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently depicted on page 288 of this *DELINEATOR*.

Chartreuse-green cashmere and velvet in a deep shade of green were here selected for developing the dress, which is rendered quite dressy by an artistic arrangement of trimming. The skirt is in four-gored Empire style and extends to the fashionable depth for misses' dresses. It presents a smooth effect at the front and sides, and a succession of well defined curves at the back that result from closely drawn gathers at the top. The admired distended effect is produced at the bottom, where the skirt is trimmed with a frill of the material headed by a band of velvet. Just above the knee a frill of the goods below three rows of velvet simulates a Marquise skirt.

The waist is worn beneath the skirt, and is arranged over a body lining fitted by single bust darts and under-arm and side-back gores, and the closing is made invisibly at the center of the back. The full front and full backs are separated by under-arm gores, and display a smooth effect at the top and gathers at the waist-line at the center of the front, and at each side of the closing. Very full puffs that extend to the elbow are arranged over the smooth, coat-shaped sleeves; each puff is gathered at the top and bottom and shirred three times between to form two puffs, and the shirrings are concealed by a band of velvet. Each wrist is tastefully trimmed with three encircling bands of velvet, and the standing collar is concealed by a crush collar of velvet which displays the fashionable frill finish. The Bertha-bretelles are unique in design and very decorative. They are in two sections seamed together at the center of the front, where, as well as at their back ends, they are drawn up by gathers under elongated rosettes. They are arranged upon the waist to simulate a round yoke, and are very broad on the shoulders, where they are gathered to droop gracefully over the sleeves. The waist is encircled by a crush belt, which is closed at the center of the back.

Exquisite gowns may be developed by the mode in shot crépon, taffeta, figured India silk, washable Surah, embroidered batiste and all pliable textures, with lavish applications of Valenciennes lace and insertion, ribbon, fancy braid, embroidered bands, gimp or embroidery for decoration. The portion of the waist exposed with round-yoke effect will frequently be faced with velvet, heavy silk or coarse lace, and the sleeves below the puffs will be faced to correspond.

The large felt hat is bent to suit the face, and trimmed with a profusion of handsome plumes.

FIGURE NO. 365 D.—GIRLS' DRESS.

(For Illustration see Page 282.)

FIGURE No. 365 D.—This illustrates a Girls' dress. The pattern,

which is No. 6421 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen in three views on page 289 of this publication.

An artistic and youthful-looking dress is here depicted made of *vieux-rose* vicuna and trimmed with lace edging, insertion and ribbon. The round skirt is deeply hemmed at the bottom, and is gathered at the top to fall in soft, rolling folds from the fanciful body, to which it is joined. The body is arranged over a fitted, high-necked body-lining, and has a full front and full backs shaped in Pompadour outline at the top and separated by under-arm gores. The closing is made invisibly at the center of the back, and the fulness at the front and back is drawn well to the center by shirrings at the top and bottom, the shirrings at the top being placed far enough below the upper edge to form an attractive frill finish. Very full puffs that extend midway to the elbows are arranged over the smooth, coat-shaped sleeves and shirred a short distance above the lower edge to form an attractive frill finish.



FIGURE NO. 366 D.

FIGURE NO. 367 D.

FIGURE NO. 366 D.—GIRLS' JACKET.—This illustrates Pattern No. 6422 (copyright), price 10d. or 20 cents.

FIGURE NO. 367 D.—MISSES' JACKET.—This illustrates Pattern No. 6417 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 284.)

The frills droop over dainty lace frills and each wrist is encircled by two rows of insertion. Arranged over the waist are revers-bretelles, that flare broadly over the shoulders and narrow becomingly toward the ends; the bretelles are tastefully overlaid with lace, and their lower ends are concealed by butterfly bows of ribbon. The portions of the lining revealed at the top with square-yoke effect are attractively faced and overlaid with upright rows of insertion, and a row of insertion encircles the standing collar. Included in the seam joining the waist to the skirt is a broad frill of lace, which adds greatly to the dressy effect. The dress may be made up with a low, square neck and short sleeves, if desired.

The mode will develop exquisitely in light-weight woollens combined with Surah, velvet, Bengaline or plain or fancy silk, and decoration may be supplied by heavy lace, insertion, embroidered bands, ribbon, gimp or beading. The last named trimming is especially pretty to overlay yokes and cuffs, silk or velvet *bébé*

ribbon being laced through it, with extremely dainty results. The large felt hat is trimmed with ribbon and Mercury wings.

FIGURE No. 366 D.—GIRLS' JACKET.

(For Illustration see Page 283.)

FIGURE No. 366 D.—This illustrates a Girls' jacket. The pattern, which is No. 6422 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is differently portrayed on page 293 of this DELINEATOR.

Navy-blue diagonal is the material here represented in the jacket, and white braid and bone buttons supply a simple but effective garniture. The loose fronts are lapped in double-breasted style and closed with button-holes and large buttons, and above the closing they are reversed

in lapels that meet the rolling collar in notches. Under-arm gores and a well curved center seam secure smooth adjustment at the back and sides, and the back and side-back seams are discontinued some distance from the lower edge to form square tabs. The coat sleeves are comfortably shaped by inside and outside seams and droop becomingly from the shoulders; and each wrist is neatly trimmed with three small bone buttons placed on the upper side, and two rows of braid that form points above the buttons. A square pocket-lap is arranged on each front to conceal the opening to an inserted pocket, and its free edges are decorated with two rows of braid. A novel feature of the jacket is a full, fancy collar attached beneath the rolling collar and lapels; it is gathered at the top and falls across the back and shoulders in a succession of graceful curves, and its lower edge is trimmed

with two rows of braid. The jacket may be closed to the throat, and the fancy collar may be used or not, as desired.

A jacket of this kind may be fashionably developed in cloth, melton, kersey, cheviot, tweed or any other cloaking of seasonable texture. The fancy collar may be of velvet or Bengaline, and its free edges may be decorated with passementerie, gimp or galloon.

The hat is a becoming shape in dark-blue straw, trimmed with clusters of red flowers.

FIGURE No. 367 D.—MISSES' JACKET.

(For Illustration see Page 283.)

FIGURE No. 367 D.—This illustrates a Misses' jacket. The pattern,

which is No. 6417 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 three views on page 292 of this publication.

The jacket is here pictured made of biscuit melton, and bears a striking resemblance to the newest jackets offered for ladies' wear. It has loose fronts, which are lapped in double-breasted fashion, closed with button-holes and large pearl buttons, and reversed at the top in lapels by a rolling collar, with which the lapels form notches. A smooth adjustment is accomplished at the sides and back by side-back gores and by a well curved center seam that terminates below the waist-line above stylish coat-laps; and upon each front is arranged a square pocket-lap which conceals the opening to an inserted pocket. The mutton-leg sleeves present a perfectly smooth effect below the elbow, above which they fall in numerous broken folds that result from gathers at the top.

A jaunty air is given the jacket by a double ripple collar that is attached beneath the rolling collar and lapels. The ripple collar consists of two sections of different depths, each of which has a seam at the center of the back; the lower section extends to the bust, and the collar is shaped to fit smoothly at the top and fall below in a succession of rippling folds, from which it takes its name. The lower edges of the sections are handsomely trimmed with black silk-cord passementerie. The ripple collar may be worn or not, at the option of the wearer.

Stylish jackets may be developed by the mode in broad-cloth, Jacquard, kersey, cheviot, beaver or chinchilla in the admired shades of tan, fawn, beige, gray, London-smoke, navy and bottle-green. A plain completion will usually be adopted, although braid, gimp, narrow passementerie or machine-stitching is sometimes added.

The hat of light straw is bent coquettishly at the front, and is trimmed with flowers and loops of ribbon.



FIGURE No. 368 D.

FIGURE No. 369 D.

FIGURE No. 368 D.—GIRLS' COAT.—This illustrates Pattern No. 6377 (copyright), price 1s. or 25 cents.

FIGURE No. 369 D.—GIRLS' EMPIRE COAT.—This illustrates Pattern No. 6408 (copyright), price 1s. or 25 cents.

(For Description see Pages 284 and 285.)

FIGURE No. 368 D.—GIRLS' COAT.

(For Illustration see this Page.)

FIGURE No. 368 D.—This illustrates a Girls' coat. The pattern, which is No. 6377 and costs 1s. or 25 cents, is in eleven sizes for girls from two to twelve years of age, and may be seen in two views on page 292 of this magazine.

The coat is quaint and becoming and is here pictured developed in light cloth and contrasting velvet. It has a full, round skirt which

is deeply hemmed at the bottom, and gathered at the top and joined to a rather short body shaped by under-arm gores and a center seam. The closing is made invisibly at the center of the front. Velvet bretelles are arranged upon the body, with stylish effect. They taper to points at the ends and are fashionably broad upon the shoulders, where they are gathered to droop prettily upon the full puff sleeves. The sleeves are mounted upon smooth, coat-shaped linings, which are covered below the puffs with round cuff-facings of velvet. At the neck is a velvet Byron collar, between the flaring ends of which is tied a pretty ribbon bow.

The coat is one of the simplest of the season's top garments for girls, but is very dressy in effect. It will develop attractively in any of the fashionable coatings, and with especially stylish results in a combination of materials, velvet or heavy silk being generally chosen for the trimming fabric. Plain or fancy braid, silk gimp, machine-stitching, etc., may decorate the coat in any preferred manner.

The hat is a becoming shape in fine felt, trimmed with ribbon and feathers.

FIGURE No. 369 D.—GIRLS' EMPIRE COAT.

(For Illustration see Page 284.)

FIGURE No. 369 D.—This illustrates a Girls' coat. The pattern, which is No. 6408 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is differently portrayed on page 291 of this DELINEATOR.

The coat displays the picturesque effect characteristic of the Empire modes, and is here shown made up in a pretty combination of rough coating and velvet. The upper part of the coat is a shallow, square yoke, from which the fronts depend in well pressed, forward-turning plaits at each side of the closing, while the back falls in a graceful Watteau that widens all the way down. The yoke

is concealed by a short velvet jacket, the fronts of which meet at the throat and round away prettily toward the back. The back of the jacket is shaped at the bottom to correspond with the fronts, and the free edges of the jacket are decorated with fancy gimp. The rolling velvet collar is trimmed at its lower edge and flaring ends with similar gimp. The full puff sleeves are gathered at the top and bottom to rise prettily on the shoulders and droop softly over deep cuff-facings of velvet applied to the smooth, coat-shaped linings, and each wrist is trimmed with an encircling row of gimp. The coat is closed invisibly at the center of the front.

A comfortable and servicable coat may be made up in this way in any of the smooth coatings, fancy chevots or novelty goods now in vogue. The attractive features of the mode may be brought out to advantage in a combination of cloth and ombré velvet, whipcord

and Bengaline, or bourrette cloaking and ombré velvet. Gimp, fancy braid, fur, etc., may be added if garniture is desired, but a plain completion will be perfectly appropriate.

The felt hat is simply adorned with feathers and an aigrette.

FIGURES NOS. 370 D AND 371 D.—GIRLS' DRESSES.

(For Illustrations see this Page.)

FIGURE No. 370 D.—This illustrates a Girls' dress. The pattern, which is No. 6406 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is differently presented on page 290 of this DELINEATOR.

The dress is one of the quaintest styles lately devised for girls' wear, suggesting, as it does in a marked manner, the picturesque effect of the short-waisted Empire modes. It is here shown developed in an artistic combination of old-blue serge and white silk. The full, round skirt is finished at the bottom with a deep hem, and the top is gathered and joined to the body, which has a lining closely adjusted by the usual number of darts and seams. The full, low-necked front and backs are gathered near the top to form a standing frill, and droop softly over a deep, pointed girdle; and the linings exposed to round-yoke depth above, are covered with yoke facings of silk. The closing is made invisibly at the center of the back. The coatsleeves have full, short puffs which spread in balloon fashion and impart a desirable broad-shouldered effect. Each wrist is trimmed with a band of white silk, and a similar band decorates the skirt near the lower edge.

The simplicity of the mode will commend it to the home dress-maker for developing cashmere, vicuna, whipeord, flannel and all sorts of seasonable woollens. Velvet, faille or Bengaline will unite beautifully with any preferred variety of wool goods, and if garniture be desired, fancy braid, gimp, galloon, ribbon, etc., may be added.

The simplicity of the mode will commend it to the home dress-

FIGURE No. 371 D.—This illustrates a Girls' dress. The pattern, which is No. 6394 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and is shown in three views on page 289 of this publication.

The dress introduces the ever-popular smocking with quaint effect, and is here portrayed made up in a dainty combination of éeru Henricetta cloth and Havane changeable silk. The full, round skirt is extended to form the full front and full backs of the fanciful



FIGURE No. 370 D.

FIGURE No. 371 D.

FIGURE No. 370 D.—GIRLS' DRESS.—This illustrates Pattern No. 6406 (copyright), price 1s. or 25 cents.

FIGURE No. 371 D.—GIRLS' DRESS.—This illustrates Pattern No. 6394 (copyright), price 1s. or 25 cents.

(For Descriptions see this Page.)

body, which flare widely to reveal full yoke-portions of silk arranged upon a closely adjusted body of lining. The front and backs are gathered up closely on the shoulders to produce soft folds below, and the fulness at the waist-line is smocked to broad belt depth, the skirt falling below in full, soft folds all round to the lower edge, where it is deeply hemmed. The coat sleeves have full puffs, which extend to the elbow and are smocked to cap depth at the top, the fulness below drooping in the quaint style of the 1830 modes. A silk standing collar is at the neck, and the dress is closed invisibly at the center of the back.

The dress, which is extremely graceful, offers opportunity for successful combinations of shades and textures. It will make up exquisitely in India or China silk in two harmonizing shades, or in cashmere and rainbow silk, vicuna and Surah, or plain or figured ehallis and plaid silk. The mode is so decorative in effect that applied garniture is not really necessary, but it is a pretty fancy to make the smocking with silk of a daintily contrasting color. An attractive gown of this kind may be fashioned from red wool batiste and white silk powdered with red figures; and the smocking may be done with white silk.

hold the skirt in place, rubber being recommended instead of elastic or leather straps, as it yields more readily in case of accident. Two buttons are sewed at the center of the back near the top for the attachment of the basque, and an oblong section of chamois skin is arranged underneath the skirt at a point indicated in the pattern to prevent the cloth from wearing by contact with the pommel.

The jaunty round basque extends below the hips and is admirably adjusted by single bust darts, under-arm and side-back gores and a curving center seam that terminates below the waist-line above coat-laps; and the side-back seams disappear above well-pressed coat-plaits that are each marked at the top by a button. The fronts are widened by gores and lap in double-breasted style below the bust, above which they are reversed in stylishly broad lapels that meet the rolling collar in notches. The closing is made in double-breasted fashion with button-holes and tailor buttons, and below the closing the fronts round off gracefully toward the back. The lapels are faced with the material, and between them is revealed a removable chemisette-vest, which is attached to a standing collar and closed at the center of the front with buttons and button-holes;

and the chemisette is attached to the basque with buttons and button-holes. The coat sleeves are of comfortable width, and the outside seam of each is discontinued some distance from the wrist at the top of an underlap allowed on the under sleeve-portion. The free edges of the sleeves are finished with a single row of machine-stitching, and three buttons ornament the sleeve at the back of the wrist. A short strap in which two button-holes are made is tacked to the back at the waist-line underneath, the button-holes being passed over the buttons on the back of the skirt to hold the basque firmly in place. All the free edges of the basque are finished in tailor style with a single

row of machine-stitching. The chemisette-vest and standing collar may be omitted in favor of a linen chemisette and four-inch hand scarf, or a silk or percale shirt-waist or blouse. Trousers or riding tights and boots are worn with this habit.

Melton, broadcloth, fine diagonal, serge, cheviot, lady's-cloth and flannel are the fabrics most favored for riding habits, the texture of the material being selected according to the season of the year or the climate in which it is to be worn. The colors most appropriate for misses' habits are dark-green, navy and cinnamon-brown.

We have pattern No. 6407 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the habit requires three yards and an eighth of dark and three-eighths of a yard of light cloth each fifty-four inches wide. Of one material, it needs three yards and three-fourths forty-four inches wide, or three yards and an eighth fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

MISSES' RIDING-HABIT.

(CONSISTING OF SKIRT, BASQUE AND CHEMISETTE VEST.)

(For Illustrations see this Page.)

No. 6407.— Another representation of this modish habit is presented at figure No. 4 on the Juvenile Plate for Autumn and Winter, 1893-'94.

Riding habits for misses are now fashioned with the same elegance of style and precision of shaping that has for years been considered essential to a woman's riding outfit. The habit here shown made of white and dark-blue cloth has a skirt which is of the approved length and is made with a view to the wearer's comfort, whether she be in the saddle or walking. It is composed of two sections united by curving seams, the seam at the right side being arranged to follow the curving outline of the figure when mounted; and the smooth adjustment over the right knee is obtained by a long crosswise dart seam, and a still longer lengthwise dart seam at the center of the front. The skirt is longer at the right side to allow for the extra length taken up by the pommels, but the lower outline is uniform when the wearer is in the saddle; and the lower edge is finished with a hem. Two long darts at the back to the right of the center and a short dart at the left side produce a smooth adjustment at the top. When walking the skirt is raised to a convenient length by a loop, which is attached to the right side nearly midway to the lower edge and passed over a button sewed to the back near the top. The top of the skirt is finished with a binding of silk braid, and a placket is finished at the left side. A pocket that is composed of two sections sewed together at their rounding edges is sewed to the back edge of the placket; the pocket serves as an underlap, and the placket is closed with buttons and button-holes in a fly. A hook and eye close the top of the placket, and loops formed of rubber are arranged underneath the skirt to slip over the heel of the left foot and the toe of the right foot to



6407

View for Walking.



6407

View in the Saddle.

MISSES' RIDING-HABIT. (CONSISTING OF SKIRT, BASQUE AND CHEMISETTE-VEST.) (COPYRIGHT.)

(For Description see this Page.)

MISSES' COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 287.)

No. 6402.—Crépon, shot taffeta and *crêpe de Chine* are pleasingly

united in this costume at figure No. 354 D in this magazine, ribbon and gimp affording stylish garniture.

Dress goods in a pretty shade of réséda were here associated with silk of a deeper shade in the development of this modish costume in which the Empire puffs and graceful bretelles are so effectively introduced. The skirt consists of a front-gore, a gore at each side and a wide seamless back-gore and flares broadly at the bottom, where it measures three yards in the middle sizes. The distended effect is emphasized by an underfacing of canvas, moreen or crinoline. It is perfectly *fourreau* at the front and sides, just enough fulness being allowed at the top to secure a comfortable adjustment over the hips, and at the back the fulness is massed in coarsely drawn gathers, which spread toward the lower edge in rolling folds. The skirt is tastefully trimmed at the bottom with three self-headed ruffles of silk placed at equal distances apart, the upper ruffle being set just above the knee. It is joined to the fanciful waist, which is arranged over a body lining fitted by single bust darts and under-arm and side-back gores, the closing being effected invisibly at the center of the back. The fronts and backs are separated by under-arm gores, which secure a smooth adjustment at the sides; they are lapped at the lower edge in surplice fashion and flare broadly toward the shoulders, prettily revealing full center-front and center-back portions of silk,

with the effect of a deep pointed yoke. The full portions pass into the shoulder seams of the lining, and the fulness is disposed in soft folds by gathers at the top and bottom, the side edges being sewed to the lining. The Empire puffs, which extend midway to the elbow, are arranged over the smooth coat-shaped sleeves; they are gathered at the top and bottom and stand out becomingly from the arm. At the neck is a close-fitting standing collar of silk. Gathered bretelles, which are fashionably broad on the shoulders, are joined to the free edges of the fronts and backs; they droop stylishly over the sleeves, and their

ends, which extend to the waist-line, are becomingly narrowed. The waist is encircled by a crush belt of silk in two sections that lap at the overlapping corners of the fronts and backs under rosettes.

The mode is exceptionally dainty and will develop attractively in crépon, challis, silk-and-wool novelty suiting, fancy silk, lightweight camel's-hair, gingham, percale and embroidered batiste, and may be trimmed with lace, embroidered edging, insertion, Persian bands, fancy braids, etc. A pretty fancy is to have the full portions made of some light, delicate silk overlaid with lace net, and the silk collar concealed by a crush collar of the same filmy material. Golden-brown camel's-hair and green Bengaline may be associated in a costume of this kind. The center front and back portions, the collar and the sleeves below the puff may be cut from Bengaline.

We have pattern No. 6402 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 three yards and an eighth of silk twenty inches wide. Of one material, it needs eight yards and three-fourths twenty-two inches wide, or six yards and three-fourths thirty inches wide, or four yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' DRESS, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 288.)

No. 6424.—Cashmere and velvet effect a charming combination in this dress at figure No. 364 D in this Delineator.

The dress is fashioned with the quaint effect of old-time modes and is here portrayed developed in figured India silk. The four-gored skirt is fashionably wide, measuring fully three yards at the bottom in the middle sizes. It is comparatively smooth at the front and sides, the very slight fulness at the top being collected in gathers, and the back is gathered closely at the top to fall into long flute-like folds that spread prettily to the lower edge. The skirt is trimmed at the bottom and at the knee with a frill of the material to produce a Marquise effect, each frill being headed with a band of lace insertion. A placket is finished at the center of the back, and the top of the skirt is completed with a belt.

The fanciful round body has a full front and full back separated by under-arm gores and arranged upon a body lining that is adjusted by single bust darts and under-arm and side-back gores. The fulness below the bust is drawn to the center and collected at the waist-line in gathers, and the fulness at the back is disposed in similar gathers at each side of the closing, which is made invisibly at the center. The body is worn beneath the skirt, and the waist is

encircled by an Empire belt, the ends of which are turned under and gathered to produce a prettily wrinkled effect and a frill finish, the closing being made invisibly at the center of the back. Bertha-bretelles are arranged upon the body to outline a round yoke at the front and back, and impart an air that is both quaint and picturesque. They are broad upon the shoulders, where they are gathered to droop in pretty folds upon the sleeves, and are narrowed at the ends, which are gathered up closely and meet at the center of the front and back beneath dainty rosettes of India silk. At the neck is a standing collar



6402

Front View.

MISSES' COSTUME, WITH FOUR-GORED SKIRT.



6402

Side-Back View.

(COPYRIGHT.)

(For Description see Page 286.)

covered with a crush collar that is turned under at the ends and gathered to correspond with the Empire belt. The fanciful sleeves have full puffs which extend to the elbows; the puffs are gathered at the top and bottom and drawn by three rows of shirring between, to have the effect of double Empire puffs. The shirrings are covered with insertion, and three bands of similar insertion trim the sleeves below the puffs. A single band of insertion is applied along the free edges of the Bertha-bretelles. The dress may be made with or without the Bertha-bretelles and crush collar, and with single or double puffs on the sleeves, as illustrated.

A charming dress for best or ordinary wear may be developed by the mode in plain or figured China silk, étamine, velours, *épingeline*, challis, silk-and-wool novelty goods and cashmere. Combinations of plain goods with those of checked, plaid, striped or figured design will be especially effective, and bourdon lace or embroidery, passementerie, gimp, outline braid or ribbon may supply the garniture.

We have pattern No. 6424 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the dress requires nine yards twenty-two inches wide, or four yards and three-fourths forty-four inches wide, or four yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' DRESS. (TO BE SMOCKED OR SHIRRED.)

(For Illustrations see Page 289.)

No. 6394.—Henrietta and changeable silk form the combination pictured in this dress at figure No. 371 D in this magazine.

The dress is very quaint, yet is so simply fashioned that the least experienced needle-woman may develop it easily. It is here shown made up in a pretty combination of petunia cashmere and stem-green shot silk. It has a full, round skirt, which is deeply hemmed at the bottom and extended at the top to form the full front and full back of the fanciful body. The full front and full back are gathered up closely at the shoulder edges and arranged upon a body lining, the front of which is adjusted by single bust darts and joined to the back in shoulder and under-arm seams; the fulness at the arms'-eyes is collected in gathers, while the fulness at the waist-line is smocked to belt depth, the smocking being stayed by tackings to the lining, and the fulness below falling in natural rolling folds to the bottom of the skirt. The full front and full back separate at the center and flare widely to disclose full yoke-portions of silk, which are shaped by shoulder seams and extend to the lower edge of the body lining, being narrowed gradually all the way down. The yoke portions are disposed in pretty, soft folds by gathers at the top and bottom, and the closing is made invisibly at the center of the back. The coat sleeves have puffs that extend to the elbow and are disposed in the quaint fashion of the 1830 modes by gathers at the bottom and rows of smocking arranged in cap outline at the top, and the wrists are plainly completed. A moderately high collar in standing style is at the neck. The dress may be shirred instead of smocked, if preferred, the pattern providing for both styles.

The dress is picturesque and will make up beautifully in plain and embroidered cashmere, albatross and vailing for party wear, and in all sorts of seasonable woollens for every-day uses. Combinations of shade and texture are especially effective, all fancy silks and novelty woollens uniting with plain fabrics.

We have pattern No. 6394 in ten sizes for girls from three to twelve years of age. For a girl of eight years, the dress requires two yards and three-fourths of cashmere forty inches wide, and a yard and a half of silk twenty inches wide. Of one material, it needs six yards and a fourth twenty-two inches wide, or four yards and a half thirty inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.

dress at figure No. 365 D in this DELINEATOR, an effective garniture of ribbon and white lace being added. The garment is further illustrated at figure No. 4 on the Ladies' Plate for Autumn, 1893.

The dress, though fanciful in effect, is quite simple in construction, and is well adapted to the development of the dainty embroidered and hemstitched flouncings which are so much admired for Summer gowns. It is here represented made of plaid gingham and all-over embroidery. The skirt, which is the full, round style, extends to a fashionable length and falls in natural folds from the body, to which it is joined, its lower edge being deeply hemmed. The body has a full front and full backs arranged upon a body lining that is adjusted by single bust darts and under-arm and side-back gores. The front and backs are low and square at the top and turned under and drawn by two rows of shirring to form pretty standing frills, the fulness at the lower edges being drawn to the center by gathers. The body lining exposed in Pompadour outline at the top is covered with yoke facings of all-over embroidery. Under-arm gores produce a smooth effect at the sides, and the closing is made invisibly at the center of the back. Broad bretelles are joined to the body at each side of the fulness and flare widely upon the shoulders. They extend to the lower edge of the body, and their free edges are decorated with embroidered edging. The coat sleeves have short, full puffs, which are shirred a short distance above the lower edges to form pretty frills that are decorated with embroidered edging.

At the neck is a close-fitting standing collar cut from all-over embroidery. If desired, the dress may be made with a low Pompadour neck and short puff sleeves, as illustrated.

The little dress is extremely pretty and will develop attractively in batiste, drap de Pampas, silk or cotton gingham, percale, chambray and similar fashionable goods of washable texture. All sorts of pretty woollens, such as cashmere, serge, flannel, challis and crépon are also appropriately used for dresses of this kind, and with either of these fabrics velvet, Surah or changeable silk may be associated, if a combination be liked.

We have pattern No. 6421 in eight sizes for



6424

View with One Puff and Without Bertha-Bretelles and Crush Collar.



6424

Front View.



6424

Side-Back View.

MISSES' DRESS, WITH FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 287.)

girls from five to twelve years of age. For a girl of eight years, the dress requires five yards of gingham and three-eighths of a yard of all-over embroidery each twenty-seven inches wide. Of one material, it needs six yards twenty-two inches wide, or four yards and five-eighths thirty inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS.

(For Illustrations see Page 289.)

No. 6421.—Vicuna was chosen for the development of this pretty

GIRLS' DRESS.

(For Illustrations see Page 290.)

No. 6406.—Serge and silk are combined in this dress at figure No. 370 D in this issue. It is given another representation at figure

No. 15 on the Juvenile Plate for Autumn and Winter, 1893-'94.

The little dress is quaint, yet simple in every detail, and is here portrayed in a charming combination of *vieux-rose* dress goods and velvet. The full skirt is deeply hemmed at the bottom, gathered at the top and falls in pretty rolling folds from the fanciful waist, which has a body lining fitted by single bust darts, under-arm and side-back gores and closed invisibly at the center of the back. The low-necked front and backs are joined in under-arm and short shoulder seams and are turned under and shirred a short distance from the top to form a dainty frill finish. A pretty blouse effect is produced by gathering the full portions at their lower edges and tacking them to the lining a little above the waist-line, causing them to droop gracefully; and the gathered edge is concealed by a broad velvet girdle, which describes a pointed lower outline at the center of the front. Short balloon puffs that are moderately full are arranged over the smooth, coat-shaped sleeves, and each wrist is trimmed with a pointed cuff-facing of velvet. At the neck is a close-fitting standing collar of velvet, and the exposed portion of the lining revealed with round yoke effect is tastefully faced with the same rich material.

Dresses of this description will develop attractively in fancy silk, embroidered and figured crépons, satin-striped challis, cashmere, camel's-hair and serge and may be decorated in innumerable pretty ways with lace, fine embroidery, insertion, beading, ribbon and cotton braids. When desired for very dressy occasions, the lining may be cut away above the front and backs.

We have pattern No. 6406 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires three yards and three-eighths of dress goods forty inches wide, with one yard of velvet twenty inches wide. Of one material, it needs six yards and a half twenty-two inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' EMPIRE COAT.

(For Illustrations see Page 290.)

No. 6393.—This stylish coat unites cloth and velvet in its construction at figure No. 356 D in this magazine.

The coat is fashioned after the picturesque modes of the First Empire, and is here shown developed in a pleasing combination of biscuit cloth and golden-brown velvet. It has a very short-waisted body that is shaped by under-arm and shoulder seams and closed invisibly at the center of the front. Depending from the waist is a

long, stylish skirt, which extends to the bottom of the dress and has bias back edges that are joined to a Watteau, the seams being tacked together under the Watteau for some distance from the top. The Watteau widens gradually toward the lower edge, and the skirt falls without fulness at the sides and back, and with pretty fulness resulting from gathers at the front. The joining of the skirt to the waist is concealed by a broad velvet belt edged with silk passementerie, and closed at the center of the front with an old-silver buckle. The shapely sleeves are in mutton-leg style with inside and outside seams; they are gathered at the top and flare broadly above the elbow, while below a perfectly smooth effect is maintained. At the neck is a rolling collar of velvet, the ends of which flare broadly at the throat.

The revival of the old-time modes are especially pleasing for young people and children, and are becoming in almost every instance.

The coat will develop pleasingly in wool Bengaline, velours, velvet, broadcloth, heavy-weight camel's-hair, tweed or cheviot, and may be plainly completed or trimmed with gimp, embroidered bands, galloon, etc. If a very elaborate effect be desired, the waist may be overlaid with a rich braided design.

We have pattern No. 6393 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the garment requires two yards and three-fourths of cloth fifty-four inches wide, with a yard and a fourth of velvet twenty inches wide. Of one material, it needs six yards and a fourth twenty-two inches wide, or three yards and a half forty-four inches wide, or two yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' AND GIRLS' CIRCULAR CAPE.

(For Illustrations see Page 291.)

No. 6371.—Cheviot is represented in this cape at figure No. 357 D in this DELINEATOR.

The cape, which closely resembles the jaunty military modes, is here illustrated made of navy-blue cloth and may suitably accompany a travelling or outing costume. It is in circular style and in

one section, which is shaped to fit smoothly at the top, while below at the sides it falls in graceful rolling folds. The cape extends to a becoming depth below the hips and is closed invisibly at the center of the front. At the neck is a rolling collar, which is made with a seam at the center of the back and flares broadly at the throat.

The mode will develop attractively in melton, broadcloth, heavy-weight camel's-hair, whipcord and similar fabrics, and may be



6394

View Showing Dress Shirred.



6394

Front View.



6394

Back View.

GIRLS' DRESS. (TO BE SMOCKED OR SHIRRED.) (COPYRIGHT.)

(For Description see Page 288.)



6421

Front View.



6421

View Showing Low Neck and Short Sleeves.



6421

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 288.)

plainly completed as illustrated or elaborately trimmed with lace, ribbon, galloon or insertion. Derby collars may be added very effectively, and they may be of the same or of contrasting material.

We have pattern No. 6371 in seven sizes from four to sixteen years of age. Of one material for a miss of twelve years, the cape needs two yards and five-eighths 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.

GIRLS' EMPIRE COAT.

(For Illustrations see Page 291.)

No. 6408.—Rough coating and velvet were selected for this coat at figure No. 369 D in this DELINEATOR. Other materials are pictured in it at figure No. 19 on the Juvenile Plate for Autumn and Winter, 1893-'94.

The coat is shown in the present instance developed in an artistic combination of mode cloth and golden-brown velvet. It presents the short-waisted effect peculiar to the Empire styles and introduces a Watteau, with fanciful effect. The fronts and back are joined to a shallow, square yoke fitted by shoulder seams. The fronts fall at each side of the closing in two well-pressed, forward-

turning plaits that spread gradually to the lower edge and are separated from the back by under-arm gores. The back is arranged at the center in a broad double box-plait that falls from the yoke with the effect of a Watteau. The short-waisted effect is emphasized by a short jacket that meets at the throat and rounds prettily toward the back. The back of the jacket is shaped at the lower edge to correspond with the fronts, which they join in short under-arm seams, the shoulder seams passing into the corresponding seams of the yoke. The closing is made invisibly at the center of the front. The puff sleeves, which are fashionably

full, are gathered at the top and bottom and are arranged upon smooth, coat-shaped linings that are covered below the puffs with deep cuff-facings of velvet decorated at the wrists with encircling

bands of beaver fur. At the neck is a velvet rolling collar with flaring ends. The edges of the collar and jacket are trimmed with similar fur.

The quaintness which characterizes the mode will be brought out to the best advantage in a combination of shades or colors. Cloth, serge, camel's-hair and the heavier varieties of novelty goods are adaptable to the mode and may be associated with plain or fancy velvet or some other prettily contrasting material. If preferred, a single fabric may be used throughout, with garnitures of moss trimming, silk feather-trimming, otter or beaver fur, fancy braid, gimp or ribbon ruchings. A stylish coat may be made of golden-brown twilled cloth and old-blue velvet, and brown silk feather-trimming may outline the edges of the collar, sleeves and jacket.

We have pattern No. 6408 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the garment requires two yards and a fourth of cloth fifty-four inches wide, with a yard and an eighth of vel-

vet twenty inches wide. Of one material, it needs six yards and an eighth twenty-two inches wide, or three yards and three-eighths forty-four inches wide, or two yards and a half fifty-four inches wide. Price of pattern, 1s. or 25 cents.



6406

Front View.



6406

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 288.)

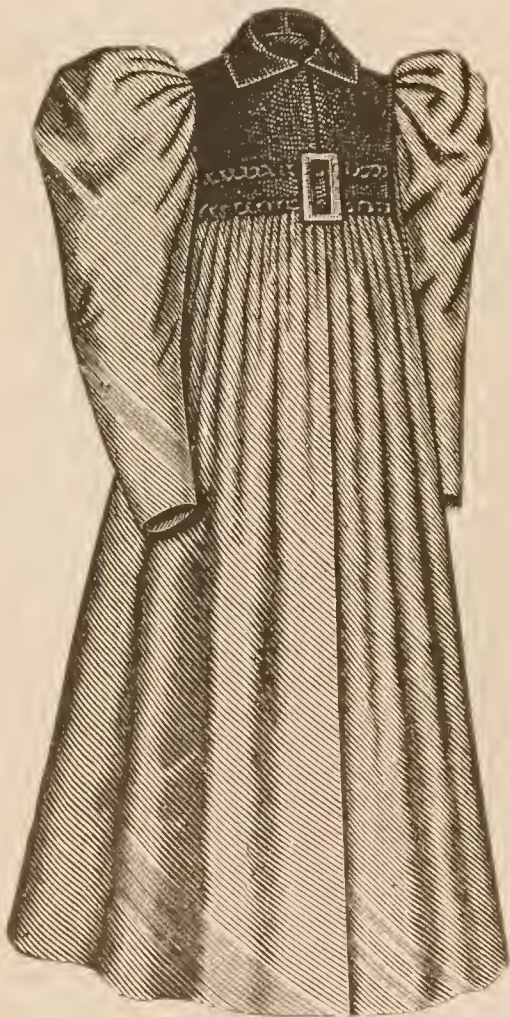
GIRLS' COAT.

(For Illustrations see Page 292.)

No. 6377.—By referring to figure No. 368 D in this magazine, this coat may be seen developed in light cloth and velvet, with satin pipings for decoration. It is also pictured at figure No. 3 on the Ladies' Plate for Autumn, 1893, and at figure No. 7 on the Juvenile Plate for Autumn and Winter, 1893-'94.

Biscuit cloth was here employed for developing the coat, which is equally suitable for travelling or general outdoor wear. It has a full, round skirt, which extends to the lower edge of the dress,

and is deeply hemmed at the bottom, narrower hems completing the front edges. The skirt is gathered at the top and falls gracefully from the shapely body, which is fitted by under-arm gores and a



6393

Front View.

MISS' EMPIRE COAT. (COPYRIGHT.)

(For Description see Page 289.)



6393

Back View.

MISS' EMPIRE COAT. (COPYRIGHT.)

(For Description see Page 289.)

well curved center seam, the closing being effected invisibly at the center of the front. The bishop sleeves are pleasing features of the coat; they fall in pretty broken curves and give the broad-shouldered effect so much sought. The sleeves are mounted upon



6371

Front View.

MISSES' AND GIRLS' CIRCULAR CAPE. (COPYRIGHT.)

(For Description see Page 289.)

smooth coat-shaped linings, which are revealed at the wrists with round cuff effect; they are gathered at the top and bottom, and the exposed portions of the linings are faced with the material. The broad-shouldered effect is heightened by bretelles of the material, which are fashionably wide over the shoulders, where they are gathered, and taper to points at their ends, which meet at the lower edge at the center of the front and back. At the neck is a rolling collar, the ends of which flare broadly at the throat.

All varieties of plain and fancy cloth, camel's-hair, tweed, melton, diagonal and whipcord will make up stylishly in this way. The bretelles and cuff facings may be of velvet or Bengaline, but it is quite as fashionable to have them of the same material as the coat. When the coat is made of cloth, the free edges of the bretelles may be prettily pinked, and the portion of the waist exposed with V effect between them faced with velvet or elaborately braided.

We have pattern No. 6377 in eleven sizes for girls from two to twelve years of age. Of one material for a girl of eight years, the garment requires five yards and three-eighths twenty-two inches wide, or two yards and three-fourths forty-four inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' JACKET.

(For Illustrations see Page 292.)

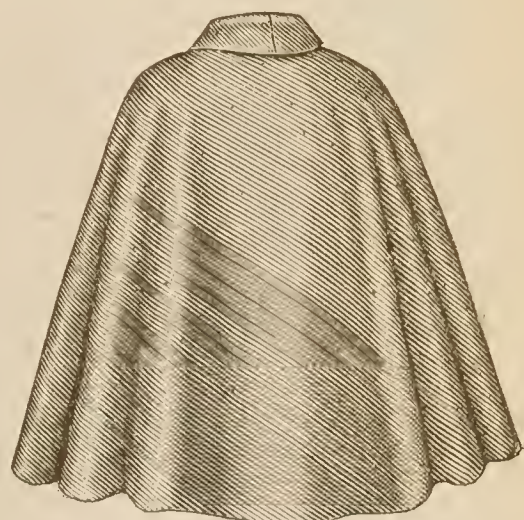
No. 6417.—Biscuit melton is the material pictured in this jacket at figure No. 367 D in this DELINEATOR, black silk cord gimp supplying the effective garniture.

The jacket, which is of the reefer order, is here made of biscuit cloth, and pleasingly introduces the double ripple collar. It extends to a fashionable depth below the hips and has loose fronts, which are lapped and closed in double-breasted fashion with button-holes and large pearl buttons, the fronts being reversed at the top in pointed lapels by a rolling collar, with which the lapels form notches. A close adjustment is effected at the sides and back by side-back gores and a well curved center seam, the center seam terminating below the waist-line above stylish coat-laps. The sleeves are in mutton-leg style and are shaped by inside and outside seams, and they spread in balloon fashion at the top and are close on the forearm. Shallow cuffs are simulated by a double row of machine-stitching, and on each front is arranged a square pocket-lap that conceals

the opening to an inserted pocket. The double collar consists of two graduated sections having center seams, the lower one extending almost to the bust; the collar is so shaped that while it fits smoothly at the top, it falls below in a series of pretty rippling curves. This collar is attached to the jacket beneath the rolling collar and lapels, and its free edges, as well as the edges of the rolling collar, lapels, pocket-laps and loose edges of the jacket, are finished with a double row of machine-stitching. The ripple collar may be made single or double, as illustrated.

Jackets of this description will develop jauntily in melton, cloth, cheviot, serge, and whipcord in the fashionable shades of mode, tan, Havane, fawn, beige, London-smoke and navy, and are either finished with machine-stitching or plainly completed. The collars are lined with satin, taffeta or fancy silk, the lining either matching the coat or being of a widely contrasting hue.

We have pattern No. 6417 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the jacket requires five yards and a fourth twenty-two inches wide, or two yards and five-eighths forty-four inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

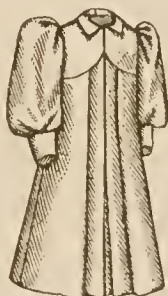


6371

Back View.

MISSES' AND GIRLS' CIRCULAR CAPE. (COPYRIGHT.)

(For Description see Page 289.)



6408

MISSES' ETON JACKET.

(For Illustrations see Page 292.)

No. 6413.—This jacket is pictured worn with a silk waist at figure No. 361 D in this DELINEATOR, the material employed being dark-gray serge, with braid for garniture.

The jacket introduces a removable fancy collar with very stylish effect, and is here shown made of blue serge and finished with machine-stitching. It extends to the

waist-line and is simply adjusted by shoulder and under-arm seams. The fronts are reversed by a rolling collar, and the reversed portion and collar are covered with a facing that is extended to the lower edges of the fronts for underfacings. The sleeves are in mutton-leg style, with inside seams only; they are fashionably full at the top, where they are gathered to spread in balloon fashion and are smooth and comfortably close-fitting upon the forearm; the wrists are finished with two encircling rows of machine-stitching made a little above the lower edge. The fancy collar is attached underneath the rolling collar; it is deep and quite smooth at the back, and is gathered at each side to fall with pretty fulness on the shoulders, its ends being smooth and narrowed to points. The neck of the



6408

Front View.



6408

Back View.

GIRLS' EMPIRE COAT. (COPYRIGHT.)

(For Description see Page 290.)

collar is finished with a binding, and the edges of both collars are followed with a double row of machine-stitching, which is continued along the front and lower edges of the jacket.

A jacket of this kind may accompany a blouse or shirt-waist and a full skirt to complete a very jaunty toilette for the warm days of Summer and early Autumn. It will develop with equally good results in hopsacking, diagonal, cloth, flannel or camel's-hair, and will usually match the skirt. Fancy braid is sometimes seen upon these jackets, but a simple tailor finish of machine-stitching is the approved mode of completion.

We have pattern No. 6413 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the jacket requires three yards and three-eighths of material twenty-two 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, 10d. or 20 cents.



6377

Front View.



6377

Back View.

GIRLS' COAT. (COPYRIGHT.)
(For Description see Page 290.)

MISSES' ETON JACKET.

(For Illustrations see Page 293.)

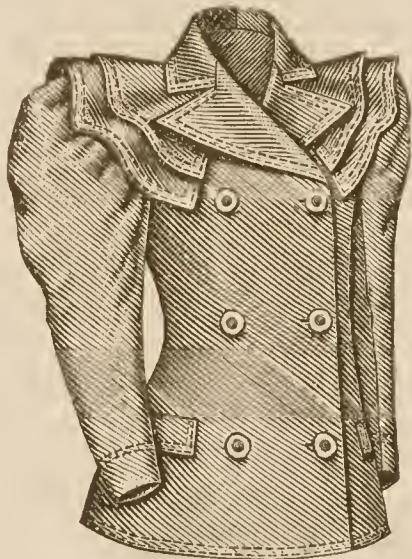
No. 6411.—This jacket accompanies a silk waist at figure No. 359 D in this magazine, blue serge being the material selected, with stylish decorations of white braid.

Never, perhaps, has the fancy for jackets been more pronounced than this season, when they are shown in some form or other in every style of gown. The Eton jackets hold a prominent place and are particularly stylish for travelling or outing costumes, the one here pictured being made of fine quality navy-blue serge and simply finished with machine-stitching. The jacket barely extends to the waist-line, and has loose fronts and a smooth seamless back which are joined in under-arm and shoulder seams. The fronts open all the way down and are reversed at the top in stylishly broad lapels to the bust, below which they flare broadly. The lapels are faced with the material, which is continued down the front edges of the fronts to form underfacings. At the neck is an Empire collar in two sections, which may be seamed or allowed to flare slightly, as illustrated. The front ends are tacked to the

lapels near the top and flare stylishly below. The sleeves are on the mutton-leg order and are shaped by inside and outside seams; they are gathered at the top and fall to the elbow in pretty cross folds and wrinkles, and are close on the forearm. The wrists and all the loose edges of the jacket are neatly finished with two rows of machine-stitching.

Very stylish jackets are made of broad-cloth, serge, hopsacking, heavy-weight camel's-hair, cheviot and tweed, and may be trimmed with narrow braid, gimp or passementerie, but a severe tailor finish is considered more elegant. Blouses of taffeta, Surah, India silk or crépon are worn with these jackets; and a very natty effect may be produced by adding a jabot of old lace to the front of the waist.

We have pattern No. 6411 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the jacket requires three yards twenty-two inches wide, or a yard and a half forty-four inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



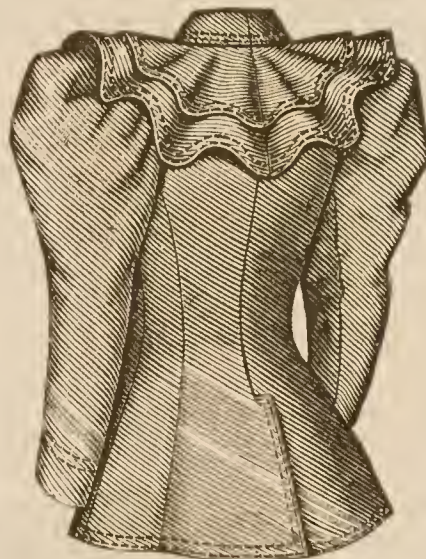
6417

Front View.



6417

View With One Ripple Collar.



6417

Back View.

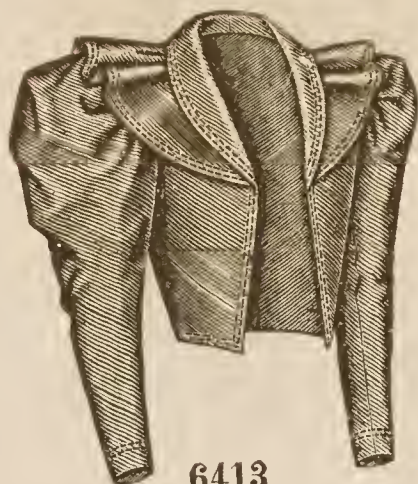
MISSES' JACKET. (COPYRIGHT.)
(For Description see Page 291.)

GIRLS' JACKET.

(For Illustrations see Page 293.)

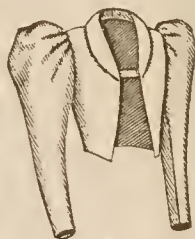
No. 6422.—At figure No. 366 D in this DELINEATOR this jacket is shown made of navy-blue diagonal, white braid and buttons forming a neat completion. It is also shown at figure No. 4 on the Ladies' Plate for Autumn, 1893.

The jacket is in reefer style and is rendered extremely jaunty by the addition of a fancy collar, which may be used or not, according to personal taste. In the present instance the jacket is shown made of fawn cloth and finished with machine-stitching. The loose fronts lap and close in double-breasted style with button-holes and buttons and may be reversed at the top in notched lapels by a



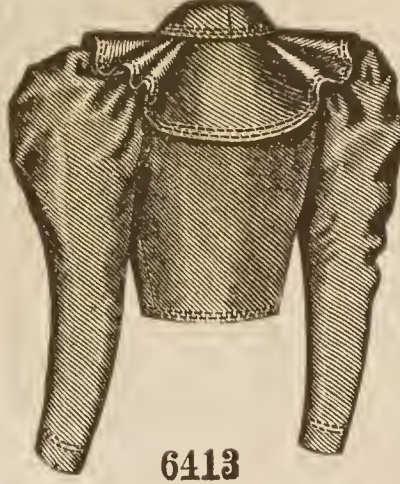
6413

Front View.



6413

View Without Fancy Collar.



6413

Back View.

MISSES' ETON JACKET. (COPYRIGHT.)
(For Description see Page 291.)

rolling collar or be worn closed to the throat, as illustrated. A smooth effect at the sides and back is produced by side-back gores and a well curved center seam, the middle three seams being dis-

continued some distance from the lower edge to form square tabs. The leg-o'-mutton sleeves are shaped by inside and outside seams, and shallow cuffs are simulated by a double row of machine-stitching. A square pocket-lap is arranged upon each front to conceal the opening to an inserted pocket, and the free edges of the laps are neatly finished with a double row of machine-stitching. A double row of stitching also follows the outer edges of the rolling collar, lapels and loose edges of the jacket. The fancy collar extends almost to the bust and is gathered over the shoulders; it is finished with a narrow band and tacked beneath the rolling collar and lapels, and its free edges are finished with a double row of stitching to correspond with the other edges of the jacket.

The jacket will develop attractively in broadcloth, melton, serge, whipcord and heavy-weight flannel in the fashionable shades of navy, beige, fawn, tan and biscuit, and may either be plainly completed or finished with machine-stitching as illustrated. A stylish jacket may be made of rough navy-blue cheviot and Bengaline, the latter forming the fancy collar.

We have pattern No. 6422 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the jacket requires four yards of material twenty-two inches wide, or two yards forty-four inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' BASQUE,
WITH JACKET
FRONT.

For Illustrations see this Page.)

No. 6390. — This basque is shown as part of a toilette combining cheviot, velvet and changeable silk at figure No. 355 D in this DELINEATOR. Another view of the basque is given at figure No. 10 on the Ladies' Plate for Autumn, 1893.

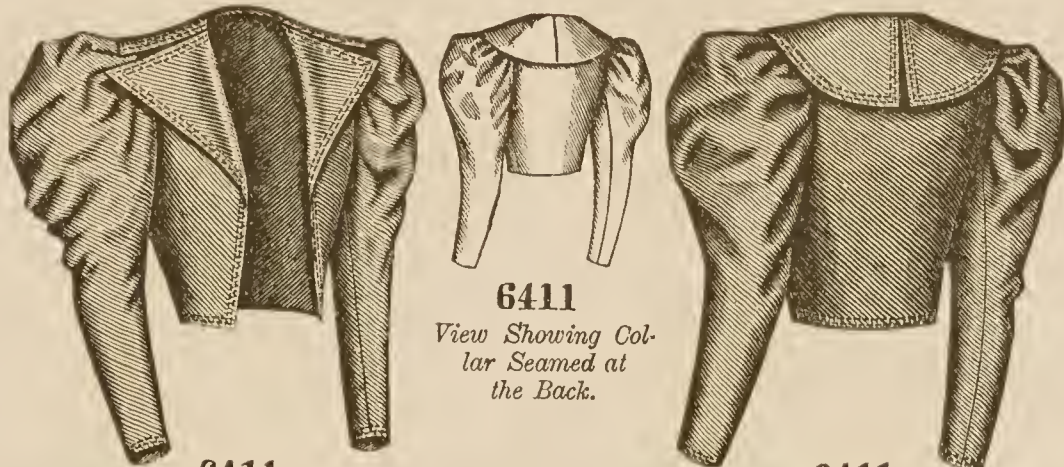
The basque introduces a jacket and blouse effect, together with a novelty in the shape of a ripple collar, and is here pictured developed in a tasteful combination of cheviot and changeable silk. It extends quite deeply over the hips, and is superbly conformed to the figure at the sides and back by under-arm and side-back gores and a curving center seam; and the back is shaped below the waistline to fall in rolling folds or flutes that flare stylishly over the new skirts. The jacket fronts open over full fronts, which extend to the

waist-line and are arranged upon dart-fitted lining-fronts; they are reversed in long lapels that meet a rolling collar in notches, and the full fronts are disposed with the effect of a full vest or blouse by gathers at the top and bottom at each side of the closing. The lower edges of the full fronts are concealed by a wrinkled belt, which is included in the right under-arm seam and secured with hooks and loops at the left side. The ends of the belt are gathered to produce the softly wrinkled effect, and a short whalebone at the

center stays the fullness becomingly. The coat sleeves have full puffs which extend to the elbow and spread in the manner prescribed by prevailing fashions. The ripple collar, which is shaped with a center seam, stands out upon the puffs with a becoming broad-shouldered effect and is attached underneath the rolling collar; it falls in a succession of flutes or ripples that result entirely from its peculiar shaping, and is deep and round at the back, its ends tapering to points underneath the lapels. Above the rolling collar is a standing collar overlaid with a wrinkled silk collar, which forms a becoming neck-completion for the full fronts.

The basque may stylishly accompany any of the new flaring or gored skirts, and promises to be one of the most prominent among the Autumn modes. It will make up artistically in any of the silk-and-wool or all-wool novelties shown this season, and is well adapted to combinations of woollengoods with shot or rainbow silk, Surah rougeant or changeable taffeta, and, if liked, velvet may be added for the belt and wrinkled collar. The mode is so fanciful in effect that applied garniture is not necessary, but outline braid, gimp or machine-stitching will not be inappropriate. Golden-brown wool armure may be united with changeable blue-and-gold taffeta in a basque of this kind, which may accompany a skirt of armure trimmed with three narrow milliners' folds of the silk.

We have pattern No. 6390 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the basque requires two yards and a fourth of dress goods forty inches wide, with two yards and five-eighths of silk twenty inches wide. Of one material, it needs six yards twenty-two inches wide, or four yards and a half thirty inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 1s. or 25 cents.

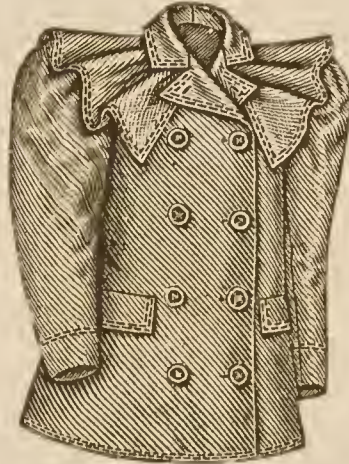


6411
Front View.

6411
View Showing Collar Seamed at the Back.

6411
Back View, Showing Collar Open.

MISSES' ETON JACKET. (COPYRIGHT.)
(For Description see Page 292.)



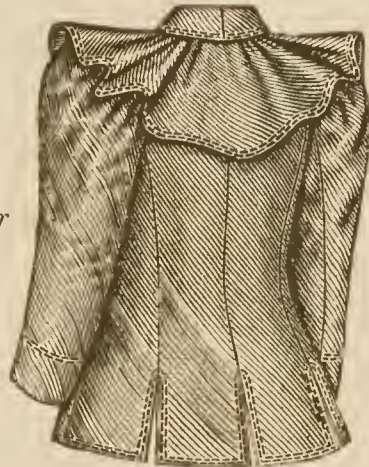
6422
Front View.



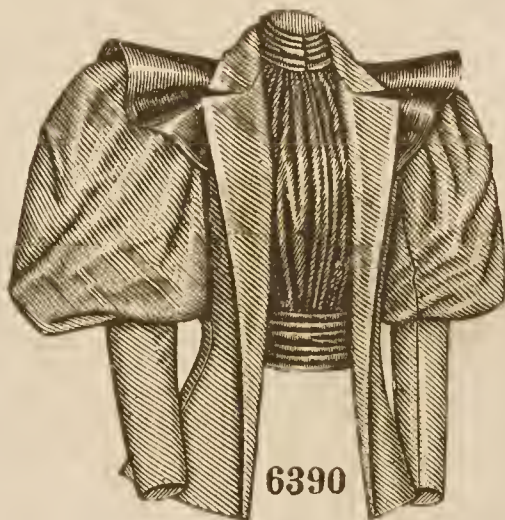
6422
View without Fancy Collar and with Fronts Closed to the Throat.



6422
View without Fancy Collar and with Fronts Reversed in Lapels.
GIRLS' JACKET. (COPYRIGHT.)
(For Description see Page 292.)



6422
Back View.



6390
Front View.



6390
Back View.

MISSES' BASQUE, WITH JACKET FRONT. (COPYRIGHT.)
(For Description see this Page.)

MISSES' BASQUE, WITH ETON JACKET-FRONT.

(For Illustrations see this Page.)

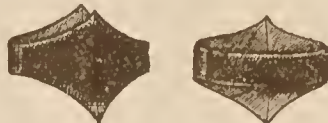
No. 6403.—Navy-blue velours, velvet and Bengaline are pictured in this basque at figure No. 362 D in the magazine, iridescent gimp and a fancy buckle providing stylish decoration. The garment is also shown at figure No. 2 on the Ladies' plate for Autumn, 1893.

Not only is the basque charming as regards outline and adjustment, but also in the opportunity it affords for the development of effective contrasts. In this instance it is shown made of *vieux-rose* dress goods and velvet of a much deeper shade, and may suitably accompany any of the present styles of skirts. The front is rendered perfectly smooth-fitting by single bust darts, and is becomingly revealed between low-cut Eton jacket-fronts, which open all the way down and flare broadly below the bust. The pretty adjustment of the basque is completed by under-arm and side-back gores, and the closing is made invisibly at the center of the back. Gathered bretelles of velvet are joined to the upper edges of the jacket fronts, and are continued across the back to outline a pointed yoke; they are of great width on the shoulders, where they fall with artistic effect upon the sleeves; their front ends taper to points, and their back ends, which are narrowed slightly, meet and flare at the closing. The lower edge of the basque shapes a becoming point at the center of the front and back, and is outlined by a wrinkled girdle of velvet shaped by a center seam which is gathered up prettily under a buckle of French gilt, the ends of the girdle being turned under and shirred to form frills and closed invisibly at the center of the back. At the neck is a close-fitting standing collar, which is concealed by a fashionable crush collar of velvet that displays shirrings and frills at the ends. The leg-o'-mutton sleeve has but one seam, that at the inside of the arm, and is mounted upon a smooth coat-shaped lining. It is sufficiently full at the top to flare and wrinkle stylishly, while below the elbow it follows closely the outline of the arm.

The basque is youthful and becoming, and has about it that touch of "young ladyism" which is so important a feature to school girls. Sometimes the front will be made of widely contrasting goods and trimmed smartly from collar to girdle with curved rows of lace insertion, fancy braid, gimp or embroidered bands. Velvet, Bengaline, satin or fancy silk is usually selected for the bretelles, crush collar and girdle, and these accessories may either match the body of the waist, which may be developed in any seasonable fabric, or contrast widely with it. The basque may be worn with a skirt of the same or a contrasting fabric.

We have pattern No. 6403 in seven sizes for misses from ten to

seven-eighths of velvet twenty inches wide. Of one material, it needs four yards and three-fourths twenty-two inches wide, or two yards and five-eighths forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.



Front Views. 6379 Back Views.

MISSES' AND GIRLS' BELT-GIRDLES. (COPYRIGHT.)

(For Description see this Page.)

MISSES' AND GIRLS' BELT-GIRDLES.

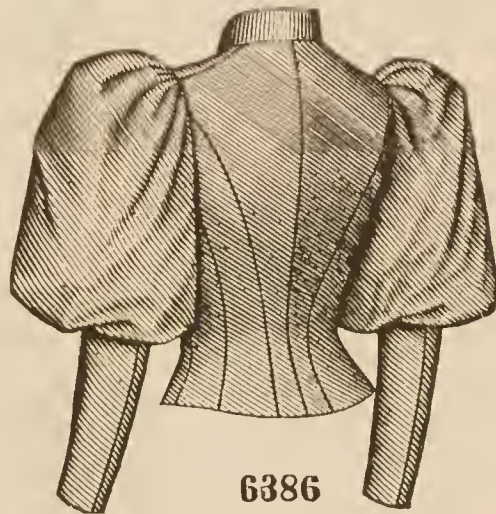
(For Illustrations see this Page.)

No. 6379.—The belt-girdle has become an indispensable adjunct of the wardrobe since Eton and blazer jackets and blouses are so universally worn by misses and girls. This pattern provides two



6386

Front View.



6386

Back View.

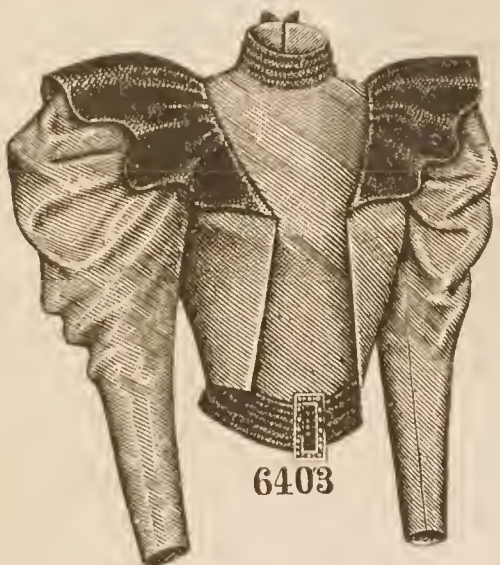
MISSES' ROUND BASQUE. (COPYRIGHT.)

(For Description see this Page.)

styles of girdles, which are pictured developed in velvet. One girdle is pointed at the top and bottom at the center of the front and back and is narrowed to belt depth at the sides; it is fitted by a seam at the center of the front and back and at the right side, and the closing is made invisibly at the left side. The other girdle presents a pointed upper and lower outline at the center of the front and is of narrow belt depth at the back and sides. It is fitted by a seam at the center of the front and at the right side, the closing being effected invisibly at the left side. Both girdles are interlined with canvas, lined with silk and well boned.

These girdles may match the skirt and jacket they accompany or be of velvet of a contrasting color. Serge, flannel, cloth, Bengaline and silk are specially well liked for girdles of this kind, and a perfectly plain completion may be adopted or one or two rows of machine-stitching be added.

We have pattern No. 6379 in six sizes from six to sixteen years of age. For a miss of twelve years, either belt-girdle requires half a yard of material twenty inches wide. Price of pattern, 5d. or 10 cents.



6403

Front View.



6403

Back View.

MISSES' BASQUE, WITH ETON JACKET-FRONT. (COPYRIGHT.)

(For Description see this Page.)

MISSES' ROUND BASQUE.

(For Illustrations see this Page.)

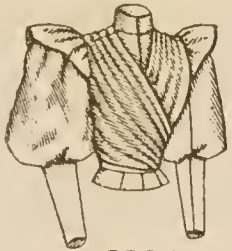
No. 6386.—This basque is shown made of *sang du bouf* camel's-hair at figure No. 360 D in this DELINEATOR, garniture being arranged with frog ornaments, ribbon and buttons.

The basque is here shown made of plain camel's-hair. It is a favorite mode for developing bodices, and its simplicity will recommend it to

sixteen years of age. For a miss of twelve years, the basque requires two yards of dress goods forty inches wide, with a yard and

the home dressmaker. It extends in rounding outline to a little below the waist-line and is adjusted by single bust darts, under-

arm and side-back gores and a curving center seam, and the closing is made at the center of the front with buttons and buttons-holes. The sleeves are in coat shape, with full Empire puffs which extend to the elbow and are gathered at the top and bottom to rise in picturesque fashion above the shoulders and spread in balloon style; and the wrists are plainly completed. At the neck is a moderately high standing collar.



6381

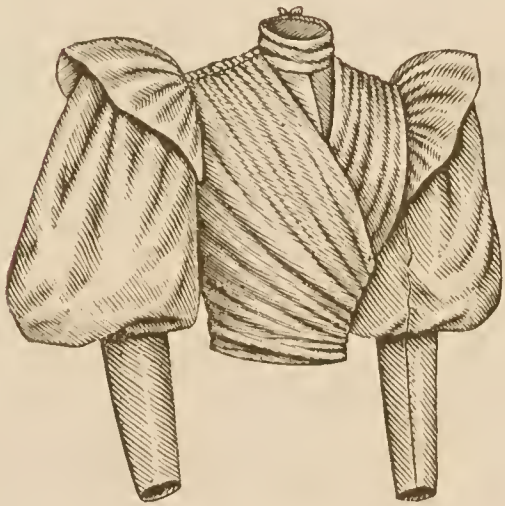
View without Crush Collar.

This basque may be worn with any of the full or gored skirts now fashionable and will develop satisfactorily in cashmere, serge, whip-

pretty frill finish and closed invisibly at the center of the back. The coat sleeves have full Empire puffs that extend to the elbow and rise and spread in balloon fashion; and included in the arm's-eye seams are doubled caps, which are gathered to stand out in full, soft folds upon the sleeves, their ends being narrowed to points at the front and back. If preferred, the waist may be made up without the crush collar, as shown in the small engraving.

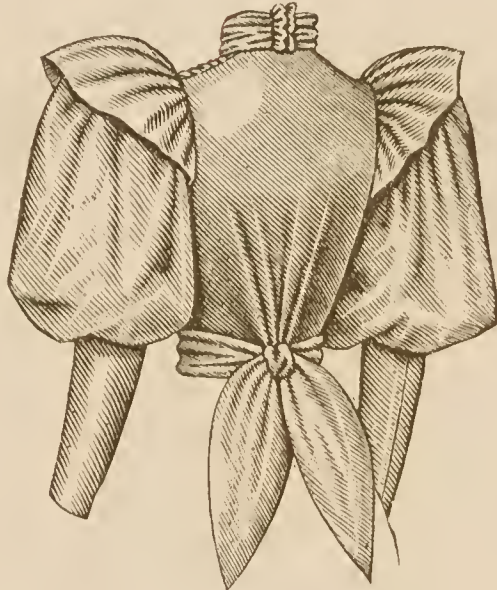
The waist will develop attractively in wash silk, Surah, India or China silk, challis or any preferred variety of seasonable woollens; and it may be worn with any of the new skirts and may match them or be in decided contrast, as preferred. A combination of fabrics is especially adapted to the mode, and changeable silk, Bengaline, Surah, plaid silk, etc., may form the crush collar and puffs when the waist is developed in either silk or wool goods. A dainty waist may be made of red cashmere.

We have pattern No. 6381 in five sizes for misses from twelve to sixteen years of age. Of one material for a miss of twelve years, the waist requires five yards and an eighth twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.



6381

Front View.



6381

Back View.

MISSES' BLOUSE WAIST. (WITH FITTED LINING.)

(For Illustrations see this Page.)

No. 6434.—This pretty waist is pictured made of clan plaid silk at figure No. 363 D in this magazine.

The waist is one of the most becoming styles devised for misses and is here represented developed in figured Surah. The full fronts and seamless back are separated by under-arm gores, and, to secure a trim appearance, are arranged upon a body lining which is closely ad-

justed by single bust darts, under-arm and side-back gores and a curving center seam. The fronts are disposed in pretty, soft folds over the bust by gathers at the shoulder edges, and the fulness at the waist-line is drawn to the center by two short rows of shirring at each side of the closing, which is made at the center beneath a jabot frill arranged upon the overlapping front. The fulness at the waist-line of the back is collected in shirrings to correspond with the front. The jabot frill extends to the waist-line and is quite wide at the top, and narrowed gradually to the bottom, and it is gathered at the center from the top nearly to the lower edge to fall in pretty folds. The waist may be worn out-

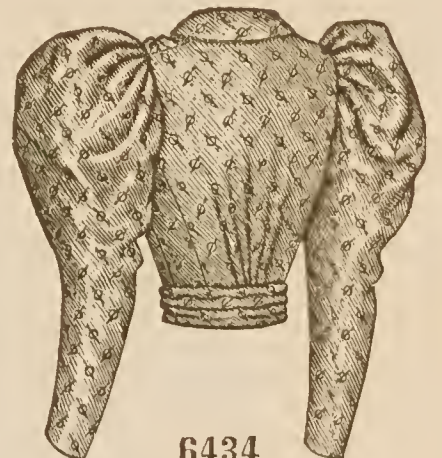


6434



6434

Front View.



6434

Back View.

MISSES' BLOUSE-WAIST. (WITH FITTED LINING.) (COPYRIGHT.)

(For Description see this Page.)

MISSES' SERPENTINE OR MARTHA-WASHINGTON WAIST. (WITH FITTED BODY-LINING, WHICH MAY BE OMITTED.) (COPYRIGHT.)

(For Description see this Page.)

cord, wool armure, wool Bengaline and all varieties of fashionable silks. Velvet, Bengaline, or some other prettily contrasting material may be employed for the collar and puffs, or the basque may be made fanciful by the tasteful application of Hercules braid, ribbon, gimp, galloon, etc.

We have pattern No. 6386 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the basque requires three yards and an eighth of material twenty-two inches wide, or a yard and a half either forty-four or fifty inches wide. Price of pattern, 1s. or 25 cents.

MISSES' SERPENTINE OR MARTHA-WASHINGTON WAIST. (WITH FITTED BODY-LINING, WHICH MAY BE OMITTED.)

(For Illustrations see this Page.)

No. 6381.—Embroidered batiste and black velvet are associated in this waist at figure No. 358 D in this magazine.

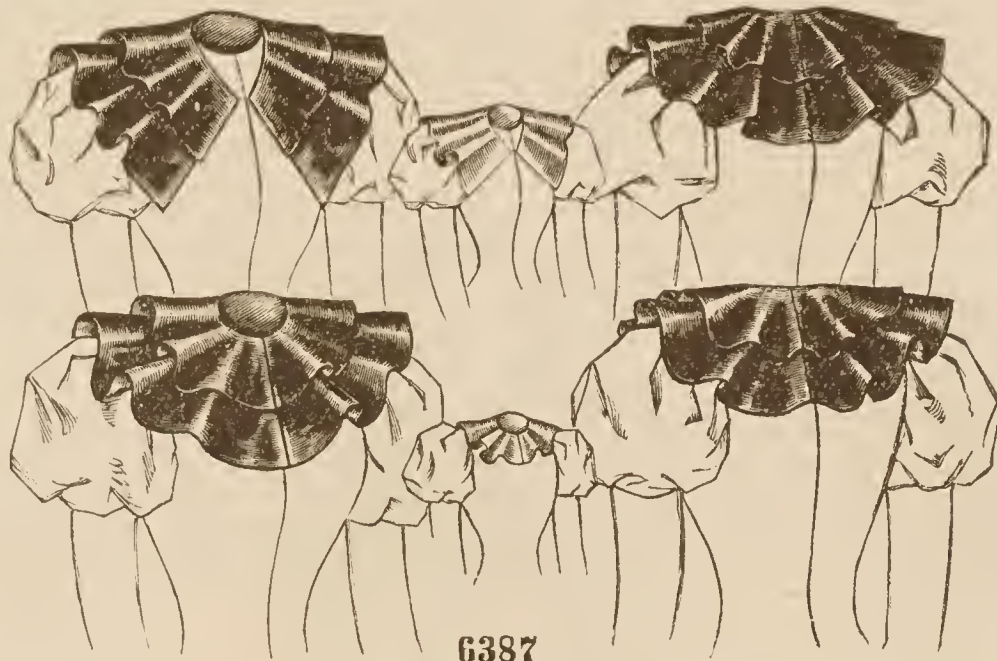
The waist exemplifies a style which has been very popular for ladies during the past and present seasons. It introduces the picturesque serpentine fronts of the Martha-Washington bodice and is here shown made of white China silk. The waist has a body lining which extends a little below the waist-line and is closely adjusted by single bust darts, under-arm and side-back gores and a curving center seam, the closing being made invisibly at the center of the front. The serpentine fronts cross the bust in surplice fashion and pass about the waist to the center of the back, where they are prettily knotted, the ends being narrowed to points. The back is seamless, and the fulness at the waist-line is collected in two backward-turning plaits at each side of the center, the plaits flaring prettily upward. The lining fronts are exposed in a shallow V at the throat between the serpentine fronts and covered with facings of the material. At the neck is a standing collar covered with a crush collar, the ends of which are turned under and shirred to form a

side or underneath the skirt; and a crush belt is worn, the ends of the belt being shirred and the overlapping end turned under to form

a frill finish. The belt is closed invisibly at the left side. The nut-ton-leg sleeves display fashionable fulness at the top and the regulation smooth effect upon the forearm; they are arranged upon plain coat-shaped linings and are gathered at the top to rise and spread on the shoulders. At the neck is a stylish rolling collar, the ends of which flare widely at the throat. If preferred, the waist may be made up without the jabot frill, as illustrated in the small engraving.

The waist may accompany any of the flaring skirts and may be worn with or without an Eton jacket. It will develop beautifully in striped, figured or plain India silk, wash silk, Surah, silk gingham, percale, Oxford cloth or any other of the numerous fabrics used for garments of this kind. The mode is sufficiently fanciful to render garniture unnecessary.

We have pattern No. 6434 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the waist requires four yards and an eighth twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



Front Views.

Back Views.

6387

MISSES' AND GIRLS' CIRCULAR COLLARS. (KNOWN AS THE RIPPLE COLLARS.) (TO BE MADE UP SINGLE OR DOUBLE FOR WEAR WITH GARMENTS CLOSING TO THE NECK OR HAVING LAPELS.) (COPYRIGHT.)

(For Description see this Page.)

MISSES' AND GIRLS' CIRCULAR COLLARS. (KNOWN AS THE RIPPLE COLLARS.) (TO BE MADE UP SINGLE OR DOUBLE FOR WEAR WITH GARMENTS CLOSING TO THE NECK OR HAVING LAPELS.) (For Illustrations see this Page.)

No. 6387.—These collars are jaunty accessories of some of the most fashionable top-garments for misses and girls and are pictured made of Bengaline. Each consists of two circular collars of uneven depth shaped by a center seam. The peculiar shaping of the collars produces a smooth effect at the upper edge and a series of rolling folds below; they stand out on the shoulders to impart the broad effect displayed in all fashionable modes, and fall to a pretty depth at the back. One collar is shaped for garments having lapels, the ends passing beneath the lapels and flaring sharply; the other collar shows its ends meeting and is for wear with garments closing to the throat, as shown in the illustrations. If preferred, the collars may be made up single, as shown in the small views.

These collars may accompany short jackets, blazers, Eton jackets or long coats and may match or contrast with the garment. They may be developed in Ondine, Bengaline, velvet or *vrillé* to be worn with a cloth garment; or, if preferred, cloth

of the same or a contrasting shade may be used. A plain coat of brown cloth whose style is somewhat *passé* may be given quite a fashionable air by the introduction of a ripple collar of brown velvet. The adoption of the single or double collar and of either style will depend on the garment which it is intended to adorn.

We have pattern No. 6387 in five sizes from three to fifteen years of age. For a miss of twelve years, the collar closing at the neck requires a yard and a fourth of material twenty-two inches wide, or five-eighths of a yard forty-four inches wide, or half a yard fifty-four inches wide. The other collar needs a yard and a fourth of goods twenty-two inches wide, or five-eighths of a yard either forty-four or fifty-four inches wide. Price of pattern, 5d. or 10 cents.

GIRLS' APRON.

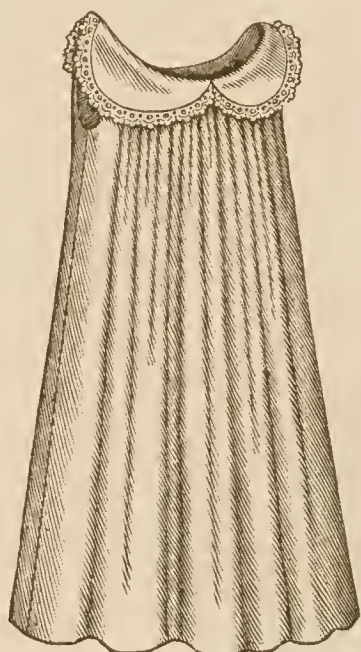
(For Illustrations see this Page.)

No. 6391.—This apron combines practicality and daintiness. It is pictured made of white nainsook, with a neat trimming of embroidered nainsook edging.

The full front and full back are connected by under-arm seams and gathered full at the top; they depend in pretty, soft folds from a shallow yoke, which is shaped in low, round outline at the top and with short seams on the shoulders. The apron is finished at the bottom with a deep hem, narrower hems completing the back edges; and the closing is made at the center of the back to a desirable depth with button-holes and small pearl buttons. Fanciful bretelle-like revers are extremely attractive additions to this apron; they fall from the neck edges of the yoke and flare broadly over the shoulders and at the center of the front and back, their lower edges being prettily rounded and decorated with embroidered edging applied without fulness.

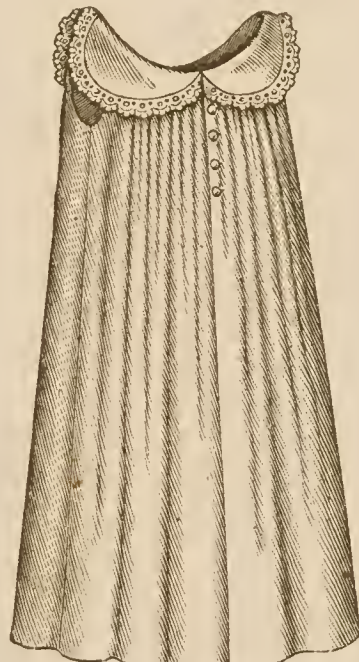
Batiste, Victoria or linen lawn, nainsook and fancy white cambric or muslin is adaptable to this style of apron, and colored and white embroideries and linen laces are desirable trimmings. For less dainty aprons, to be worn during play hours, gingham, printed cambric, chambray and seersucker are desirable. A dressy apron may be fashioned after this mode from white dimity. A cluster of tucks may be arranged above the hem, and fine Valenciennes lace may be gathered to the edges of the revers.

We have pattern No. 6391 in eleven sizes for girls from two to twelve years of age. Of one material for a girl of eight years, the apron requires two yards and seven-eighths twenty-seven inches wide, or two yards thirty-six inches wide. Price of pattern, 10d. or 20 cents.



6391

Front View.



6391

Back View.

GIRLS' APRON. (COPYRIGHT.)

(For Description see this Page.)

THE BUTTERICK CUTLERY.—We wish to call special attention to the various articles and implements we have recently put on sale in this department, which include manicure implements, shears, button-hole cutters, embroidery, pocket, dressmakers' and surgical

scissors, ripping knives, etc. These goods are all of the most approved pattern and are made of the best materials in the highest style of workmanship; and the prices at which they are offered are the lowest ever quoted for articles of similar quality.

Styles for Little Folks.

FIGURES NOS. 372 D AND 373 D.—LITTLE GIRLS' DRESSES.

(For Illustrations see this Page.)

FIGURES No. 372 D.—This illustrates a Little Girls' dress. The pattern, which is No. 6370 and costs 10d. or 20 cents, is in eight sizes for little girls from one-half to seven years of age, and is shown in two views on page 300 of this magazine.

A dainty dress for a wee maid is here represented developed in white hemstitched nainsook flouncing. The full, round skirt is finished at the bottom with a deep, hemstitched hem and is gathered at the top to fall in pretty folds from the body, to which it is joined. The body is simply adjusted by shoulder and under-arm seams and is closed at the center of the back with button-holes and buttons. Bretelles of the material cross the shoulders and are narrowed at the lower edge of the body both front and back. They stand out in becoming folds at the top, and their gathered edges are concealed by sections of ribbon, the ends of which are plaited to points and covered by butterfly bows of similar ribbon. The full puff sleeves are gathered at the top and bottom and are finished with deep cuffs, each of which is decorated with an upturning band of embroidery. At the neck is a rolling collar consisting of two sections that flare at the center of the back and front. All the free edges of the collar are effectively decorated with narrow embroidery.

lawn and gingham. The bretelles may be of *point de Gène* lace or Irish-point embroidery when nainsook or some other dainty cot-



FIGURE No. 372 D.

FIGURE No. 373 D.

FIGURE No. 372 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6370 (copyright), price 10d. or 20 cents. FIGURE No. 373 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6405 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)



FIGURE No. 375 D.

FIGURE No. 374 D.—LITTLE GIRLS' JACKET.—This illustrates Pattern No. 6415 (copyright), price 10d. or 20 cents. FIGURE No. 375 D.—LITTLE GIRLS' JACKET.—This illustrates Pattern No. 6416 (copyright), price 10d. or 20 cents.

(For Descriptions see Page 298.)

ton fabric is chosen for the dress. All sorts of pretty woollens are also well adapted to the mode, and ribbon, braid, gimp or machine-stitching will furnish attractive garniture.

FIGURE No. 373 D.—This illustrates a Little Girls' dress. The pattern, which is No. 6405 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and is differently pictured on page 300 of this publication.

The dress presents a quaint air that renders it very becoming to little folks, and is here pictured developed in plain *réséda* challis and deep-violet velvet. The full, round skirt is deeply hemmed at the bottom, and is gathered at the top to fall in natural folds from the rather short body. Three rows of violet velvet ribbon are applied just above the lower edge. The upper part of the body is a Pompadour yoke that is overlaid with rows of insertion and appears with pretty effect above a front and backs that are arranged in box-plaits at the center, the plaits being decorated with buttons. Velvet bretelles of quaint design cross the shoulders, and a velvet standing collar edged with lace is at the neck. The closing is made at the center of the back with button-holes and buttons. The full puff sleeves are gathered at the top and bottom and are finished with velvet cuffs, over which the fullness droops gracefully.

The dress possesses picturesque features that may be brought out to best advantage in a combination of colors or textures. A

The simplicity of the mode will make it a general favorite for all sorts of washable goods, such as Swiss, nainsook, dimity, percale,

guimpe effect may be produced by using a contrasting material for the yoke and sleeves, and a third material may be introduced for the bretelles. Cashmere, serge, vicuna, whipcord and numerous other woollens may be appropriately associated with plain or fancy silk, Surah or taffeta in a dress of this kind, and fancy braid, satin or velvet ribbon, feather-stitching, etc., may be chosen for garniture.

FIGURES NOS. 374 D AND 375 D.—LITTLE GIRLS' JACKETS.

(For Illustrations see Page 297.)

FIGURE No. 374 D.—This illustrates a Little Girls' jacket. The pattern, which is No. 6415 and costs 10d. or 20 cents, is in eight sizes for little girls from one to eight years of age, and may be seen in four views on page 302 of this DELINEATOR.

The natty little top-garment introduces the popular butterfly

shoulders and flare slightly at the back and widely at the front. The butterfly collar may be omitted and the jacket closed to the throat.

A comfortable jacket for school or best wear may be developed by the mode in cloth, serge, kersey, melton or smooth or rough surfaced coating of any fashionable variety. Soutache, worsted or mohair braid may be used to trim, or a plain finish of machine-stitching may be chosen.

The Tam O'Shanter cap is ornamented with two loops and a standing end of ribbon.

FIGURE No. 375 D.—This illustrates a Little Girls' jacket. The pattern, which is No. 6416 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and receives further portrayal on page 303 of this magazine.

A seasonable variety of tan coating was in this instance selected for the jacket, which is one of the jauntiest top-garments lately



FIGURE No. 376 D.

FIGURE No. 377 D.

FIGURE No. 378 D.

FIGURE No. 376 D.—LITTLE GIRLS' COAT.—This illustrates Pattern No. 6404 (copyright), price 10d. or 20 cents. FIGURE No. 377 D.—CHILD'S EMPIRE COAT.—This illustrates Pattern No. 6385 (copyright), price 10d. or 20 cents. FIGURE No. 378 D.—CHILD'S COAT.—This illustrates Pattern No. 6401 (copyright), price 10d. or 20 cents.

(For Descriptions see Page 299.)

collar, and is here represented developed in fine diagonal. The reefer fronts close in double-breasted fashion with button-holes and buttons, and are reversed at the top in stylish lapels that meet the rolling collar in notches. The back, which is gracefully curved to the figure by a center seam, is separated from the fronts by under-arm gores, and the center and side seams are open for a short distance at the bottom. The leg-o'-mutton sleeves rise stylishly above the shoulders and are trimmed at the wrists with mohair braid arranged to simulate pointed cuffs and buttons placed on the outside. Pocket-laps arranged upon the fronts to conceal the openings to side pockets are decorated along their free edges with mohair braid, and similar braid ornaments the edges of the butterfly collar, which is in two sections that are plaited to stand out broadly on the

devised for little girls. It extends to the fashionable depth and has loose fronts, which close in double-breasted style with button-holes and buttons, and are reversed at the top in lapels that meet the rolling collar in notches. The back is curved nicely to the figure by a center seam, and under-arm gores complete the adjustment, the side seams being terminated a short distance above the lower edge. The leg-o'-mutton sleeves display regulation fulness at the top and a smooth effect below the elbow, and the wrists are trimmed with soutache braid gimp. A triple collar in ripple style is attached underneath the rolling collar. It falls in a series of rolling folds all round and flares widely at the front, and its free edges are decorated with gimp. The fronts are provided with side pockets having curved openings.

A charming little jacket for Autumn or Winter may be developed by the mode in kersey, melton, Venetian twill, flannel, fine diagonal or plain or fancy cloaking. Gimp, fancy braid, galloon or fur will contribute dainty garniture, but a plain tailor finish will be equally appropriate.

The broad-brimmed straw hat is trimmed at the left side with a ribbon bow and a quill.

FIGURE No. 376 D.—LITTLE GIRLS' COAT.

(For Illustration see Page 298.)

FIGURE No. 376 D.—This illustrates a Little Girls' coat. The pattern, which is No. 6404 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and is given a different portrayal on page 301 of this DELINEATOR.

Biscuit cloth and golden-brown velvet are here artistically associated in the modish little coat, with lace edging of a fashionable variety for garniture. The coat has a short-waisted body, which is shaped by under-arm and shoulder seams and closed at the center of the front with button-holes and large fancy buttons. The full skirt is deeply hemmed at the bottom, and narrower hems complete the front edges. The skirt is gathered at the top to hang in graceful folds from the body, and is extended to the neck at the center of the back to form a Watteau. The Watteau is arranged in a double box-plait that is stitched along its inner folds; the plait widens gradually from the neck and falls in with the folds of the skirt. The puff sleeves droop softly over smooth coat-shaped linings, which are revealed at the wrists with round cuff effect, and attractively faced with velvet. A jaunty feature of the coat is a velvet butterfly collar that is in two sections, the front ends of which flare broadly, while the back ends are tacked beneath the Watteau. The collar is laid in a triple box-plait on each shoulder and shapes decided points at the center of the front and back. The neck is finished with a velvet rolling collar having flaring ends, the free edges of the collar being tastefully trimmed with lace.

The mode is very quaint and picturesque and will develop exquisitely in all sorts of seasonable cloths and cloakings and in any of the new colors, the most popular of which are old-pink, Eminence, mousse, fawn, dahlia and Venetian-green. Velvet, Bengaline either in the plain or fancy varieties, or Surah will unite beautifully with any seasonable woollen fabric in a garment of this kind, and fancy braid, gimp, galloon, etc., will form attractive garniture.

The large felt hat shapes a becoming poke at the front and is bountifully trimmed with feathers.

more narrowly at the front edges, and is gathered at the top to fall in rolling folds from the body, which is shaped by under-arm and shoulder seams and closed with button-holes and fancy buttons at the center of the front. The mutton-leg sleeve has a seam at the inside of the arm only and droops in pretty broken folds from the shoulder, while below the elbow it is comfortably close-fitting. The coat is rendered fanciful by a ripple collar of velvet, which is shaped to fit with perfect smoothness at the top and to fall below in a succession of pretty rolling folds. At the neck is a moderately high collar of velvet.

Dainty little coats are fashioned by the mode in Bengaline, velours, camel's-hair, vicuna, cheviot and rough-surfaced suitings, and a particularly stylish effect may be produced by uniting velvet or rich, glossy satin with any of these materials. Handsome garniture may be arranged with fancy braid, gimp, galloon or passementerie that matches or contrasts widely with the material.

The large felt hat is bent to suit the face, and trimmed with a fanciful bow of velvet.



FIGURE No. 379 D.—INFANTS' TOILETTE.—This illustrates Infants' Empire Coat No. 6376 (copyright), price 10d. or 20 cents; and Cap No. 2174, price 5d. or 10 cents.

(For Description see this Page.)

FIGURE No. 378 D.—CHILD'S COAT.

(For Illustration see Page 298.)

FIGURE No. 378 D.—This illustrates a Child's coat. The pattern, which is No. 6401 and costs 10d. or 20 cents, is in nine sizes for children from one-half to eight years of age, and may be seen in two views on page 301 of this DELINEATOR.

An artistic coat is here pictured made of mixed cheviot and trimmed with Astrakhan. It has a short-waisted body, which is shaped by under-arm and shoulder seams and closed at the center of the front with button-holes and large fancy buttons. The full skirt is gathered at the sides and falls in soft folds from the body, to which it is joined. It is extended to the neck at the center of the front and back, and the extended portions are gathered at the top and fall with the effect of Watteaus. Bands of Astrakhan follow the side edges of the skirt above the waist-line and are continued along the sides of the body at the top of the skirt. A similar band outlines the rolling collar, the ends flaring broadly. The bishop sleeves are mounted on smooth linings, which are revealed at the wrists with cuff effect; the exposed portions of the lining are faced with the material, and each wrist is trimmed with a band of Astrakhan.

Very effective coats for children are made up by the mode in Bengaline, Surah, faille, camel's-hair, cloth and rough-surfaced coatings, with braid, passementerie, fur, galloon or gimp for decoration.

The red felt hat is tastefully edged with Astrakhan and trimmed with ostrich tips, aigrettes and ribbon.

FIGURE No. 377 D.—CHILD'S EMPIRE COAT.

(For Illustration see Page 298.)

FIGURE No. 377 D.—This illustrates a Child's Empire coat. The pattern, which is No. 6385 and costs 10d. or 20 cents, is in seven sizes for children from one-half to six years of age, and may be seen in two views on page 302 of this magazine.

Black velvet and fancy cloaking in a becoming shade of gray are here associated in the charming little coat, which has a full skirt and short body. The skirt is broadly hemmed at the bottom and

FIGURE No. 379 D.—INFANTS' TOILETTE.

(For Illustration see this Page.)

FIGURE No. 379 D.—This illustrates an Infants' Empire coat and cap. The coat pattern, which is No. 6376 and costs 10d. or 20 cents, is in one size only, and may be seen in two views on page 303 of this DELINEATOR. The cap pattern, which is No. 2174 and costs 5d. or 10 cents, is in one size only, and is given a different portrayal on its accompanying label.

The becoming coat is here pictured made of light-weight cloth and trimmed with white Astrakhan binding. It has a full, long

skirt, which is finished with hems at the lower and front edges and gathered at the top to fall in pretty rolling folds from the short-waisted body. The body is shaped by under-arm and shoulder seams and is closed invisibly at the center of the front. The very full puff sleeves are mounted on smooth linings, which are revealed below with round cuff effect; and each sleeve is trimmed at the lower edge with an encircling band of white Astrakhan. At the neck is a double ripple collar shaped by seams on the shoulders; the collar is smooth at the top and prettily rippled below, and its free edges, and also the overlapping front edge of the coat, are attractively followed with Astrakhan.

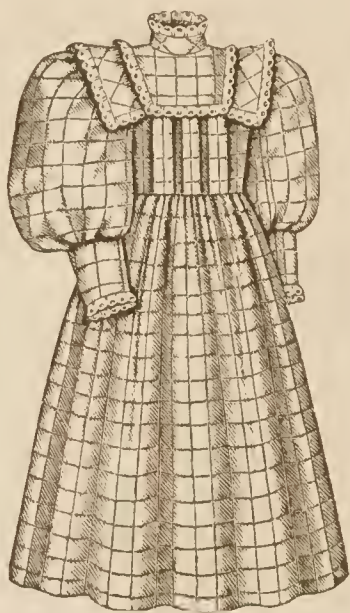
The cap is made of cloth to match the coat. The front fits the head closely and is slightly gathered at the back and joined to a circular crown. A band of Astrakhan frames the face prettily, a pompon of cloth decorates the top, and ribbon ties are bowed under the chin.

Infants' cloaks are variously developed in silk of heavy quality, camel's-hair, soft serge, French flannel, eider-down flannel, cashmere, etc., and are invariably white. Decoration may be supplied by lace, ribbon, gimp or feather-stitching. The cap may be made of lawn, mull, Swiss or organdy, and be trimmed with lace insertion or edging, feather-stitched bands or ribbon.

The mode will develop attractively in percale, chambray, embroidered batiste, linen lawn, challis, figured érépon and cashmere, and may be trimmed with all-over embroidery, lace, insertion, ribbon, fancy bands, braid, gimp, galloon, etc. A dainty dress may be made of white serge, the yoke and cuffs being trimmed with vertical rows of white soutache braid showing dashes of gold. When developed in cotton fabrics, rows of nainsook insertion may be attractively placed between the box-plaits.

We have pattern No. 6405 in seven sizes for little girls from two to eight years of age.

Of one material for a girl of five years, the dress will require five yards and three-eighths twenty-two inches wide, or three yards and seven-eighths thirty inches wide, or two yards and a half forty-four inches wide. Price of pattern, 10d. or 20 cents.



6405
Front View.



6405
View Showing Low Neck.



6405
Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 6370. — This dress is shown made of white hemstitched nainsook flouncing trimmed with embroidery and ribbon at figure No. 372 D in this DELINEATOR.

The dress is here portrayed made of white linen lawn and wide embroidered edging, and daintily trimmed with narrow embroidered edging and feather-stitched bands. It has a full skirt, which is hemmed at the bottom and gathered at the top, where it is joined to the round waist. The waist is simply shaped by under-arm and shoulder seams, and the closing is made at the center of the back with button-holes and small pearl buttons. The bishop sleeves, which were always so popular for children's garments, are effectively introduced; they are gathered at the top and bottom and finished with round cuffs, which are sufficiently wide to slip comfortably over the hand. All appearance of plainness is removed from the dress by gathered bretelles of embroidered edging; they are fashionably wide over the shoulders, where they droop softly over the sleeves, and are becomingly narrowed toward the ends, which are inclosed in the seam joining the waist to the skirt. The gathered edge of each bretelle is tastefully concealed by a feather-stitched band. At the neck is a rolling collar in two sections, the ends of which flare broadly at the center of the front and back; and the loose edges of the collar are daintily trimmed with narrow embroidery.

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 6405. — At figure No. 373 D in this DELINEATOR this dress is portrayed developed in challis and velvet and trimmed with ribbon, lace insertion and buttons.

The dress is here represented made of plaid gingham and trimmed with white embroidered edging. The full, round skirt is finished at the bottom with a deep hem, gathered at the top and joined to a rather short-waisted body, that is shaped by under-arm and short shoulder seams and has a pretty Pompadour yoke. Three box-plaits are laid at the center of the front, and in the back similar plaits are arranged, the middle plait at the back being made in the right back. The dress is closed at the center of the back with button-holes and buttons, and at the neck is a moderately high standing collar tastefully trimmed with an upright frill of embroidered edging. The bishop sleeves are fashionably full, and are gathered at the top and bottom and finished with cuffs, which are daintily trimmed at the hand with frills of embroidered edging. A stylish air is given the gown by shaped epaulette-like bretelles, which are included in the seams joining the side edges of the yoke to the front and back, the free edges of the bretelles being decorated with embroidered edging. A frill of edging also follows the joining of the yoke to the body, with dainty effect. The waist may be made up with a low, square neck, as illustrated.



6370
Front View.



6370
Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

This dainty little dress may be fashioned from embroidered batiste, Bulgarian flouncing, crépon, challis, chambray, gingham, dimity or printed lawn, and two-toned embroidery, appliqué bands, lace, ribbon, cotton, gimps or braids will form attractive garniture. A pretty dress may be made of pale-blue nainsook, the bretelles being of the material trimmed with narrow white embroidered edging and the portions of the waist revealed between the bretelles faced with white all-over embroidery. The collar may be omitted in favor of a standing frill of embroidered edging. Another charming

gown may be fashioned from cream-white China silk. The bretelles and cuffs may be made of Margot lace, in a creamy shade.

We have pattern No. 6370 in eight sizes for little girls from one-half to seven years of age. To make the dress for a girl of five years, needs two yards and three-fourths of lawn thirty-six inches wide, and two yards and an eighth of embroidered edging five inches and three-fourths wide. Of one material, it will require four yards and three-fourths twenty-two inches wide, or three yards and three-fourths thirty inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' COAT.

(For Illustrations see this Page.)

No. 6404.—Another view of this coat is presented at figure No. 376 D in this magazine, cloth and velvet being the materials united, with lace edging for garniture. The coat is also displayed at figure No. 1 on the Ladies' Plate for Autumn, 1893, and at figure No. 17 on the Juvenile Plate for Autumn and Winter, 1893-'94.

Réséda cashmere and silk are here combined in the coat, which is rendered extremely fanciful by the stylish butterfly collar. The coat has a short-waisted body, which is shaped by under-arm and shoulder seams and closed at the center of the front with button-holes and large fancy buttons. The full skirt is gathered at the top and depends in rolling folds from the body; it is extended at the center of the back to the neck to form a Watteau, which is arranged in a double box-plait and stitched along its under folds. The Watteau widens gradually from the neck, below which it falls in with the folds of the skirt, which is finished at the bottom with a deep hem, narrower hems completing the front edges. The sleeves are in bishop style, and are gathered at the top and bottom and droop gracefully from the shoulders; they are arranged over smooth, coat-shaped linings, which are finished at the wrists with round cuff effect. At the neck is a rolling collar of silk, the ends of which flare broadly at the throat. The butterfly collar is also of silk and is in two sections, the front ends of which flare broadly, while the back ends are tacked beneath the Watteau. The collar is narrowest over the shoulders, where it is arranged in a triple box-plait and shapes decided points at the center of the front and back.

The coat completely covers the costume, affording ample protection to the wearer. For its construction all seasonable cloths, Bengaline, faille and rough-surfaced suitings may be chosen, and with gimp, galloon, passementerie and fancy braid for ornamentation, the effect will be very stylish. The collar will frequently be cut from velvet or satin in a hue contrasting widely with the remainder of the garment. Old-blue camel's-hair will combine stylishly with Bengaline to match in a coat of this kind. The Bengaline may be used for the collars.

We have pattern No. 6404 in seven sizes for little girls from two to eight years of age. For a girl of five years, the garment requires three yards and a half of cashmere forty inches wide, with a yard and an eighth of silk twenty inches wide. Of one material, it needs six yards and a fourth twenty-two inches wide, or three yards forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



6404

Front View.



6404

Back View.

LITTLE GIRLS' COAT. (COPYRIGHT.)

(For Description see this Page.)



6401

Front View.



6401

Back View.

CHILD'S COAT. (COPYRIGHT.)

(For Description see this Page.)

CHILD'S COAT.

(For Illustrations see this Page.)

No. 6401.—At figure No. 378 D in this magazine this coat is shown made of cheviot and trimmed with Astrakhan. It is also represented at figure No. 8 on the Juvenile Plate for Autumn and Winter, 1893-'94.

The coat, which is here represented made of poppy-leaf green cashmere and velvet, will recommend itself strongly to young mothers who desire to see their little ones daintily and artistically attired. It has a short-waisted body, which is shaped by under-arm and shoulder seams and closed at the center of the front with button-holes and buttons. The full skirt is gathered at the top across the sides and falls in pretty rolling folds from the body, to which it is joined; it is extended to the neck at the center of the front and back, the extended portions being gathered at the top and sewed to the body at the side edges. It falls with Watteau effect at the back, and the lower edge is finished with a deep hem, narrower hems completing the front edges. The full puff sleeves are on the bishop order, are gathered at the top and bottom and droop gracefully from the shoulders; they are made over

coat-shaped linings that are revealed at the hand with round cuff effect and attractively faced with velvet. At the neck is a rolling collar of velvet having widely flaring ends, and the portions of the body between the extensions are handsomely faced with velvet.

The coat will develop stylishly in Bengaline, faille, cloth, crépon, cashmere and camel's-hair, and may be completed plainly or trimmed with Russian lace, all-over braided designs, gimp, fancy braid or passementerie. A dainty coat suitable for a wee dark-haired maiden is made of *sang du boeuf* wool Bengaline; the portion of the waist revealed between the extended portions is covered with an elaborate braiding design, and the cuff facings are similarly decorated. Equally stylish would be a coat fashioned from mode cloth and green velvet.

We have pattern No. 6401 in nine sizes for children from one-half to eight years of age. For a child of five years, the garment requires three yards and seven-eighths of cashmere forty inches wide, with one yard of velvet twenty inches wide. Of one material, it needs five yards and three-eighths 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.

CHILD'S EMPIRE COAT, WITH RIPPLE COLLAR.

(For Illustrations see Page 302.)

No. 6385.—Velvet and fancy cloaking are represented in this coat at figure No. 377 D in this DELINEATOR. At figure No. 14 on the Ladies' Plate for Autumn, 1893, the coat is also shown.

The coat displays the short body peculiar to the Empire mode and introduces a ripple collar with picturesque effect. It is here pictured developed in Corot-green cloth. The skirt is full and round and extends to a fashionable length; it is hemmed at its front and lower edges and gathered at the top to fall in graceful folds from the short body, which is shaped by shoulder and under-

arm seams and closed at the center of the front with button-holes and buttons. The sleeves are in leg-o'-mutton style, with inside seams only; they are sufficiently full at the top to rise in balloon fashion above the shoulders and droop in a series of soft folds to the elbow, below which they are smooth and comfortably close-fitting. The ripple collar is of stylish depth and is smoothly attached below a becomingly high standing collar. The back edges of the ripple collar are joined in a center seam, and its ingenious shaping permits it to fall in rolling folds or ripples all round.

The coat is one of the simplest yet devised for children, yet is quaint and picturesque enough to please the most fastidious mother. Cloth, serge, flannel and light-weight woollens of all fashionable varieties are adaptable to the mode, and combinations of color and texture will be especially attractive. Ribbon, folds, bands, lace, embroidery or feather-stitching may provide decoration, or a plain completion will suffice. An exceptionally stylish coat of this kind may be made of golden-brown twilled cloth and old-blue velvet, the latter material being used for the standing and ripple collars and sleeves.

We have pattern No. 6385 in seven sizes for children from one-half to six years of age. Of

one material for a child of five years, the garment requires four yards and seven-eighths twenty-two inches wide, or two yards and five-eighths forty-four inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



6385

Front View.

CHILD'S EMPIRE COAT, WITH RIPPLE COLLAR. (COPYRIGHT.)

(For Description see Page 301.)

among the most favored being serge, faced cloth, whipcord, Venetian twill, vicuna and diagonal. The colors generally liked for such jackets are army-blue, dark-green, tan, mode and black; and if a finish of machine-stitching be undesirable, soutache or fancy braid, gimp or galloon will contribute tasteful garniture. A very stylish combination may be achieved in a coat of this kind with tan broadcloth and black velvet, the latter fabric being used for the butterfly collar.

We have pattern No. 6415 in eight sizes for little girls from one to eight years of age. For a girl of five years, the jacket requires three yards and an eighth of material twenty-two 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, 10d. or 20 cents.



6385

Back View.

CHILD'S EMPIRE COAT, WITH RIPPLE COLLAR. (COPYRIGHT.)

(For Description see Page 301.)

LITTLE GIRLS' JACKET.

(For Illustrations see Page 303.)

No. 6416.—Light coating is shown in this jacket at figure No. 375 D in this DELINEATOR, soutache braid and gimp providing a neat finish.

The jacket is a very jaunty little top-garment, suitable for either best or ordinary wear, and is here pictured made of red cloth. It has loose fronts that are lapped in double-breasted fashion and reversed at the top in lapels that meet the rolling collar in notches; and the closing is made in double-breasted style with button-holes and buttons. The back is nicely curved to the figure by a center seam and is separated from the fronts by under-arm gores, and the side seams are left open for some distance above the lower edge. The shapely leg-o'-mutton sleeves are made with fashionable fulness at the top and are comfortably close-fitting upon the forearm. They are gathered at the top to rise full and high above the shoulders, and the wrists are finished with a row of machine-stitching made close to the edge. A triple ripple collar is attached underneath the rolling collar. It is stylishly deep, its ends flare widely underneath the lapels, and its free edges are finished with machine-stitching. The curved openings to side pockets inserted in the fronts are finished with machine-stitching, and a single row of stitching finishes all the other loose edges of the jacket. If preferred, the ripple collar may be double instead of triple, as illustrated in the small view.

The jacket will develop attractively in cloth, serge, cheviot, diagonal, melton, kersey and all sorts of plain and fancy cloakings of seasonable texture. Military, gilt or soutache braid, gimp or machine-stitching may contribute tasteful garniture, or a perfectly plain completion may be adopted. A jaunty jacket may be made of mixed light-brown cheviot and dark-brown Bengaline, the latter being used for the ripple collars, and for the sleeves, if liked.

We have pattern No. 6416 in seven sizes for little girls from two to eight years of age. For a girl of five years, the jacket 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. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' JACKET.

(For Illustrations see this Page.)

No. 6415.—Fine diagonal is represented in this jacket at figure No. 374 D in this DELINEATOR, the finish being provided by mohair braid and buttons.

The jacket is here shown developed in deep-red cloth and is suitable alike for school and best wear. It has loose fronts, which are lapped in double-breasted style and reversed at the top to form lapels that meet the rolling collar in notches. Under-arm gores separate the fronts from the back, which is shaped by a curving center seam; the center and side seams terminate some distance above the lower edge, and extra widths allowed on the back edges of the under-arm gores serve for underlaps at the side seams. The closing is made in double-breasted style with buttons and button-holes, and may extend to the throat, as illustrated. The shapely leg-o'-mutton sleeves display fashionable fulness at the top and are comfortably close-fitting below the elbow, and the wrists are finished with a double row of machine-stitching made a little above the lower edges. A removable butterfly collar, which is attached underneath the rolling collar, is in two sections that flare slightly at the back and widely at the front; it is arranged at each side in three box-plaits that flare with picturesque effect. The free edges of the butterfly collar, rolling collar and lapels are finished with a double row of machine-stitching, and the free edges of pocket-laps, which cover openings to side pockets inserted in the fronts, are finished to correspond. A double row of machine-stitching follows the lower edges of the fronts and the loose edges of the backs.

All sorts of fashionable cloakings are adaptable to the mode,



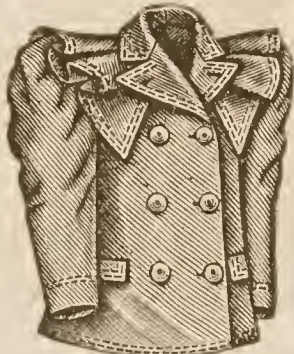
6415

Front View, without Butterfly Collar and with Fronts Closed to the Throat.



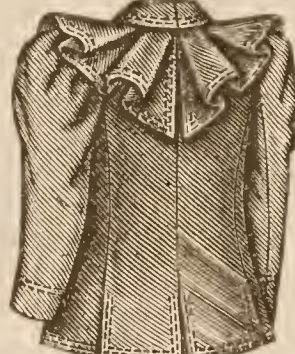
6415

Front View, without Butterfly Collar and with Fronts Reversed in Lapels.



6415

Front View.



6415

Back View.

LITTLE GIRLS' JACKET. (COPYRIGHT.)

(For Description see this Page.)

INFANTS' EMPIRE COAT, WITH RIPPLE COLLARS.

(For Illustrations see Page 303.)

No. 6376.—This coat forms part of the dainty toilette shown at

figure No. 379 D in this DELINEATOR, light-weight cloth with trimmings of white Astrakhan being illustrated.

The coat possesses those charms of daintiness and simplicity which are considered so essential to the little stranger's garments, and is here shown made of cream-white cashmere. It has a full, round skirt, which extends to the approved length and is finished with hems at the lower and side edges.

The skirt is gathered at the top, and falls in graceful rolling folds from the short-waisted body, which is shaped by under-arm and shoulder seams and closed at the center of the front with button-holes and buttons. The puff sleeves are very full, are gathered at the top and bottom and arranged upon smooth, coat-shaped linings, which are revealed at the wrists with shallow cuff effect, the exposed portion of the lining being faced with the material. The two ripple collars are an attractive feature of the coat and are

of graduated width, the lower one extending almost to the edge of the body; they are shaped by seams on the shoulders, and while



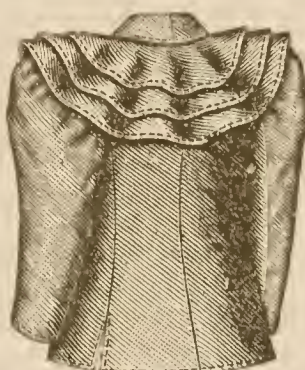
6416

View Showing Double Ripple Collar.



6416

Front View.



6416

Back View.

LITTLE GIRLS' JACKET. (COPYRIGHT.)

(For Description see Page 302.)

wide. In each case four yards and a half of silk twenty inches wide will be needed to line. Price of pattern, 10d. or 20 cents.

they present a smooth effect at the top, below they fall in numberless soft, rippling curves from which the collars take their name. The coat and collars are attractively lined throughout with silk.

Little coats of this description will develop charmingly in Bengaline, faille, lady's-cloth, camel's-hair, cashmere or merino, and may be trimmed with lace,

fancy braid, gimp, moss trimmings or feather-stitching. When feather-stitching is the ornamentation desired, it is done with embroidery silk either in white or some delicate tint. A handsome coat may be fashioned from Ondine in a cream white shade, and the edges of the ripple collar may be trimmed with lace.

Pattern No. 6376 is in one size, and will require four yards and a half of material twenty-two inches wide, or four yards twenty-seven inches wide, or two yards and a fourth forty-four inches wide, or two yards fifty-four inches

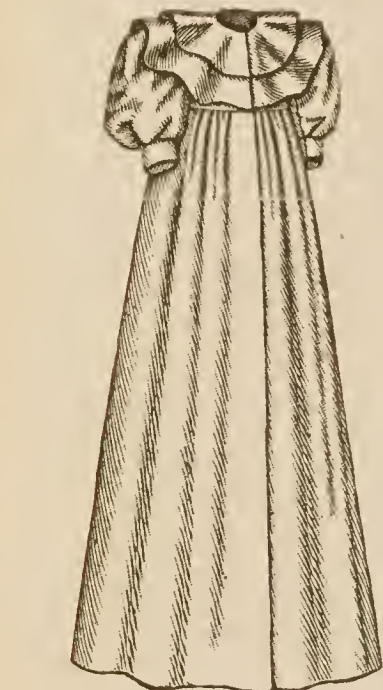
Styles for Boys.

FIGURE No. 380 D.—LITTLE BOYS' OVERCOAT AND CAP.

(For Illustration see Page 304.)

FIGURE No. 380 D.—This consists of a Little Boys' overcoat and cap. The overcoat pattern, which is No. 6435, and costs 1s. or 25 cents, is in six sizes for little boys from two to seven years of age, and is shown in three views on page 307 of this DELINEATOR. The cap pattern, which is No. 3636 and costs 5d. or 10 cents, is in seven sizes from six to seven and a half, cap sizes, and may be seen again in its accompanying label.

The overcoat is here pictured developed in light melton. It is fashioned in a jaunty style that is particularly becoming to small boys, and is well adapted to accompany kilt skirts. It extends to below the knee, and its fronts lap closely and are closed to the throat in double-breasted fashion with button-holes and buttons. The back extends to the waist-line and is lengthened by a skirt portion, which is arranged in two box-plaits between two side-plaits. The seam joining the back and skirt portion is concealed by a strap having pointed ends. The sleeves are comfortably wide, and a cuff is outlined on each with a fanciful arrangement of soutache braid. At the neck is a rolling collar with widely flaring ends. The edges of the collar are fol-



6376

Front View.

INFANTS' EMPIRE COAT, WITH RIPLE COLLARS. (COPYRIGHT.)

(For Description see Page 302.)

lowed with soutache braid, which is coiled at the corners. The triple cape is fitted smoothly on the shoulders by darts and is attached beneath the rolling collar. It flares widely at the front, and the free edges are trimmed with soutache braid, which is coiled at each lower front corner. Pocket-laps cover openings to side pockets inserted in the fronts, and the curved opening to a breast pocket in each front is finished with machine-stitching.

The Scotch cap matches the coat. Its oval crown is joined to the side, which is narrowest at the back, where the ends meet in a seam. The cap is creased through the center in regulation style, is interlined with canvas and lined with satin, and decorated at the edge with a band of ribbon, the ends of which fall loosely at the back.

All sorts of plain and fancy overcoatings are appropriate for top garments of this kind. Such a coat is especially adaptable to the intermediate seasons, for which it may be developed in light-textured cloth, cheviot, diagonal or kersey. The cap may contrast with the coat and will usually be ribbon-trimmed.

FIGURE No. 381 D.—LITTLE BOYS' SUIT.

(For Illustration see Page 304.)

FIGURE No. 381 D.—This consists of a Little Boys' pea-jacket, trousers and cap. The jacket pattern, which is No. 6438 and costs 10d. or 20 cents, is in six sizes for little boys from three to eight years of age, and is shown in two views on page 307 of this magazine. The trousers pattern, which is No. 3163 and costs 7d. or 15 cents, is in eight sizes for little boys from three to ten years of age, and is differently pictured on its accompanying label. 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, cap sizes, and is also represented on its accompanying label.

The pea-jacket, which is here portrayed made of chinchilla, is a comfortable top-garment for school or best wear. Its fronts are reversed at the top in small lapels that meet the rolling collar in notches, and are closed in double-breasted style with button-holes and buttons. The fronts join the seamless back in side seams that are discontinued a short distance above the lower edge at the top



6376

Back View.

INFANTS' EMPIRE COAT, WITH RIPLE COLLARS. (COPYRIGHT.)

(For Description see Page 302.)

of extra widths allowed on the fronts for underlaps. Cuffs are outlined on the shapely sleeves with braid. Similar braid decorates the lapels and the front and lower edges of the jacket, and a button-hole is made in each lapel. The rolling collar is covered with a facing of velvet. Pocket-laps cover the openings to side pockets inserted in the fronts and a change pocket in the right front, and are ornamented at their free edges with braid; and braid also finishes a welt at the opening of a breast pocket in the left side.

The trousers are made of cheviot, extend to just below the knee, and are shaped by the usual seams. They are closed at the sides with button-holes and buttons and are fitted smoothly at the top by the customary darts. Pockets are inserted above the side seams, and button-holes are made in the waist-band finishing the top to be passed over buttons on the under-waist or blouse.

The jaunty polo cap is made of cloth and has a circular crown, to the edge of which are joined the sides. The cap is lined with silk.

The pea-jacket may be developed in any variety of coating, such as mixed, striped or checked cheviot, melton, kersey or smooth or rough-surfaced cloth. A finish of machine-stitching is usually preferred. The trousers may be developed in any kind of plain or

appear at the top of long coat-plaits. The sleeves are comfortably wide and are plainly finished at the wrists. At the neck is a velvet rolling collar, beneath which is attached a cape that is fitted smoothly on the shoulders by darts. The free edges of the cape are finished with machine-stitching, and so are the front and lower edges of the coat. Pocket-laps cover the openings to side pockets inserted in the fronts, and a breast pocket in the left front is finished with a welt. The loose edges of the pocket-laps are followed with a single row of machine-stitching.

The ulster extends below the kilt or knee trousers with which it is worn, and will, therefore, be a popular garment for use in stormy weather. It will make up satisfactorily in melton, cloth, cheviot, homespun, frieze, kersey and rough-surfaced coatings of all kinds. The felt hat has a ribbon-band, and a bow at the left side.

FIGURE No. 383 D.—LITTLE BOYS' SUIT.

(For Illustration see Page 305.)

FIGURE No. 383 D.—This consists of a Little Boys' costume and



FIGURE No. 380 D.

FIGURE No. 381 D.

FIGURE No. 382 D.

FIGURE No. 380 D.—LITTLE BOYS' OVERCOAT AND CAP.—This illustrates Little Boys' Overcoat No. 6435 (copyright), price 1s. or 25 cents; and Scotch Cap No. 3636 (copyright), price 5d. or 10 cents. FIGURE No. 381 D.—LITTLE BOYS' SUIT.—This consists of Little Boys' Pea-Jacket No. 6438 (copyright), price 10d. or 20 cents; Trousers No. 3163, price 7d. or 15 cents; and Cap No. 3167 (copyright), price 5d. or 10 cents. FIGURE No. 382 D.—LITTLE BOYS' ULSTER.—This illustrates Pattern No. 6443 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 303 and 304.)

fancy suiting, cloth, cheviot, corduroy or serge. The cap may match or contrast with the coat.

FIGURE No. 382 D.—LITTLE BOYS' ULSTER.

(For Illustration see this Page.)

FIGURE No. 382 D.—This illustrates a Little Boys' ulster. The pattern, which is No. 6443 and costs 1s. or 25 cents, is in six sizes for little boys from two to seven years of age, and is differently portrayed on page 307 of this magazine.

The ulster is in the present instance shown made of fancy cheviot and plain velvet. Its fronts are closed to the throat in double-breasted style with button-holes and buttons and are rendered smooth at the sides by long under-arm darts. The back is nicely conformed to the figure by a curving center seam that terminates at the waist-line above long coat-laps and by side seams that dis-

cap. The costume pattern, which is No. 6440 and costs 1s. or 25 cents, is in five sizes for little boys from two to six years of age, and is shown in two views on page 306. The cap pattern, which is No. 3033 and costs 5d. or 10 cents, is in seven sizes from six to six and three-fourths, cap sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures, and is differently portrayed on its accompanying label.

Red and white flannel and fancy cassimere are here attractively associated in the smart little costume. The kilt skirt is hemmed at the bottom, and its deep plaits all turn in the same direction and are well pressed in their folds. The top of the skirt is lapped upon the high-necked, sleeveless under-waist, to which it may be stitched or attached with button-holes and buttons. The under-waist is shaped by under-arm and shoulder seams and closed at the center of the back, and the neck is finished with a close-fitting standing collar.

The blouse is shaped with under-arm and shoulder seams, and the

fronts are in V outline at the top to receive the tapering ends of the sailor collar, which presents the characteristic square outline at the back. The ends of the collar meet under a bow of ribbon, below which the closing is made invisibly. The bottom of the waist is finished with a hem, through which an elastic or tape is passed to draw the fulness well in to the waist and cause it to droop below in regulation fashion. The sleeves are of comfortable width, and each wrist is finished with a round cuff.

The cap is made of red and white flannel and has a circular crown that is interlined with one or two thicknesses of crinoline or canvas. To the crown are joined the sides, which are seamed together at the center of the front and back; and the band is sewed to the loose edges of the sides and meets at the back beneath a bow of ribbon. The front of the band is decorated with lettering embroidered with silk, and the entire cap is lined with silk.

The suit may be developed in serge, flannel, Galatea, piqué, gingham or percale, and combinations will make up with partieu-

shaped by the customary seams along the inside and outside of the leg and at the center of the front and back. Darts at the back secure a perfect adjustment at the top, and pockets are made at the sides and in the right side of the back. The upper part of the trousers is finished with a waistband that is sewed underneath; button-holes are worked in the waistband to pass over corresponding buttons sewed to the under-waist, and the closing is made at the sides.

The blouse is made up on a supporting under-waist, which may be omitted, if deemed undesirable. The blouse and under-waist are shaped by under-arm and shoulder seams, and their lower edges are gathered and joined to a belt, upon which buttons are sewed for the attachment of the trousers. When the under-waist is omitted, the lower edge of the blouse is turned under for a hem, through which an elastic is run to regulate the fulness, the blouse drooping in the usual manner. The fronts are rolled back at the top by a collar, between which is revealed a shield that is attached



FIGURE No. 383 D.

FIGURE No. 384 D.

FIGURE No. 383 D.—LITTLE BOYS' SUIT.—This consists of Little Boys' Costume No. 6440 (copyright), price 1s. or 25 cents; and Cap No. 3033, price 5d. or 10 cents. FIGURE No. 384 D.—BOYS' SAILOR SUIT.—This illustrates Pattern No. 6441 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 304 and 305.)

larly good effect. Machine-stitching may follow the edges, and nautical emblems may ornament the corners of the collar and the front of the under-waist revealed with the effect of a shield. The cap may match the costume or be made of a widely contrasting material.

FIGURE No. 384 D.—BOYS' SAILOR SUIT.

(For Illustration see this Page.)

FIGURE No. 384 D.—This illustrates a Boys' sailor suit. The pattern, which is No. 6441 and costs 1s. or 25 cents, is in ten sizes for boys from three to twelve years of age, and is given a different portrayal on page 306 of this DELINEATOR.

Dark-blue serge is the material pictured in the suit in the present instance. The trousers, which reach a trifle below the knee, are

with buttons and button-holes at each side. The collar is in true sailor shape, falling deep and square at the back, and is covered with a facing that is extended down the front edges of the fronts to form underfacings. The closing is made invisibly at the center of the front, and a row of white braid simulates a pointed cuff upon each of the shapely coat-sleeves. The left sleeve is further ornamented with a chevron and anchor. The shield is decorated with four curved rows of braid, and a row of similar braid outlines the sailor collar and covers each outside seam of the trousers. A bow of ribbon is placed below the ends of the sailor collar.

Blue or white flannel or serge or a combination of the two colors will make up attractively in the suit, and for small boys, piqué, duck, percale and Galatea will be greatly favored. The finish may be provided by machine-stitching, and anchors, stars, wheels, etc., may decorate the blouse. A stylish suit of this description may be

made of all-white flannel and neatly finished with machine-stitching. The hat is a straw sailor showing a blue ribbon band and streamers.

LITTLE BOYS' COSTUME.

(For Illustrations see this Page.)

No. 6440.—Fancy cassimere and plain white and red flannel are



6440

Front View.



6440

Back View.

LITTLE BOYS' COSTUME. (COPYRIGHT.)

(For Description see this Page.)



6441

Front View.



6441

Back View.

BOYS' SAILOR SUIT, WITH TROUSERS OPENING AT THE SIDES. (COPYRIGHT.)

(For Description see this Page.)

back with button-holes and buttons. The fronts and back of the blouse are joined in under-arm and shoulder seams, and the fronts are shaped in deep V outline at the top, below which the closing is made invisibly. At the neck is a sailor collar that has the usual square back and is tapered narrowly at the front ends, which meet at the top of the closing under a ribbon bow. The bottom of the blouse is turned up for a hem, in which is inserted an elastic that draws it in to the waist, below which it droops in regulation fashion. Between the tapering ends of the sailor collar the under-waist is revealed with shield effect, and the exposed portion is tastefully faced with plaid flannel. At the neck is a close-fitting standing collar which is closed at the center of the back. The coat sleeves have inside and outside seams, and each wrist is finished with a round cuff, the free edges of which, as well as the outer edges of the sailor collar, are neatly finished with a single row of stitching.

The costume will develop effectively in serge, flannel, cheviot, duck, piqué, chambray, Galatea and percale, combinations of colors being especially effective. Embroidery may be used for decorating the edges of the collars and cuffs, or, if preferred, machine-stitching alone or rows of soutache braid may be used. Dark-green faced cloth and white flannel may be associated in a costume of this style, the cloth being used for the skirt and the flannel for the blouse; and gilt braid may be introduced for trimming.

We have pattern No. 6440 in five sizes for little boys from two to six years of age. For a boy of five years, the costume requires one yard and five-eighths of plain and three yards and an eighth of plaid flannel each twenty-seven inches wide. Of one material, it needs four yards and five-eighths twenty-seven inches wide, or two yards and a fourth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

BOYS' SAILOR SUIT, WITH TROUSERS OPENING AT THE SIDES.

(For Illustrations see this Page.)

No. 6441.—At figure No. 384 D in this DELINEATOR this suit may be seen made of serge and trimmed with braid and a ribbon bow. It is also illustrated at figure No. 3 on the Juvenile Plate for Autumn and Winter, 1893-'94.

Blue and white serge were here selected for developing this natty little suit. The trousers extend but to the knee, and the customary seams at the inside and outside of the leg and at the center of the front and back are used in shaping them, hip darts in the back perfecting the adjustment at the top. Pockets are inserted above the outside leg-seams, and a hip pocket is inserted in the right back. The garment closes at the sides with button-holes and buttons, and button-holes made in the waist-bands pass over corresponding buttons on the under-waist.

The blouse is shaped by under-arm and shoulder seams, and may be made up with or without a supporting under-waist shaped with similar seams. When the blouse is made up with the under-waist, the lower edges of the blouse and under-waist are gathered and joined to a belt, upon which buttons are sewed for the attachment of the trousers, the blouse drooping over the belt in characteristic fashion. When the blouse is to be made up without the under-waist, the lower edge is turned under and stitched for a hem, in which an elastic is run to draw the fulness well in to the figure. The fronts of the blouse are cut away in low, pointed outline, and the blouse and under-waist are closed invisibly and separately at the center of the front. Above the closing the blouse fronts are reversed by the collar, which is in regulation sailor style and presents a square outline at the back. The collar and the reversed part of the fronts are covered with a facing that is extended down the front edges of the fronts to form underfacings, and is finished at the edges with a row of machine-stitching and decorated at the back with embroidered stars; and a ribbon bow is tied at the ends. The coat sleeves are of comfortable width, and are decorated with machine-stitching and buttons to simulate round cuffs. The shield is buttoned underneath to the blouse fronts and ornamented with an embroidered anchor.

Flannel and serge are usually selected for suits of this kind, plain blue, blue-and-white striped, and white being the varieties most appropriate. When cotton fabrics are desired, Galatea, duck and piqué are very fashionable, and a combination of plain and striped material will be effective. Braid, or embroidered or appliquéd emblems are usually selected for garniture.

We have pattern No. 6441 in ten sizes for boys from three to twelve years of age. For a boy of seven years, the suit requires



6444

Front View.



6444

Back View.

BOYS' OVERCOAT. (COPYRIGHT.)

(For Description see Page 307.)

three yards and five-eighths of blue and three-eighths of a yard of white serge each twenty-seven inches wide. Of one material, it needs three yards and five-eighths twenty-seven inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

BOYS' OVERCOAT.

(For Illustrations see Page 306.)

No. 6444.—Other views of this overcoat are given at figures Nos. 20 and 21 on the Juvenile Plate for Autumn and Winter, 1893-'94.

The overcoat is one of the nattiest top-garments introduced this season and is here shown made of fine melton. It is of fashionable length, and the fronts are reversed at the top in small lapels by a rolling collar, which meets the lapels in notches. Below the lapels the fronts are lapped widely, and the closing is made with a fly. The back is seamless at the center and is joined to the fronts in shoulder seams, and side seams that terminate below the waist-line above extra widths, the extra widths on the back being turned under and the back lapped on the fronts. Below the side seams the fronts and back may be stitched together or fastened together invisibly with button-holes and buttons. The side pockets are finished with laps, and the breast pocket in the left front is finished with a welt. The sleeves are of comfortable width and are shaped by the usual seams along the outside and inside of the arm, the outside seams being terminated some distance above the lower edge at the top of extra widths. The extra widths allowed on the upper sleeve-portions are turned under for hems, while those on the under portions serve for under-laps; and machine-stitching outlines fancy cuffs. All the free edges of the overcoat are finished with a single row of machine-stitching, and the side and shoulder seams, and also the outside sleeve seams are turned to one side and stitched flatly. A button-hole to hold a *boutonnière* is made in the left lapel.

Handsome top-garments of this kind may be developed in melton, corkscrew, kersey, chinehilla and plain and fancy coatings of all seasonable varieties. An overcoat for Winter wear may have the col-

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

LITTLE BOYS' ULSTER, WITH REMOVABLE CAPE, AND STRAP WHICH MAY BE OMITTED.

(For Illustrations see this Page.)

No. 6443.—Velvet and fancy cheviot are combined in this ulster at figure No. 382 D in this magazine. At figure No. 16 on the Juvenile Plate for Autumn and Winter, 1893-'94, it is again pictured.

A fine quality of dark-blue cloth was here used for the ulster, and machine-stitching provides a fashionable finish. The fronts, which are smoothly fitted at the sides by under-arm darts, lap broadly and close in double-breasted style to the throat with button-holes and buttons. The back is rendered shapely by center and side-back seams; the center seam terminates above stylish coat-laps, and the side seams disappear at the top of well



6438

Front View.



6438

Back View.

LITTLE BOYS' PEA-JACKET. (COPYRIGHT.)

(For Description see Page 308.)



6436

Front View.



6436

Back View.

LITTLE BOYS' REEFER JACKET. (COPYRIGHT.)

(For Description see Page 308.)

pressed coat-plaits, each of which is marked at the top with a button. Straps, which are crossed at the center of the back and connected with a button-hole and button, are included in the under-arm darts at the waist-line, the overlapping ends of the straps being pointed. If undesirable, the straps may be omitted. The shapely coat-sleeves are of regulation width and are shaped by inside and outside seams, and a moderately deep cuff is simulated by a row of stitching.

Square-cornered pocket-laps which conceal openings to side pockets, and the welt completing a breast pocket in the left front are finished with machine-stitching. The rolling collar is similarly finished. The removable cape is shaped by a dart on each shoulder and falls smoothly all round, its front ends falling in line with the buttons. The free edges of the cape, as well as all the other edges of the ulster, are finished with machine-stitching.

Fancy plaid, striped or checked suiting, tweed, cheviot, flannel, cloth and diagonal coating are suitable for the ulster, and its edges may be either plainly completed or bound with silk or mohair braid.

We have pattern No. 6443 in six sizes for little boys from two to seven years of age. To make the ulster of one material for a boy of five years, will need three yards and a fourth twenty-seven inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' OVERCOAT. (TO BE WORN WITH KILTS)

(For Illustrations see this Page.)

No. 6435.—This overcoat is pictured made of melton and trimmed with soutache braid at figure No. 380 D in this magazine. It is also illustrated at figure

No. 18 on the Juvenile Plate for Autumn and Winter, 1893-'94.

The overcoat is one of the nattiest of the season's top-garments for small boys and is here portrayed made of dark-blue cloth. Its loose fronts are closed in double-breasted style with button-holes and buttons and are joined to the back in side and shoulder



6443

Front View.



6443

View without the Cape and Strap.

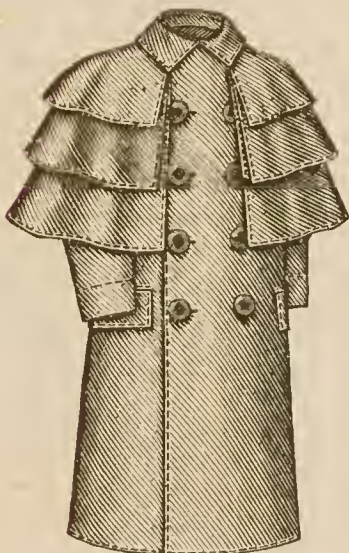


6443

Back View.

LITTLE BOYS' ULSTER, WITH REMOVABLE CAPE, AND STRAP WHICH MAY BE OMITTED. (COPYRIGHT.)

(For Description see this Page.)



6435

Front View.



6435



6435

Back View.

LITTLE BOYS' OVERCOAT. (TO BE WORN WITH KILTS.) (COPYRIGHT.)

(For Description see this Page.)

lar faced with velvet; otherwise a plain completion will be in best taste.

We have pattern No. 6444 in seven sizes for boys from ten to sixteen years of age. Of one material for a boy of eleven years, the overcoat requires four yards and an eighth twenty-seven inches wide,

seams. The back, which is nicely conformed to the figure by a center seam, extends only to the waist-line and is lengthened by a skirt portion, which is arranged in two box-plaits at the center and in a side-plait at each side; and the seam joining the back and skirt portion is concealed by a strap, the pointed ends of which are tacked to position beneath buttons. The sleeves are comfortably wide, and each is finished at the wrist with a row of machine-stitching made a little above the lower edge. At the neck is a rolling collar with flaring ends. Underneath the rolling collar is attached a triple eape of stylish length. The cape is fitted smoothly over the shoulders by darts, its front edges fall evenly back of the buttons, and its free edges, as well as the remaining free edges of the overcoat, are finished with machine-stitching. Pocket-laps cover the openings to side pockets inserted in the fronts; their edges are finished with machine-stitching, and the curved openings to breast pockets are similarly finished.

The overcoat is intended to be worn with kilts, and will make up fashionably in all varieties of cloth, melton, kersey, cheviot, diagonal, etc. If preferred, a perfectly plain finish may be adopted. A stylish overcoat may be made of mixed rough-surfaced cheviot and finished with machine-stitching.

We have pattern No. 6435 in six sizes for little boys from two to seven years of age. For a boy of five years, the overcoat requires four yards and an eighth of material twenty-seven inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' PEA-JACKET.

(For Illustrations see Page 307.)

No. 6438.—This jacket is shown made of chinchilla and trimmed with braid and velvet at figure No. 381 D in this DELINEATOR. At figure No. 10 on the Juvenile Plate for Autumn and Winter, 1893-'94, it is again pictured.

The jacket is here seen made of chinchilla. It is essential to a small boy's Winter wardrobe and extends to regulation depth. Its fronts are reversed at the top in small lapels by a rolling collar, with which the lapels form notches; and below the lapels the closing is made in double-breasted style with button-holes and buttons. The fronts join the seamless back in shoulder and side seams, the side seams terminating a short distance above the lower edge at the top of extra widths allowed on the fronts for underlaps. The sleeves are of comfortable width and are shaped by the usual seams along the inside and outside of the arm, the outside seams terminating a little above the lower edge at the top of extra widths allowed on the under portions to serve for underlaps. The sleeves are closed with a button-hole and button, and their free edges are finished with a single row of machine-stitching. The rolling collar is covered with a facing of velvet. A button-hole is made in each lapel, and the front and lower edges of the fronts are finished with machine-stitching, which is continued along the free edges of the back. Pocket-laps cover the openings to side pockets inserted in the fronts and a change pocket in the right front, and a breast pocket in the left front is finished with a welt, the welt and all the pocket-laps being finished with machine-stitching.

All fashionable varieties of heavy cloth and overcoating may be made up in this way, chevron, kersey, chinchilla, rough-surfaced cloth and tweed being among the most desirable. Pea-jackets are especially adapted for school wear, and are also liked for skating

and all outdoor pastimes. A stylish jacket of this description may be fashioned from rough mixed cheviot, and finished at all its free edges with several rows of machine-stitching.

We have pattern No. 6438 in six sizes for little boys from three to eight years of age. To make the jacket for a boy of five years, requires a yard and seven-eighths of material twenty-seven inches wide, or one yard fifty-four inches wide, each with a fourth of a yard of velvet (cut bias) twenty inches wide for the collar cover. Price of pattern, 10d. or 20 cents.

LITTLE BOYS' REEFER JACKET.

(For Illustrations see Page 307.)

No. 6436.—This jacket is again pictured at figure No. 11 on the Juvenile Plate for Autumn and Winter, 1893-'94.

A seasonable variety of cloth was chosen for the jacket in the present instance. It is fashioned in a style that is singularly becoming to small boys, and has loose fronts that are reversed at the

top in small lapels by a rolling collar, which meets the lapels in notches. The closing is made in double-breasted fashion with button-holes and buttons, and a button-hole is made in each lapel. The back is nicely conformed to the figure by a curving center seam and joins the fronts in shoulder and side seams. A round cuff is outlined with braid upon each coat sleeve, which is comfortably wide, the braid being continued down the outside seam. Two buttons are placed in front of each outside seam, and a chevron and star decorate the left sleeve. A side pocket in each front and a change pocket in the right front are finished with pocket-laps, and a welt finishes a breast pocket in the left front. The edges of the welt and pocket-laps are completed with braid bindings, and all the free edges of the jacket are finished in a similar manner.

A reefer jacket may accompany any style of long or short trousers and will make up fashionably in tweed, cheviot, chinchilla and plain and fancy cloths of all kinds. If the braid binding be undesirable, a plain completion may be adopted. A very jaunty suit for a wee man may consist of mixed gray cheviot trousers and an

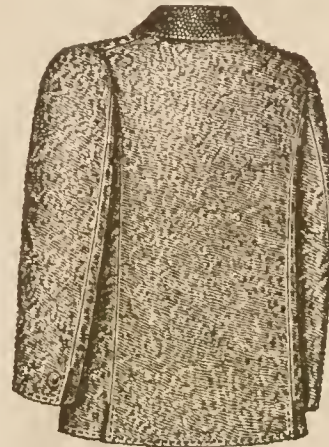
invisible blue cloth reefer jacket, which may be finished at all its free edges with double rows of machine-stitching.

We have pattern No. 6436 in six sizes for little boys from three to eight years of age. Of one material for a boy of five years, the jacket requires a yard and three-fourths twenty-seven inches wide, or one yard fifty-four inches wide. Price of pattern, 10d. or 20 cents.



6439

Front View.

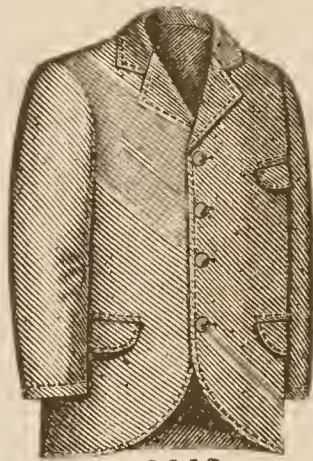


6439

Back View.

BOYS' PEA-JACKET. (COPYRIGHT.)

(For Description see this Page.)



6442

Front View.



6442

Back View.

BOYS' FOUR-BUTTON SACK COAT. (COPYRIGHT.)

(For Description see Page 309.)

BOYS' PEA-JACKET.

(For Illustrations see this Page.)

No. 6439.—This jacket is further illustrated at figure No. 5 on the Juvenile Plate for Autumn and Winter, 1893-'94.

Gray chinchilla and black velvet are here associated in the jacket, and machine-stitching provides a neat finish. It extends to the regulation depth and has loose fronts that lap and close in double-breasted style with button-holes and buttons. The fronts are reversed in lapels by a rolling collar which meets the lapels in notches, and a button-hole is worked in each lapel. The back is

seamless and joins the fronts in shoulder and side seams; the side seams are discontinued a short distance from the bottom, at the top of extra widths allowed on the back edges of the fronts to form underlaps. A side pocket in each front and a change pocket in the right front are finished with pocket-laps, and the opening to a breast pocket in the left front is finished with a welt. The coat sleeves are of comfortable width and are shaped by the usual seams at the inside and outside of the arm. The outside seam is discontinued some distance from the wrist edge above an underlap allowed on the under portion, and each sleeve is closed with a button-hole and button. The rolling collar is faced with black velvet, and the edges of the lapels, and all the other free edges of the jacket are finished with a single row of machine-stitching.

Cheviot, serge, tweed, diagonal, and plain cloths in the dark tones of blue, brown and gray, and also in black, are generally used for jackets of this kind. Silk or mohair braid may be applied for decoration, or a plain tailor finish may be adopted. Irish frieze may be used in the development of a jacket of this kind, and, if liked, the collar may be made of black velvet.

We have pattern No. 6439 in eight sizes for boys from nine to sixteen years of age. To make the jacket for a boy of eleven years, will call for two yards and three-fourths of material twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide, with a fourth of a yard of velvet (cut bias) twenty inches wide for the collar cover. Price of pattern, 1s. or 25 cents.

BOYS' ETON JACKET.

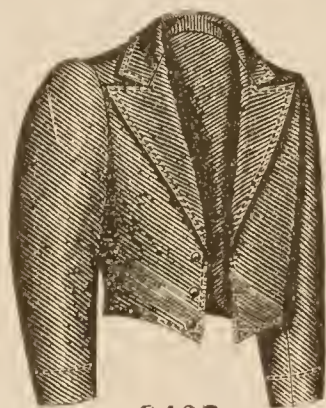
(For Illustrations see this Page.)

No. 6437.—At figure No. 13 on the Juvenile Plate for Autumn and Winter, 1893-'94, this jacket is again pictured.

The jacket is here shown made of blue cloth and finished with machine-stitching. It extends to the waist-line and has loose fronts that are turned back at the top in tapering lapels by a rolling collar, with which the lapels form notches. The fronts flare slightly below the lapels and shape points at their lower corners. The back of the jacket displays a pointed lower outline and is shaped by side-back gores and a well curved center seam. The sleeves are in coat shape, and round cuffs are simulated by a single row of machine-stitching. The free edges of the jacket are finished with stitching, and a row of buttons and button-holes appear along the flaring front edges below the collar.

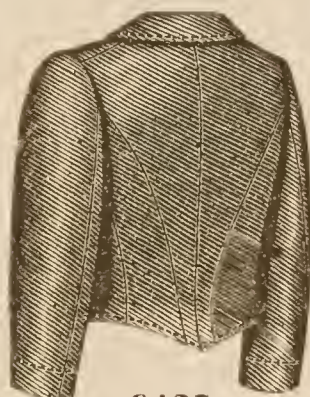
Cloth, serge, tweed, cheviot, piqué and duck are favored for jackets of this description, with fancy or soutache braid and buttons for garniture. The jacket may appropriately be worn with either a starched or outing shirt. A very dressy Eton jacket may be developed by this pattern in black velvet, and black silk tailors' braid may be used to bind all the loose edges and outline round cuffs on the sleeves.

We have pattern No. 6437 in nine sizes for boys from eight to sixteen years of age. For a boy of eleven years, the jacket requires two yards and an eighth of material twenty-seven inches wide, or a yard and an eighth fifty-four inches wide. Price of pattern, 1s. or 25 cents.



6437

Front View.



6437

Back View.

BOYS' ETON JACKET. (COPYRIGHT.)

(For Description see this Page.)



6445

Front View.



6445

Back View.

LITTLE BOYS' KNICKERBOCKER TROUSERS, WITHOUT A FLY. (COPYRIGHT.)

(For Description see this Page.)

BOYS' FOUR-BUTTON SACK COAT.

(For Illustrations see Page 308.)

No. 6442.—This coat is differently represented at figure No. 1 on the Juvenile Plate for Autumn and Winter, 1893-'94.

The comfortable coat is in this instance shown made of light-brown suiting, with machine-stitching for a finish. The collar rolls the fronts in lapels, with which it forms notches; and the closing is made at the center with four button-holes and buttons. Below the closing the fronts round gracefully toward the back, which is shaped by a curving center seam that terminates above jaunty coat-laps and is joined to the fronts by shoulder and side seams. The coat sleeves are of comfortable width and are shaped by the customary inside and outside seams. An opening for a breast pocket is made in the left front, and lower down in each front is an opening for a side pocket; the openings are all finished with rounding laps, which, as well as all the other edges of the coat, are finished with a single row of stitching.

Tweed, serge, fancy suiting, striped cheviot and various other fashionable coatings suitable for boys' wear will develop nicely in this way. Horn or bone buttons are preferred for school or business coats, but covered ones may be used upon fine goods, and the edges may be bound with silk braid instead of machine-stitched.

We have pattern No. 6442 in ten sizes for boys from seven to sixteen years of age. Of one material for a boy of eleven years, the coat requires two yards and three-eighths twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LITTLE BOYS' KNICKERBOCKER TROUSERS, WITHOUT A FLY.

(For Illustrations see this Page.)

No. 6445.—These trousers may be worn with a shirt-waist or blouse, and are pictured made of dark-blue serge. The shaping is accomplished by the customary seams and hip darts, and the closing is made at the sides with button-holes and buttons. The trousers extend to just below the knee, and the legs are turned under at the lower edges for hems, in which elastic is inserted to draw the trousers closely about the knee, the fulness drooping in regulation fashion. Pockets are inserted in the outside leg-seams, and a row of machine-stitching finishes the edges of the openings. The top of the trousers is finished in the usual way with a waist-band stitched underneath, and button-holes are made in the waist-band for their attachment to the under-waist or shirt-waist.

Trousers of this kind are made of flannel, cloth, serge, cheviot, plain, striped, shot or mixed suiting, etc. They may be appropriately worn with a Norfolk jacket to complete a suit for best or school wear. The mode of completion is usually as illustrated.

We have pattern No. 6445 in seven sizes for little boys from two to eight years of age. Of one material for a boy of five years, the trousers will need a yard and an eighth twenty-seven inches wide, or five-eighths of a yard fifty-four inches wide. Price of pattern, 7d. or 15 cents.

BIRDS AND BIRD-KEEPING.—This is the name of a carefully prepared pamphlet, lately published by us, in which full instruction is given in the most approved methods of caring for cage-birds of every description. Food, breeding and management in both health and sickness are thoroughly considered, and the pamphlet is illustrated with numerous engravings of singing and talking birds, cages, and many convenient appliances for cages and aviaries. The little work may be read with profit by professional as well as amateur bird fanciers, and is excellent for reference. The price of the pamphlet is 6d. or 15 cents per copy, and it will be sent prepaid to any address.

TO CORRESPONDENTS.—To correspondents who express surprise that their communications were not answered in a certain issue, 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 November DELINEATOR should reach us not later than the fifth of September. Letters for the correspondents' column of the magazine, addressed to the firm, will find their way into the proper channel.

Illustrated Miscellany.

FASHIONABLE HATS.

(For Illustrations see Pages 310 and 311.)

Early Autumnal hats are as frequently of straw as of felt this season, and *la mode* allows personal fancy full scope in the selection of trimmings.

The majority of the hats for the young folks are large and flexible and are invariably given an extra twist at some point to introduce individuality. Quaint

in this hat, which has a wide brim that rolls gradually at the left side and is turned under and secured to a *bandeau* that is decorated with a twist of black velvet. The medium-high crown is banded at the top with jet, and below is an encircling twist of velvet, which is formed in a twisted loop and end at the right side; and the end is carried under the brim and fastened. At the left side of the front is massed a bunch of black feathers, which nod with every motion of the head. This hat will be especially becoming to youthful faces.

FIGURE NO. 4.—LADIES' HAT.—A picturesque hat is here portrayed in fine black straw. It has a wide rolling brim that is widest at the front ends, which flare broadly. The brim is plaited at each side of the center of the front, and a row of jet outlines the edges of the brim. Between the flaring front ends of the brim is revealed a large black feather pompon above which rises an aigrette, and at each side of the pompon appear jet ornaments. The jet greatly brightens the otherwise sombre trimming.

FIGURE NO. 5.—LADIES' HAT.—A large black

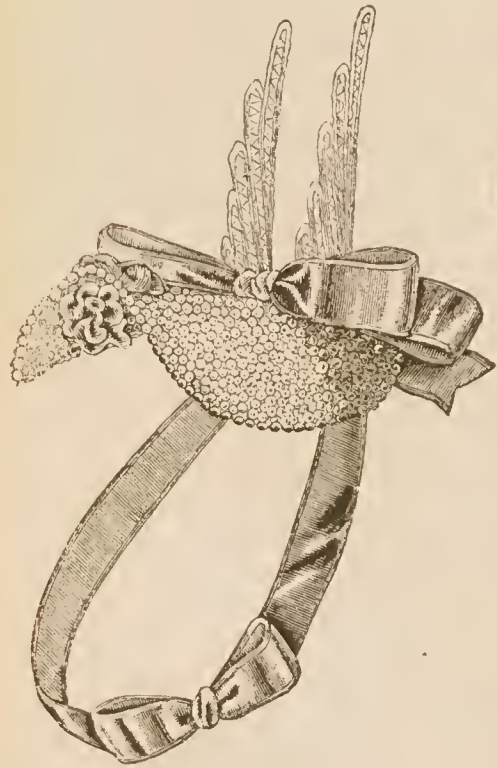


FIGURE NO. 1.—LADIES' EVENING HAT.

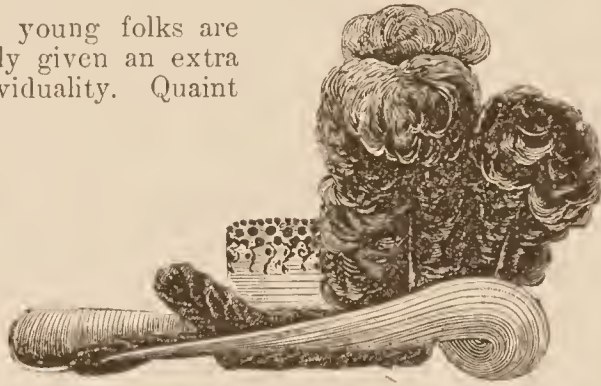


FIGURE NO. 3.—YOUNG LADIES' HAT.

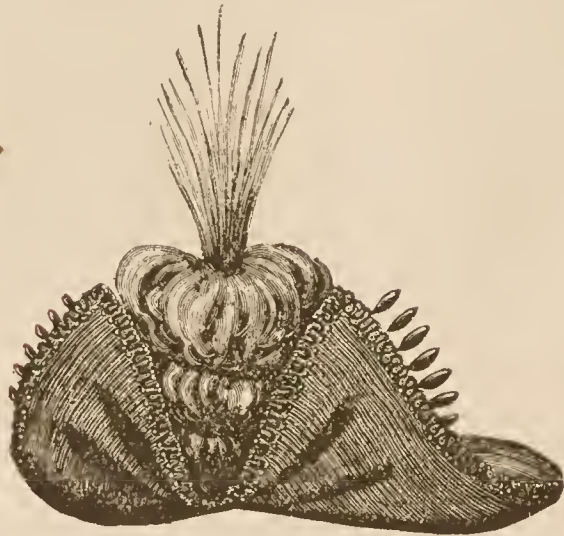


FIGURE NO. 4.—LADIES' HAT.



FIGURE NO. 6.—YOUNG LADIES' LACE HAT.



FIGURE NO. 2.—LADIES' DRESS HAT.



FIGURE NO. 5.—LADIES' HAT.

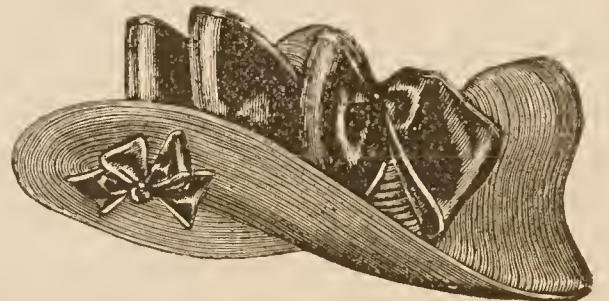


FIGURE NO. 7.—LADIES' LARGE HAT.

pokes, plaques and picturesquely dented hats receive marked favor, and it is difficult to say whether feathers, flowers or berries will lead in garnitures. In almost every instance lace is introduced and jet also occupies a prominent place.

FIGURE NO. 1.—LADIES' EVENING HAT.—This dainty hat is a plaque shape poked in the front. It is made on a lace frame covered with pearl beads, and beneath the brim in front is fastened a full ribbon rosette. At the back are arranged two gold wings, in front of which are placed spreading loops of ribbon. Ribbon ties, which start from beneath a bow of ribbon at the back, are bowed and secured low on the bodice.

FIGURE NO. 2.—LADIES' DRESS HAT.—The fancifully bent brim of this exceptionally becoming hat of dark-blue straw is decorated near the edge, underneath, with a band of light fancy straw. Over the crown is artistically draped fawn net checked and polka-dotted with dark-blue, and at the front is secured a bunch of pink flowers that sway with the breezes. This hat would be stylish to top a costume of dark-blue *erépon* trimmed with fawn Bengaline.

FIGURE NO. 3.—YOUNG LADIES' HAT.—White straw is pictured

straw hat is here pictured, and is bent to suit the face of the wearer. Feathers are arranged to stand and carelessly fall upon the brim and in front of them are adjusted flutes of black satin. This hat is appropriate for the drive or promenade and the effect would be charming carried out in light colors.

FIGURE NO. 6.—YOUNG LADIES' LACE HAT.—The accompanying



FIGURE NO. 8.—LADIES' HAT

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6, 7 and 8, see "Fashionable Hats," on Pages 310 and 311.)

engraving portrays a stylish hat that will prove becoming to a blonde or brunette. It is a jaunty shape in lace, and the flat brim is edged with jet. Black lace that is coarsely gathered rests lightly on the brim at the front and sides, and above it rise loops of velvet ribbon that stand stiffly against the small crown. A full-blown rose and bud are set in the folds of the lace, being secured by short loops of ribbon. Such a hat

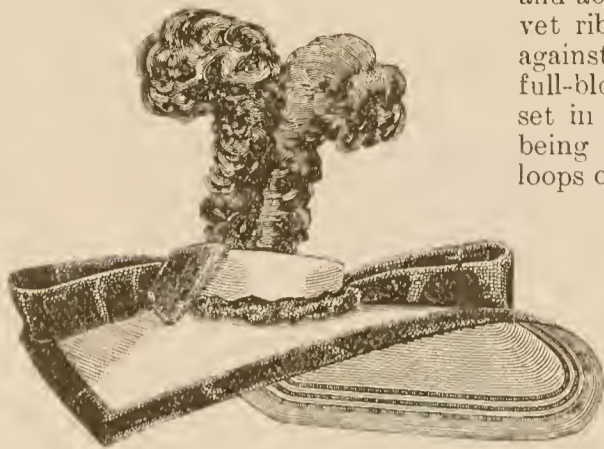


FIGURE NO. 9.—LADIES' POKE HAT.

side forms a point. Inside the brim are three tiny rows of gray velvet and along the outer edge is a broad band. The low crown is banded by a twist of velvet, and loops are arranged at the left side and at the back; above the loops rise two gray tips, one curling toward the front and the other toward the back.

FIGURE NO. 10.—LADIES' HAT.—A stylish hat is here illustrated in fine straw. It has a broad brim that is



FIGURE NO. 11.—LADIES' HAT.

(For Descriptions of Figures Nos. 9, 10 and 11, see "Fashionable Hats," on this Page.)



FIGURE NO. 10.—LADIES' HAT.

HAT.—The stylish hat here pictured is made of dark-brown fine straw. It is turned up at the back and fastened to the conical crown, and loops of broad brown satin-edged ribbon are arranged at the front and left side. A bow of narrow satin-edged ribbon is jauntily placed beneath the slightly upturning brim at the front to rest lightly on the bang.

FIGURE NO. 7.—LADIES' LARGE

FIGURE NO. 8.—LADIES' HAT.—Light felt is illustrated in this stylishly bent hat, which is edged along the inside of the brim with a band of dark silk. A large bow of fancy silk ribbon

turned up at each side at the back, and hair-striped *crêpe de Chine* is draped over the low crown, two fancy stick pins being thrust through the center. At the front is set a large black bird with spreading wings, aigrettes rising gracefully behind the bird. This hat is appropriate for wear with either a light or dark gown.

FIGURE NO. 11.—LADIES' HAT.—This picturesque hat is an attractive style in fancy white straw that is bent in many places to suit the face. A large bow of light silk ribbon adorns the left side

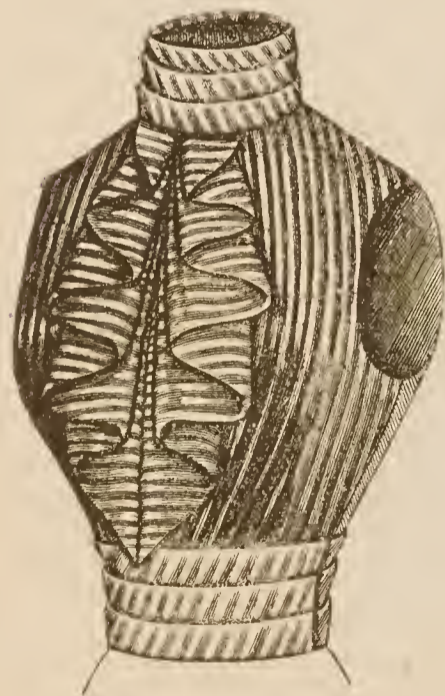


FIGURE NO. 1.—LADIES' VEST.—(Cut by Pattern No. 6369; 13 sizes; 28 to 46 inches, bust measure; price 10d. or 20 cents.)

is adjusted at the left side of the crown, and three ornamental pins are thrust through it at the front. Such a hat will prove becoming to either a young maid or matron for the promenade.

FIGURE NO. 9.—LADIES' POKE HAT.—A charmingly quaint hat that would be suitable for a bride is here depicted in white felt. The brim is very wide and flares broadly over the face and at each



FIGURE NO. 2.—ATTRACTIVE WAIST-GARNITURE.



FIGURE NO. 3.—JET WAIST-DECORATION.



FIGURE NO. 4. FIGURE NO. 5.

FIGURES NOS. 4 AND 5.—LADIES' CHEMISETTE AND CUFF.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "Stylish Lingerie," on Page 312.)

of the hat and at the center of the bow is placed a spray of blackberries.

STYLISH LINGERIE.

(For Illustrations see Pages 311 and 312.)

It would be difficult to find anything in *lingerie* that would prove so appropriate for wear with a tailor-made gown as the linen collars and cuffs or chemisettes which are displayed in so many different styles to suit every type. Those who desire softer effects have the silk and mull garnitures, as well as the net and ribbon neck decorations.

Jet, lace and ribbon enter largely into the construction of the accessories for my lady's toilette; and the silk vests which were so popular during the Summer months will hold their sway as long as the Eton and blazer costumes are worn.

FIGURE No. 1.—LADIES' VEST.—Pink-and-white striped wash silk was selected for this jaunty vest, but plaid, checked, figured or plain silk, percale or piqué may be used if preferred. The vest was cut by pattern No. 6369, price 10d. or 20 cents, and will prove suitable for wear with either an Eton or blazer suit. If desired, the jabot may be of lace, which will produce a much softer effect.

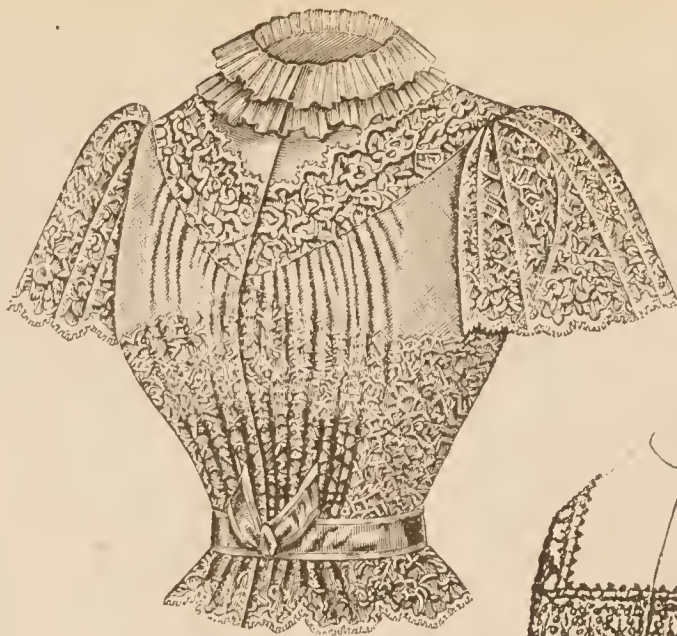


FIGURE No. 7.—LADIES' FANCY WAIST.—(Cut by Pattern No. 6309; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE No. 6.—WAIST GARNITURE. FIGURES NOS. 8 AND 9.—LADIES' COLLAR AND CUFF.

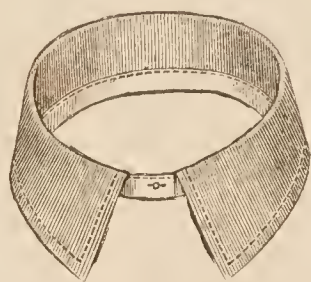


FIGURE No. 8.

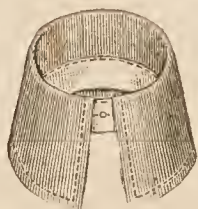


FIGURE No. 9.

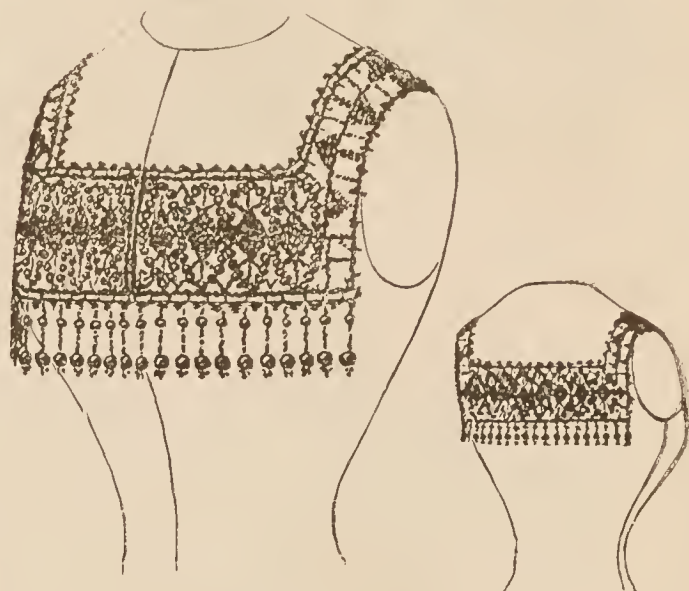


FIGURE No. 12.—EMPIRE JET-GARNITURE.

(For Descriptions of Figures Nos. 6, 7, 8, 9, 10, 11 and 12, see "Stylish Lingerie," on Pages 312 and 313.)

2.—ATTRACTIVE WAIST - GARNITURE.—For wear on cool evenings or with dresses having slightly low necks, the garniture here pictured is particularly stylish. Two sections of ribbon that are joined are box-plaited and slightly gathered along the joining, and the upper section stands with fraise collar effect at the neck. The ribbons are lapped widely below, carried to the back and caught at the waist-line under a dainty rosette. From beneath the box-plaited sections a full frill of lace that is deepest at the back falls over the shoulders, with the effect of a cape. Heavy laces are best suited for making these garnitures and any colored ribbon may be used. Sash ribbon may be utilized in this way, with charming results.

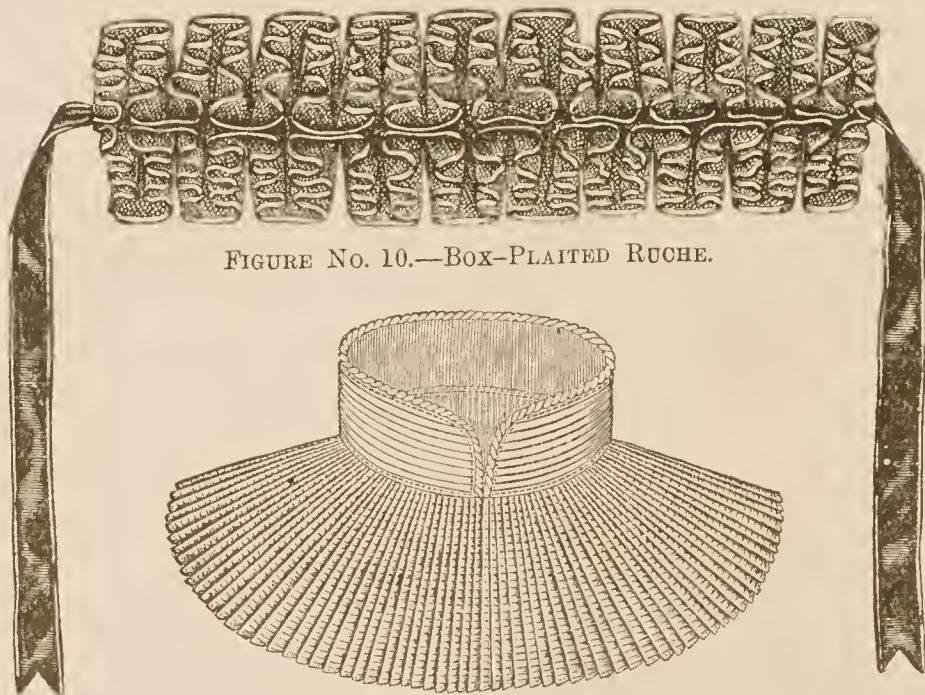


FIGURE No. 10.—BOX-PLAITED RUCHE.

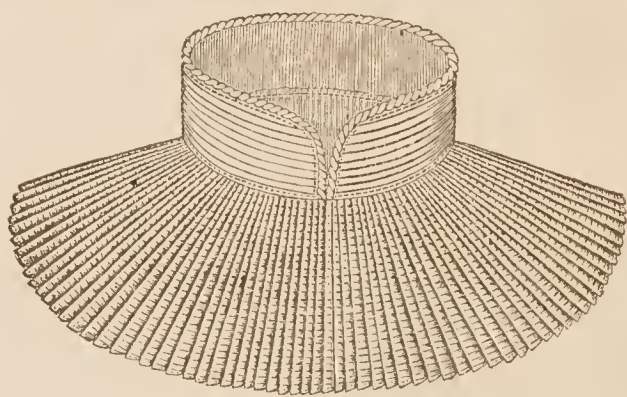


FIGURE No. 11.—LADIES' FANCIFUL COLLAR.

FIGURE No. 3.—JET WAIST-DECORATION.—This stylish garniture is wrought in a floral design in jet and extends across the front to the shoulder and under-arm seams. It is shaped in low rounding outline at the top, and at the center of the front is a jet ornament to which the sections are joined. From the fancifully shaped lower edge depends a graduated jet fringe, which is deepest at the center. Such a garniture would be especially desirable to elaborate a plain gown.

FIGURES NOS. 4 AND 5.—LADIES' CHEMISSETTE AND CUFF.—Black-and-white checked linen was used for this set, which is highly favored for wear with tailor-made basques. Figure No. 4 depicts the cuff, which has an edge finish of machine-stitching, and rolls deeply over a wide band that closes with a stud.

At figure No. 5 is represented the chemisette, which has a jaunty rolling collar that has sharply pointed front corners that flare

Pale-blue China silk is pictured in this waist, which was cut by pattern No. 6309, price 1s. 3d. or 30 cents, and in this instance the sleeves are omitted. The neck is finished with two knife-plaited frills of the material, and the pointed yoke is decorated with a row of narrow *point de Gène* lace edging flatly applied. A pointed bodice effect is produced by wide lace, and below it is a row of narrow lace, the joining being concealed by a ribbon which

broadly, and is mounted on a shaped band. The closing is made at the front with studs, and at the back is a short cape which holds the collar in position. A neat finish of machine-stitching is observed, and personal fancy may decide the style of tie or bow to be worn.

FIGURE No. 6.—WAIST GARNITURE.—An attractive decoration suitable for application to the front

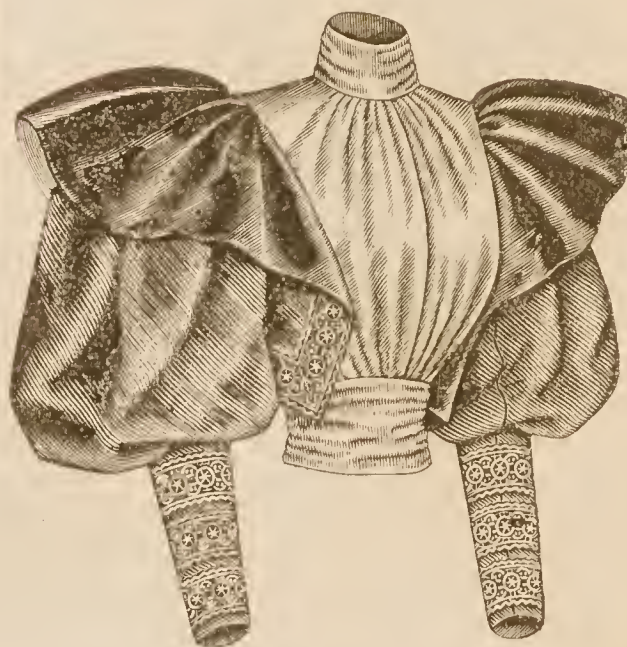


FIGURE No. 1.—COMBINATION AND DECORATION FOR A LADIES' WAIST, WITH JACKET FRONTS.—(Cut by Pattern No. 6338; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Description see "Dressmaking at Home," on Page 311.)

DRESSMAKING AT HOME.

(For Illustrations see Pages 312 to 316.)

encircles the waist and is knotted in front. Frills of the wide lace edging are joined to the arm's-eye edges and fall prettily over the arms.

FIGURES Nos. 8 AND 9.—LADIES' COLLAR AND CUFF.—The stylish collar illustrated at figure No. 8 is made of blue chambray. It is turned over deeply all round and has sharply pointed front corners which

The Autumn fashions invite combinations and, therefore, much originality may be displayed in the choice of fabrics and colors, which while they may be odd must always be congruous. Black and white are largely in favor just now, but the white must be used with discretion, else the effect will be more startling than elegant. A white vest and cuffs, if the mode admit of such accessories, and a moderate admixture of the tones in the trimming of the skirt will be sufficient to relieve a black gown from sombreness, and will at the same time prove a tasteful finish.

Vests stand out prominently as the interesting features of many styles of waists. In the short basque such a complement is seldom absent and in the smart coat-basque never; and whether single or double breasted it is always becoming and, besides, furnishes a reason for effecting fine unions of materials. The jaunty short jacket still holds sway, and it is safe to predict that it will not be laid aside so long as my lady can

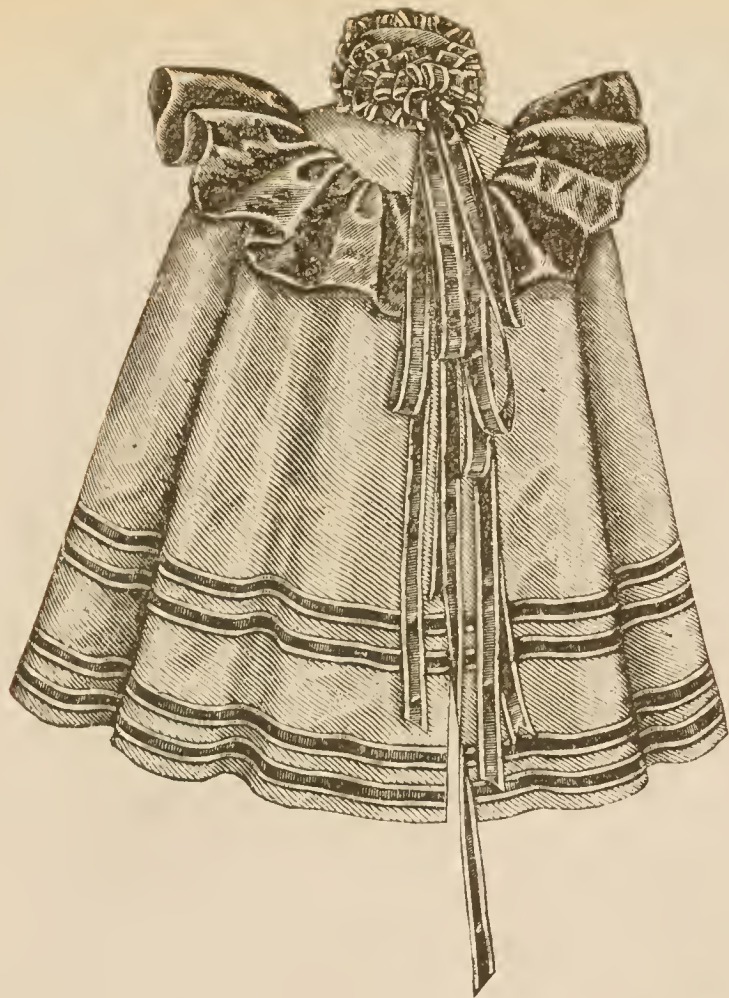


FIGURE NO. 2.—COMBINATION AND DECORATION FOR A LADIES' CAPE.—(Cut by Pattern No. 6431; 10 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

flare widely. The collar is joined to a band of white goods which closes at the center of the front, and its loose edges are neatly finished with machine-stitching.

The cuff, which is of the Puritan order, is portrayed at figure No. 9. It is finished with a single row of machine-stitching and rolls over a band of white goods, which is closed with a stud. White, pink or blue linen and chambray are favored for these sets, which prove charming adjuncts for a simple house toilette.

FIGURE NO. 10.—BOX-PLAILED RUCHE.—Black Brussels net that is edged with white satin baby ribbon was chosen for this dainty ruche, and black satin-edged grosgrain ribbon forms the foundation and performs the closing at the front. The net is triple box-plaited and is fastened securely at the center to the ribbon foundation. The net and ribbon may be of any prettily contrasting or harmonizing colors, and the foundation ribbon may be the color of the baby ribbon or of the net.

FIGURE NO. 11.—LADIES' FANCIFUL COLLAR.—At this figure is represented a pink-and-white striped linen collar. It is in standing style with rounding front corners, and a bias binding of the material provides a neat edge finish. A finely plaited cape is joined to the lower edge of the collar, which, when worn with a sombre gown will do much toward brightening it.

FIGURE NO. 12.—EMPIRE JET-GARNITURE.—A front and a back view of a handsome garniture wrought in a conventional design in jet are here given. Jet pendant fringe decorates the straight lower edge, and the neck is shaped in Pompadour outline. The closing is made at the center of the front. The garniture may be used with dressy effect on any style of bodice.



FIGURE NO. 3.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6315; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)



FIGURE NO. 4.—COMBINATION AND DECORATION FOR A LADIES' COAT-BASQUE.—(Cut by Pattern No. 6427; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 2, 3 and 4, see "Dressmaking at Home," on Pages 313 and 314.)

go abroad comfortably without wraps.

FIGURE NO. 1.—COMBINATION AND DECORATION FOR A LADIES' WAIST, WITH JACKET FRONTS.—Écru serge and dark-green and Nile-green silk are combined in this waist, which was cut by pattern No. 6338, price 1s. 3d. or 30 cents. The full fronts are of Nile-green silk, and over them open jacket fronts which are reversed at the top to form bretelles that are faced with the dark silk. A crush collar of light silk is at the neck, and a full girdle to correspond encircles the waist. Full puffs fall over coat sleeves that are trimmed below the puffs with three encircling rows of white *point de Gène* lace insertion, similar trimming being applied to the edges of the jacket fronts. A dressy waist of this kind is preferably worn with a skirt to match the darkest color in the combination.

FIGURE NO. 2.—COMBINATION AND DECORATION FOR A LADIES' CAPE.—Cloth and satin are associated in this cape, which was cut by pattern No. 6431, price 1s. 3d. or 30 cents. The cape hangs in folds from a round yoke, and from the yoke falls a doubled ruffle of satin. At the bottom of the cape are two rows of black ribbon edged with white, and above this are two other rows. A very full ruching of

round yoke, and from the yoke falls a doubled ruffle of satin. At the bottom of the cape are two rows of black ribbon edged with white, and above this are two other rows. A very full ruching of

the ribbon is disposed over the standing collar, many loops and ends falling in front. Velvet, satin, brocaded satin and Bengaline in many varieties are adaptable to capes, and jet passementerie, gimp, etc., may be used for trimming.

FIGURE NO. 3.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—A tasteful combination is achieved in this costume with navy-blue hopsacking, black velvet and yellow silk. The four-gored skirt is trimmed at the bottom with a row of cream *point de Gène* insertion, which forms a heading for a group of three narrow velvet ruffles. The body introduces full center-fronts of silk framed by smooth side-fronts of the material. Round the waist is a velvet girdle notched in front and edged at both sides with lace. Full lace-edged bretelles of velvet cross the shoulders and fall over long, puff sleeves, below which are velvet cuff-facings edged with

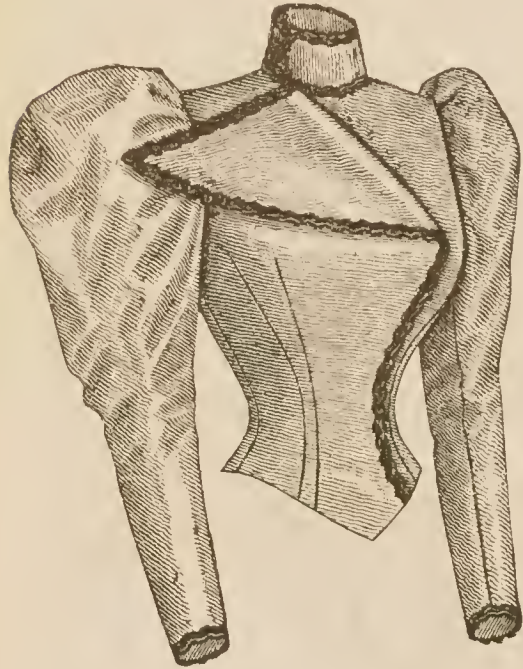


FIGURE NO. 5.—DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 6414; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE NO. 6.—COMBINATION AND DECORATION FOR A LADIES' EMPIRE WRAPPER.—(Cut by Pattern No. 6262; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)

lace. At the neck is a silken rolling collar, and between its flaring ends is worn a bow of blue and yellow spotted silk. The pattern used in making the costume is No. 6315, price 1s. 8d. or 40 cents.

FIGURE NO. 4.—COMBINATION AND DECORATION FOR A LADIES' COAT-BASQUE.—Any of the stylish gored or circular skirts may accompany a coat-basque of this kind, and such a toilette will be suitable for very dressy street, church or visiting wear. The basque is shown made of black Bengaline and velvet in combination with white silk vesting showing gold rings. The fronts of the basque are turned back at the top in revers that fall in jabot-folds and are faced with velvet and lined with white silk. Between the fronts is revealed a double-breasted vest closed with button-holes and small gold-and-white buttons. At the top the vest is reversed in lapels, and between them is seen a velvet chemisette. At the neck is a velvet standing collar, and below it falls a velvet fancy collar. The sleeves are in leg-o'-mutton style. Pattern No. 6427, price 1s. 6d. or 35 cents, was used for making the basque, which may be developed in brocaded silk, velvet or dress goods, always with a contrasting material for the vest.

FIGURE NO. 5.—DECORATION FOR A LADIES' BASQUE.—Wool Ondine was used in making this shapely basque, which will usually correspond with the skirt. The basque defines a point at the center of the lower edge both back and front and is short on the hips. The right front overlaps the left and is turned back in a great revers at the top, a curved closing being made below the revers and emphasized by a band of wavy black silk gimp, which outlines the revers. The standing collar is made with a pointed, overlapping end at the right side and is trimmed at all its edges with gimp, which also edges the wrists of the leg-o'-mutton sleeves. A basque of this kind may be suitably accorded a tailor finish. Pattern No. 6414, price 1s. 3d. or 30 cents, was used in the making.

FIGURE NO. 6.—COMBINATION AND DECORATION FOR A LADIES' EMPIRE WRAPPER.—Fancy-striped light wool goods and Surah effect a very dainty union in this wrapper, which is dressy enough to perform the service of a tea-gown. The skirt falls full from a short-waisted body that has smooth fronts of Surah. Between the fronts are disclosed full portions cut from wool material. Over the fronts from the edge falls plaited lace that hangs below the body in a jabot. Outlining the bottom of the waist is ribbon, which is formed in two standing loops at the center. Similar loops are arranged over the ends of the standing collar.

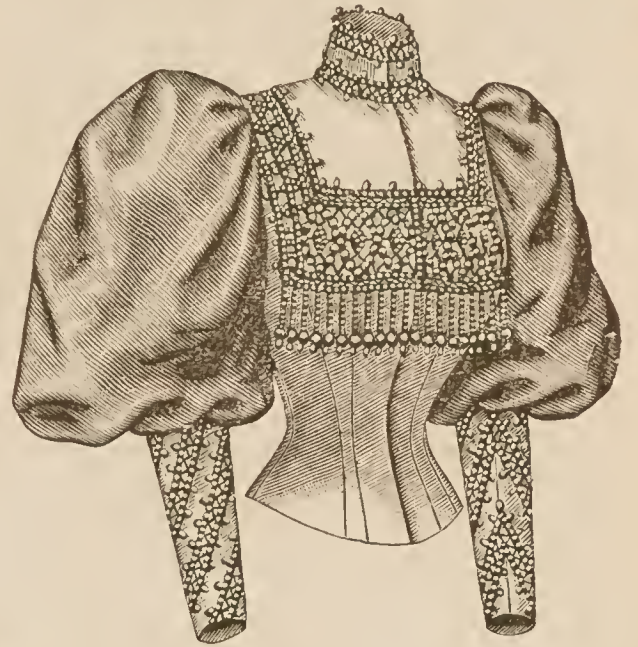


FIGURE NO. 7.—COMBINATION AND DECORATION FOR A LADIES' ROUND BASQUE.—(Cut by Pattern No. 6281; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE NO. 8.—DECORATION FOR A LADIES' PRINCESS SKIRT.—(Cut by Pattern No. 6425; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 5, 6, 7 and 8, see "Dressmaking at Home," on Pages 314 and 315.)

Double puffs are adjusted over coats shaped sleeves of Surah, and a frill of lace falls below the lower puff. At each wrist is an up-turned frill of lace caught at the top. The pattern used in making this wrapper is No. 6262, price 1s. 6d. or 35 cents.

FIGURE NO. 7.—COMBINATION AND DECORATION FOR A LADIES'

ROUND BASQUE.—Cloth and silk are associated in this basque, which was shaped by pattern No. 6281, price 1s. 3d. or 30 cents. The basque is short and close-fitting. A square yoke is outlined by a jet yoke-ornament having fringe. The standing collar is trimmed at both edges with jet gimp. Full puffs of silk are disposed on the coat sleeves, which are each trimmed below the puffs with several diagonal rows of gimp. A basque of this kind will preferably match the skirt which it is designed to accompany, and is a favored style for silk. The jet yoke was selected from the stock of the Kursheedt Manufacturing Company.

FIGURE NO. 8.—DECORATION FOR A LADIES' PRINCESS SKIRT.—Cadet-gray serge is represented in this skirt, with which may be worn a shirt-waist or blouse of silk. The skirt is made with nine gores and is extended at the top to form a pointed bodice, the bottom flaring in the admired way. A fanciful arrangement of white mohair braid decorates the lower part of the skirt. Three rows are applied at the edge and formed in an upward-turning point at the center of the front-gore. Some distance above are three other rows of braid, which cross the lower group on the front-gore, and are also formed in a point that turns downward. Three rows

adorned with three box-plaited ruchings of lace net, the lowest one being at the foot, the second some distance above, and the third above the knee. The basque is short and round, and the fronts are closed diagonally from below the bust and reversed above in broad lapels, between which is disclosed a chemisette overlaid with lace net full on, the net being also full over the standing collar. The revers are faced with silk. The sleeves are in mutton-leg style and are plainly finished. All sorts of pretty combinations may be achieved by the mode, and any desirable trimming may be added. The pattern used in the making is No. 6423, price 1s. 8d. or 40 cents.

FIGURE NO. 10.—DECORATION FOR A LADIES' FICHU.—A picturesque accessory to the fashionable woman's toilette is a fichu, which is here represented made of black dotted Russian net and trimmed with narrow and wide edging to match. It fits smoothly without the aid of darts, and the ends fall in long, pointed tabs below the waist-line, where they are fastened under a brooch. Wide frilled edging trims the outer edges of the fichu and falls in cascades along the edges of the tabs. The inner edges of the fichu are decorated with narrow lace formed in cascades. If liked, the ends may be carried round to the back and knotted. *Chiffon*, plain, embroidered or printed, mull and various other fabrics are adaptable to the



FIGURE NO. 10.—DECORATION FOR A LADIES' FICHU.—(Cut by Pattern No. 6367; 3 sizes; small, medium and large; price 5d. or 10 cents.)

(For Descriptions of Figures Nos. 9, 10 and 11, see "Dressmaking at Home," on this Page.)



FIGURE NO. 9.—DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6423; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

fabrics are available for the skirt, which was cut by pattern No. 6425, price 1s. 6d. or 35 cents.

FIGURE NO. 9.—DECORATION FOR A LADIES' COSTUME.—A very effective result is carried out in this costume by the decoration, which comprises black lace net and silk, the material used in the construction being gray camel's-hair. The five-gored skirt is

of braid follow the upper edge of the bodice, and a pointed bodice-girdle is outlined by three similar rows, the entire decoration being at once novel and effective. Hopsacking, chevot and kindred

mode, which is represented by pattern No. 6367, price 5d. or 10 cents, and includes another style.

FIGURE NO. 11.—COMBINATION AND DECORATION FOR A LADIES' REEFER ETON COSTUME.—Gray faced cloth

and black-and-blue striped velvet are associated in this stylish costume, and natural muskrat fur and the velvet contribute the decorations. The four-gored skirt is rendered attractive by a bias border of striped velvet framed by bands of fur. The blouse is made with a crush collar of velvet, and over it is worn the reefer Eton jacket. The jacket extends almost to the line of the waist,



FIGURE NO. 11.—COMBINATION AND DECORATION FOR A LADIES' REEFER ETON COSTUME.—(Cut by Pattern No. 6358; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

and the space between it and the skirt is filled by a band of fur, which very stylishly takes the place of the girdle. The fronts of the jacket are closed in double-breasted style with button-holes and smoked pearl buttons, and the top is reversed in lapels by a rolling collar, which they meet in notches, the collar being cut from velvet and the lapels faced to correspond. The leg-o'-mutton sleeves are each trimmed at the wrist with a band of fur. A gown of this character will be most suitably worn on the promenade, and it may be developed in any of the fashionable Autumn fabrics and adorned as fancy directs. Pattern No. 6358, price 1s. 8d. or 40 cents, was used in making the costume.

FIGURE NO. 12.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Exceptionally stylish is the costume shown at this figure developed in plum-colored camel's-hair and silk of a much darker shade. The four-gored skirt is trimmed at the foot with narrow gray coney fringe headed by black silk passementerie, the trimming being woven in festoons. The coat-basque is very long and perfectly close-fitting, the fronts separating over a short, notched vest of silk, which material is also used for the standing collar. At the top the fronts are reversed in wide lapels, which are edged with straight trimming like that on the skirt, the

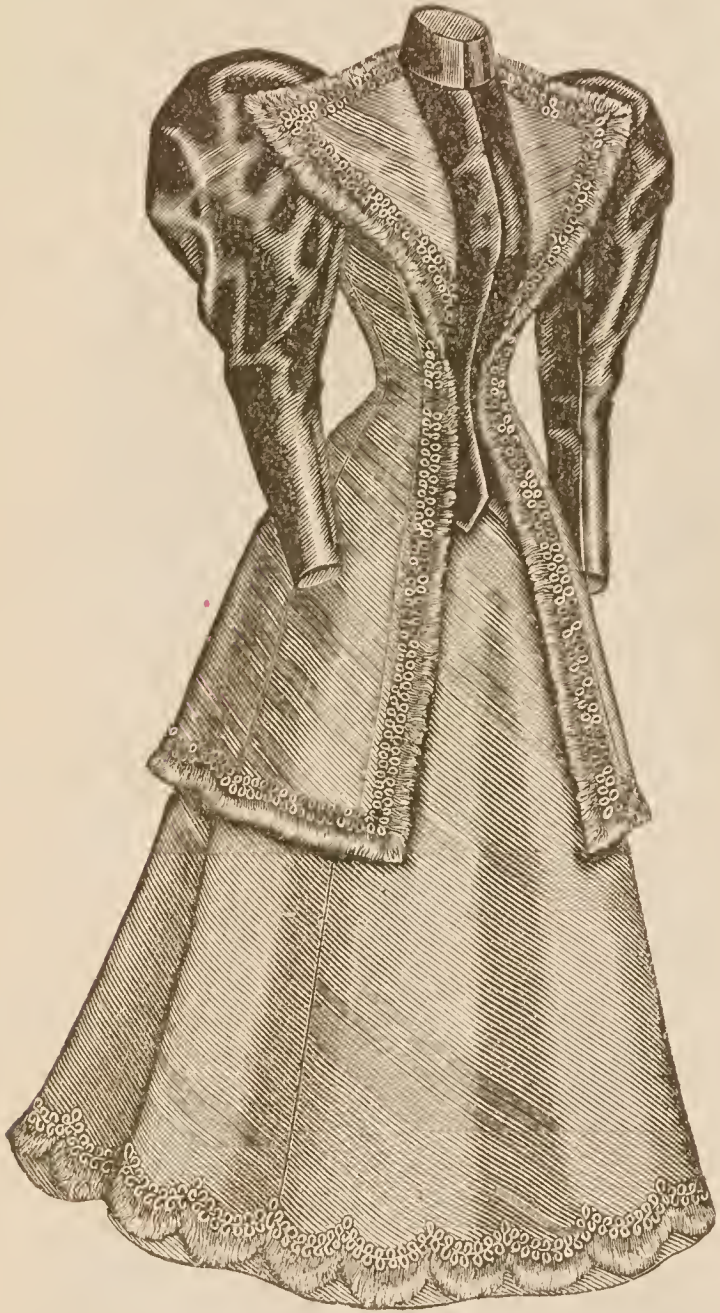


FIGURE NO. 12.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6419; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

back and is trimmed to correspond with the revers, below which at each side is a row of frogs and buttons that add greatly to the decorative effect. The mutton-leg sleeves are each trimmed at the wrist with frogs and buttons, which, as in the other instance, are white silk. The pattern used in making the jacket is No. 6410, price 1s. or 25 cents.

FIGURE NO. 14.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Myrtle-green wool armure and changeable white-and-gold taffeta are united in this costume, ruffles of silk matching the wool goods and cantilla passementerie comprising the ornamentation. The skirt is circular and is trimmed at the bottom with a group of three overlapping ruffles headed by passementerie. Below the knees the foot trimming is repeated, two ruffles instead of three being introduced. The waist is short and very fanciful. The front is of silk and very full, and is disclosed between boléros that are outlined with passementerie.



FIGURE NO. 13.—DECORATION FOR A LADIES' ETON JACKET.—(Cut by Pattern No. 6410; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

trimming being extended along the front edges below the lapels and also along the bottom of the basque. The mutton-leg sleeves are fashioned from silk. Various combinations may be developed in a costume of this kind, and passementerie or mohair braid may furnish the decoration. The pattern used in the construction is No. 6419, price 1s. 8d. or 40 cents.

FIGURE NO. 13.—DECORATION FOR A LADIES' ETON JACKET.—These jaunty jackets may, if developed in seasonable goods, be worn with comfort until the season becomes advanced. Heavy black silk is the material here represented. The fronts are rolled back in large revers that are each trimmed with three rows of narrow, flat, white silk braid, a trefoil being arranged in the corner. A deep fancy collar falls at the



FIGURE NO. 14.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6314; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 12, 13 and 14, see "Dressmaking at Home," on this Page.)



FIGURE NO. 1.—WALL-POCKET FOR HOLDING PAPERS.

(For Description see "Artistic Needlework," on Page 317.)

At the neck is a crush collar of silk, and round the waist a deep crush girdle to match. Balloon puffs are adjusted on the coat sleeves, which are each adorned at the wrists with two overlapping ruffles sur-

FIGURE No. 2.—CROSS-STITCH EMBROIDERY.—Repeated directions for cross-stitch embroidery have been given, and every one interested in needle-work is familiar with this order of work and the

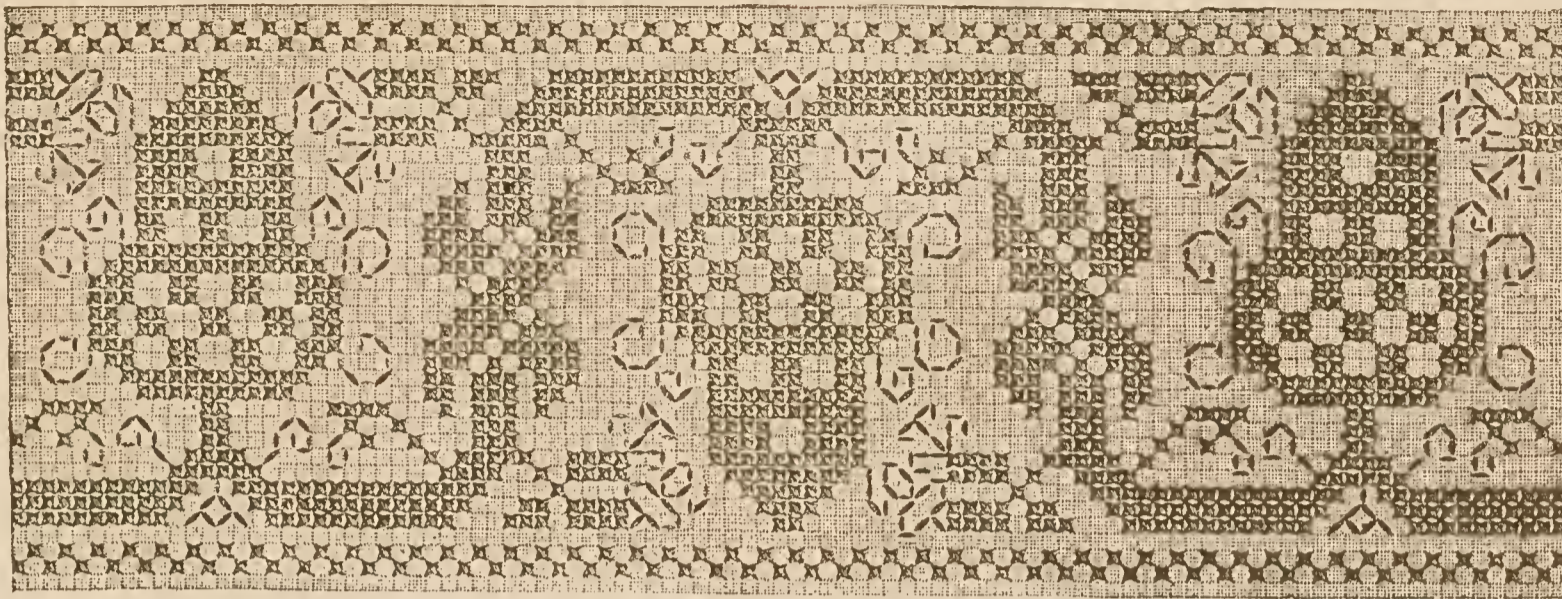


FIGURE No. 2.—CROSS-STITCH EMBROIDERY.

mounted by passementerie. This gown could be assumed for visiting or reception wear and may be made up in silk, if preferred to wool goods. The pattern used is No. 6314, price 1s. 8d. or 40 cents.

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 316 to 318.)

FIGURE No. 1.—WALL-POCKET FOR HOLDING PAPERS.—This pocket is at once serviceable and decorative. The back is cut from cardboard and rolled at the bottom, and is smoothly covered with blue linen. The sides are covered with black velvet embroidered in a floral design with yellow silk. A fan-plaited arrangement of linen is adjusted between the sides and front at each side, invisible tackings catching the plaits together at the inside. The front is also covered with linen, and upon it is wrought a floral design with yellow and green silk, the latter being used for the leaves and



FIGURE No. 3.—TEA-CLOTH.



FIGURE No. 4.—TEA-CLOTH.

(For Descriptions of Figures Nos. 2, 3 and 4, see "Artistic Needlework," on Pages 317 and 318.)

method of execution. In this instance is represented an acorn design, which is suitable for bordering table-cloths, scarfs, ties and many other articles classified as fancy-work. It is also pretty for apron and dress decorations. The design may be wrought on a white serge house-gown with blue and gold silk, and on an apron in any desired color. If liked, it may be worked on a band of ribbon or cloth matching the costume which it is intended to ornament, and the band may be applied after it is embroidered.

FIGURE No. 3.—TEA-CLOTH.—The tea-cloth is one of the chief adjuncts of the tea-table. The table may be only a make-shift and the cups and saucers merely cheap china, but if the tea-cloth is dainty and elegant, its beauty will hide the table and set off the china. Tea-cloths are generally a yard square, although on some small tables this size would be clumsy. Tea-cloths may be purchased ready to embroider, either fringed or ornamented with hemstitching and drawn-work. The latter variety is more durable, as the fringe wears out easily and has to be combed after each washing. If the pattern is objectionable, washing with soap and warm water will remove it, and for it may be substituted a design to suit the fancy. This cloth shows a design of chrysanthemums, with drawn-work in the corners. Both flowers and leaves are worked in long-and-short stitch in pale shades of pink filo wash

stems and the former for the flowers. "Papers" is painted in gold on the rolled base of the pocket. A short suspension loop of yellow ribbon is attached to the top of the back near each end.

silk. The same design in all-white would be charming in effect. White is often preferred in napery, but delicate colors may be introduced.

FIGURE NO. 4.—TEA-CLOTH.—This pretty cloth is garlanded with ribbon and violets. The ribbon, which is white, is worked in button-hole stitch along each edge, a long and a short stitch alternating about an eighth of an inch apart. The violets are in their natural colors in pale tints, and the leaves are in dull gray-greens. Dainty tea-cloths may be powdered with the gay little Dresden figures. These are pretty when the colors used are in perfect harmony. Besides the different shades of blue, pink, yellow and green, a little violet, red and brown should be used sparingly. There is a fancy for autograph tea-cloths. The autograph should be written in pencil and worked in outline stitch, a double thread of filo being used for the capitals, or for the whole if the letters are

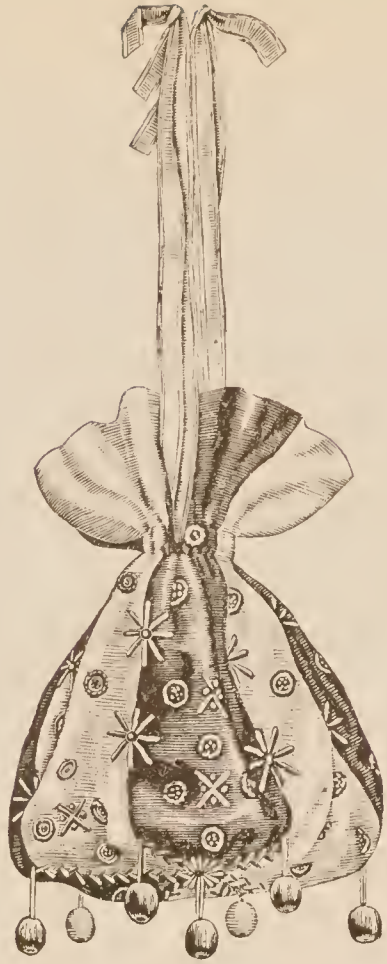


FIGURE NO. 5.—TOBACCO-POUCH.

large. Cobwebs or small flowers may be worked over the cloth here and there among the names.



FIGURE NO. 6.—LAUNDRY-BAG.

(For Descriptions of Figures Nos. 5 and 6, see "Artistic Needlework," on this Page.)

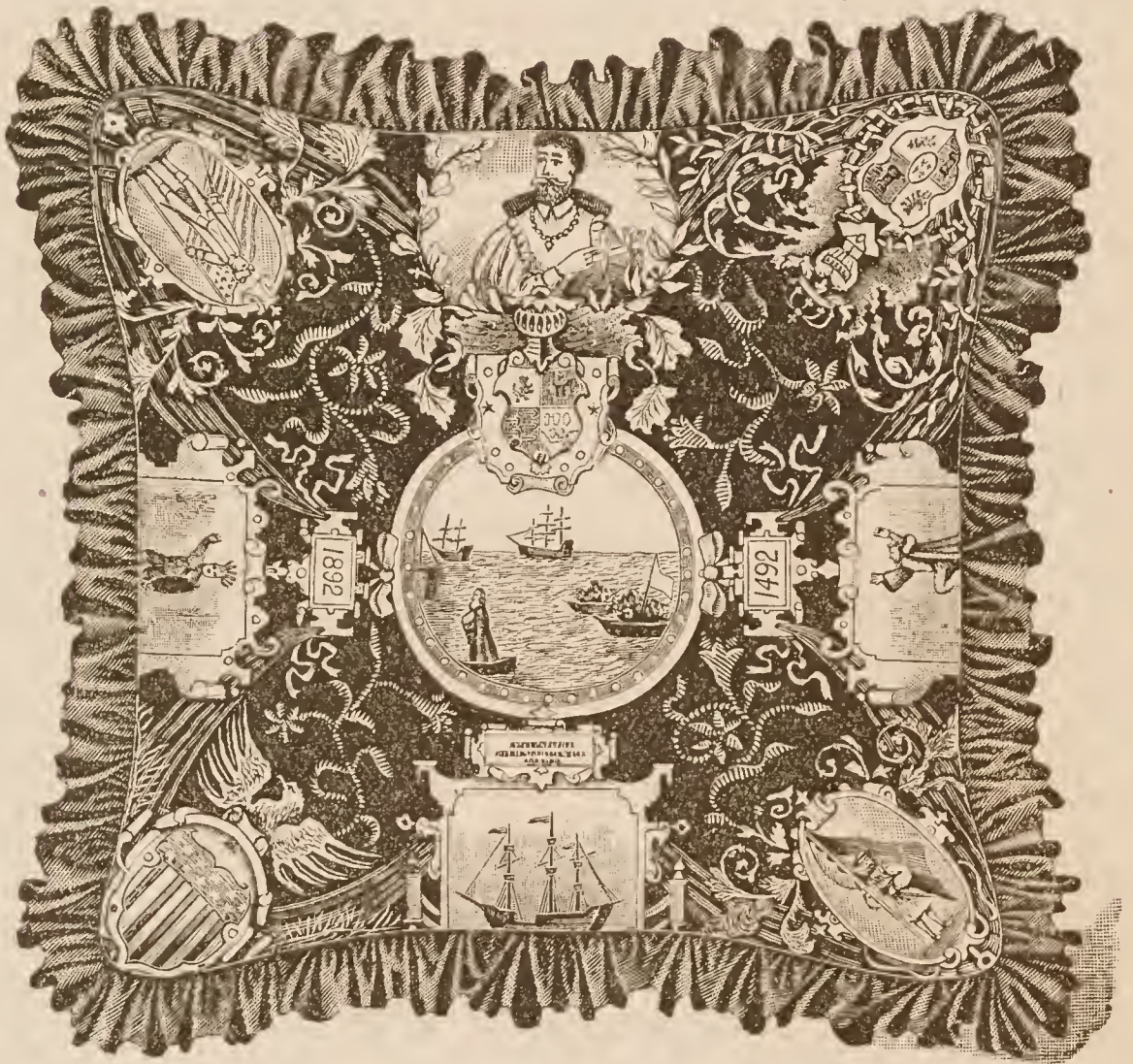


FIGURE NO. 2.—SOUVENIR COLUMBIAN PILLOW.

(For Descriptions of Figures Nos. 1 and 2, see "The Work-Table," on Page 319.)

About the care of tea-cloths, (and this applies also to all other embroidered napery) they should never show the least soil. If tea or chocolate is spilt, the cloth should be washed as soon as possible. Em-

broidered cloths should be washed with warm water and pure soap, being rubbed gently between the hands, and on no account should they be boiled or wrung out, but dried by folding them in towels and patting smartly until nearly dry. They should be ironed with a medium hot iron on the wrong side, and if it is necessary to iron the hem on the right side, the hot iron must not touch the embroidery, as it would darken it.

FIGURE NO. 5.—TOBACCO-POUCH.—A serviceable gift to a smoker is a tobacco-pouch. The one here represented is made of alternate strips of red and yellow silk and is lined with chamois. Some distance below the top a casing is formed, and in it are inserted draw ribbons, which also serve as a means of suspension. Fancy stitches and embroidery done with embroidery silk and mock jewels decorate the bag, and from the different sections of silk at the bottom hang fluffy silk pompons that are alternately red and yellow, the yellow pompons falling from the red sections and the red from the yellow sections. Flannel or cloth may be used in the same way, and fancy stitching of silk may join the sections.

FIGURE NO. 6.—LAUNDRY-BAG.—White linen was used in the construction of this practical bag, which is intended to hold small soiled articles, such as cuffs, collars, handkerchiefs and the like. The bag hangs from a wooden hoop wound with blue ribbon. The top falls over the long lower portion and is fringed quite deeply. The lower portion is also fringed, and upon one side is a pretty embroidery design wrought with blue silk. Blue suspension ribbons are fas-

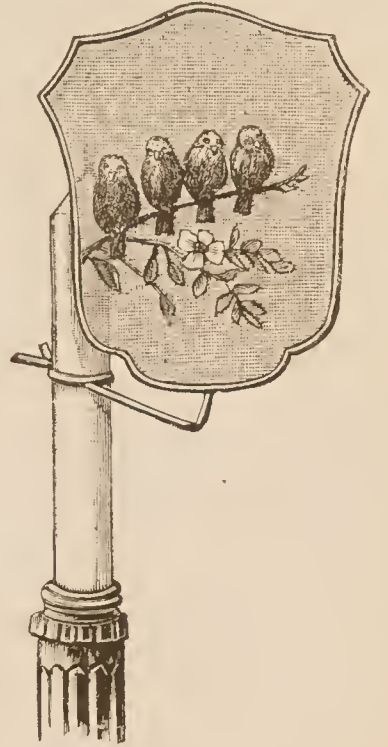


FIGURE NO. 1.—CANDLE-SHADE.

tened to the hoop, a bow being formed at each lower end, and also at the top. Cretonne, crash, denim, silkoline and various other fabrics may be used for bags of this kind.

THE WORK-TABLE.

(For Illustrations see Pages 318 and 319.)

The tender, soft-hued birch-bark may be utilized in various ways. It is easily peeled off the tree in Summer and early Autumn and

may be gathered for use during the morning rambles in the woods. Dainty fancy articles for my lady's chamber may be created from this bark, and will be a lasting reminder of the green woods and, perhaps, of pleasant associations. Several pretty, useful bits are here represented made of birch bark, which is pliable enough to take any form, and may be oiled or left *au naturel*.

FIGURE NO. 1.—CANDLE-SHADE.—A pretty shade is here shown made of white bolting cloth cut to fit a slender brass frame, which may be purchased in shops where lampshades are sold. Upon the cloth are painted four tiny birds on an apple-blossom branch. The design may be worked with silk instead of painted, and thin silk may be used instead of bolting-cloth, if desired.

FIGURE NO. 2.—SOUVENIR COLUMBIAN PILLOW.—Very odd and fanciful is this pillow, which is suggestive of the nation's greatest historical event.

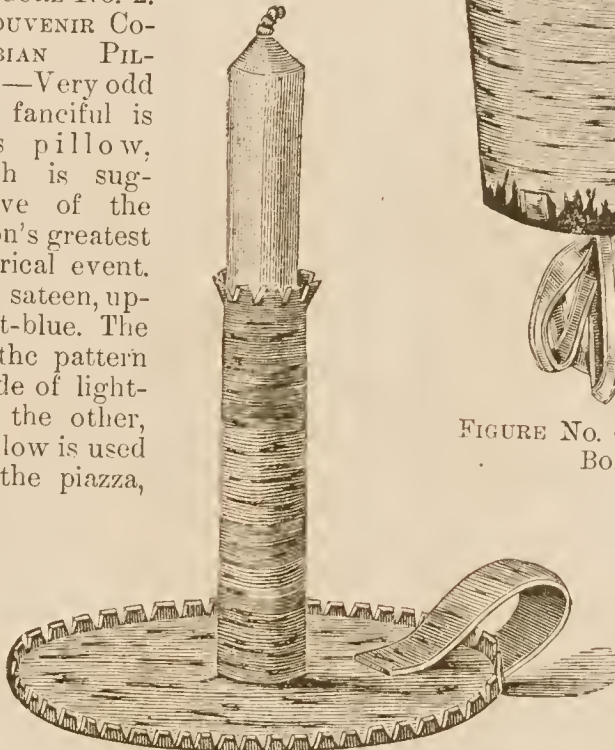


FIGURE NO. 7.—CANDLE-STICK.

where it will prove a luxury to the weary loungeur. The squares may be had in various color combinations, and may be selected from the stock of the Kurshecht Manufacturing Company.

FIGURE NO. 3.—CORNUCOPIA.—The horn of plenty is always a favorite design for fancy work. In this instance the cornucopia is made of pasteboard, and the lower part



FIGURE NO. 3.—CORNUCOPIA.

It is covered with a large square of dark-navy sateen, upon which the design illustrated is printed in light-blue. The reverse side shows a light-blue ground with the pattern in light-tan, and the ruffle at the edge is made of light-blue sateen at one side and of dark-blue at the other, the colors matching the ground tones. The pillow is used in hammocks or on settees or easy chairs on the piazza,



FIGURE NO. 4.—PUFF-BOX.

is covered with yellow silk, above which is a covering of birch bark cut out in fanciful outline at the top and bottom. In the ends are cut slashes, through which is inserted narrow yellow rib-

bon to hold them together, the ribbon being tied in a bow at the top. Loops of ribbon fall from the point. Cat-tails, thistle pompons, oak-leaves and fancy grasses are artistically arranged in the cornucopia.

FIGURE NO. 4.—PUFF-BOX.—A round box of pasteboard is used for the foundation of this box, and the bark, which is cut in fanciful shapes at the upper edge, is neatly pasted over the pasteboard. Red silk is turned down deeply at the top, and in a casing formed along the bottom of the hem are inserted draw-ribbons, which, when drawn, produce a frill effect above. The lower edge of the silk is fastened to the top of the box, which may be used for other purposes than the one designated.

FIGURE NO. 5.—WHISK-BROOM HOLDER.—A holder is made of pasteboard, and over it is adjusted the birch bark, which is cut out in a fanciful outline at the top, the ends being fastened diagonally in front with narrow old-rose ribbon drawn through slashes cut in the bark. At the top and bottom the ribbon is formed in bows of many loops, and a graceful floral design is done in water-colors



FIGURE NO. 6.—MATCH-BOX.



FIGURE NO. 5.—WHISK-BROOM HOLDER.

on the front of the holder, producing a very ornamental effect.

FIGURE NO. 6.—MATCH-BOX.—A cup-shaped holder is made of pasteboard and covered with birch-bark, the upper and lower edges being cut in irregular outline, and the visible portion of the pasteboard painted dark-brown. Two slashes are made at the top and bottom at each side, and through them are drawn light-yellow ribbons, which are arranged in many loops at the point of suspension. Loops fall from the center of the base, which contains wax matches.

FIGURE NO. 7.—CANDLE-STICK.—A



FIGURE NO. 8.—A NOVEL FASTENING FOR GARTERS.

(For Descriptions of Figures Nos. 3, 4, 5, 6, 7 and 8, see "The Work-Table," on this Page.)

FIGURE NO. 8.—A NOVEL FASTENING FOR GARTERS.—A very pretty and simple pair of garters can be made of silk elastic, and four brass rings covered in single-crochet stitch with embroidery silk the

same color as the elastic or in contrast with it. In cutting the elastic allow three inches more than the required size, and button-hole both ends. Take two of the rings and hold them so that one ring covers half of the other, thus forming three spaces. Bring one end of the elastic *up* through the first space, down through the second and up again through the third. Bring the other end around; put it *down* through the third space beneath the first end, up through the second and down through the third again, thus forming

(any kind will do) measuring six inches and three-quarters each way, and remember the four sides of a square are equal; fold it over cornerwise, then lengthwise through the middle, and once again through the middle according to the dotted line shown at figure No. 2, the longest side being the top.

Figure No. 3 represents the paper folded to form a triangle whose long side measures four inches and three-quarters, and the shorter sides each three inches and a quarter. You will notice the

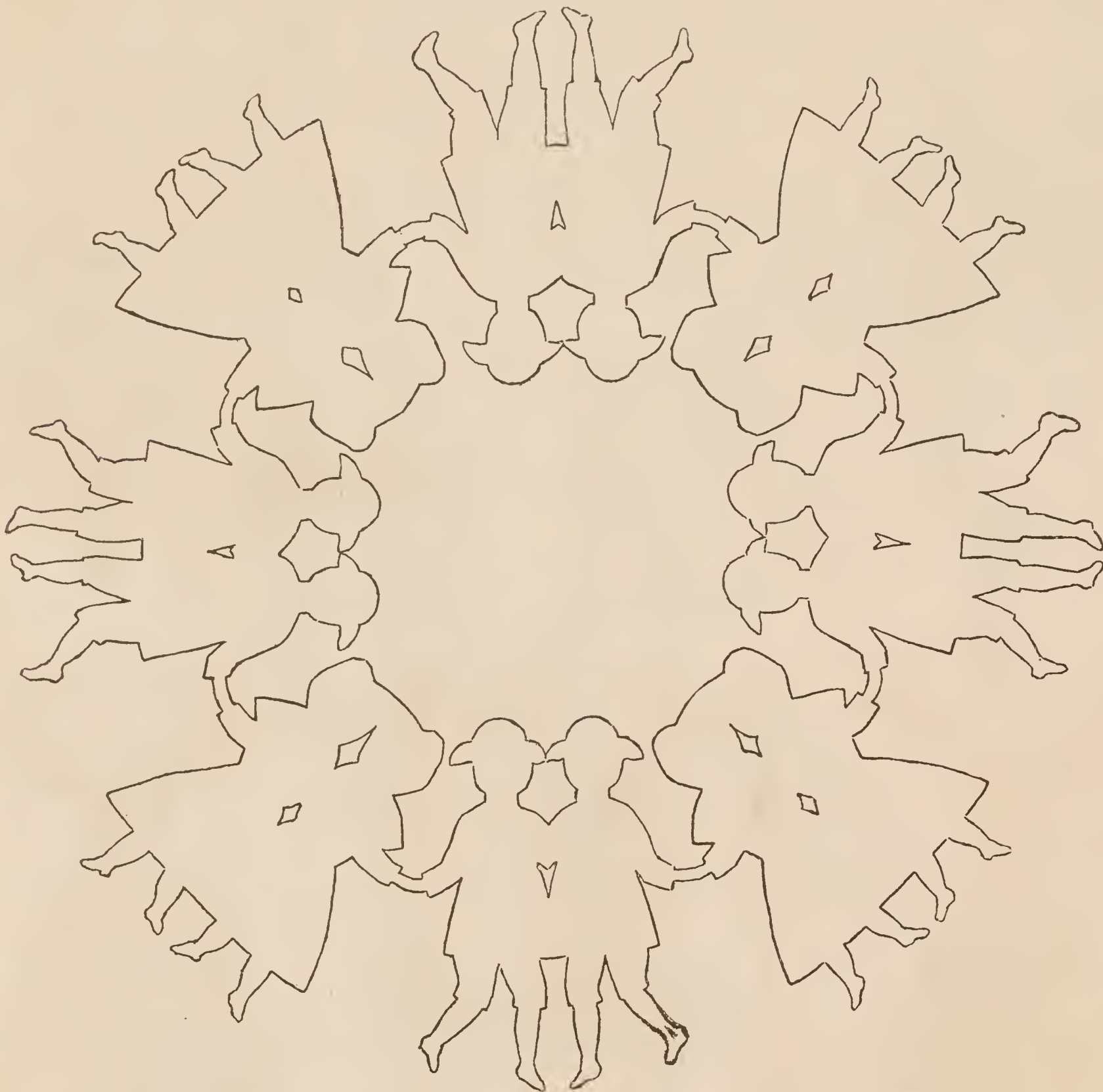


FIGURE NO. 1.—“A RING AROUND A ROSY.”—(For Description See “Children’s Corner,” on this Page.)

a secure buckle, by which the garter can be adjusted to any size, by either drawing up or letting out the elastic.

(CHILDREN’S CORNER.)

(For Illustrations see Pages 320 and 321.)

Haven’t you, my little friends, often played “A ring around a rosy” in the garden, in the nursery or on the play grounds? Of course you have, and each one has tried her best to sing loudest. Perhaps you would like a ring of paper dolls. Naturally, they will not be able to whirl about or sing like you, but the little paper folks will look quaint and, besides, will give you an idea of what you look like while playing a ring.

Would you believe that this ring, as shown at figure No. 1, is actually cut from one piece of paper? I will tell you how it is done, so you may exactly reproduce it. Secure a square of paper

outlines of a double figure upon the triangle. Trace with a lead pencil the figures, which represent a little boy and girl, on tissue paper, placing the latter over the figures; and then transfer them to your triangle. When the drawing is done, cut out the figures very carefully with a pair of small, sharp scissors, and you will have your couple reproduced eight times and your ring complete. You will notice that there are always two boys and two girls together. The boys wear broad-brimmed hats and the girls cute little sun-bonnets. Their attitudes are perfectly natural, and, my dears, in these little paper figures you see yourselves just as others see you.

If you like, you may use black paper and have a ring of little negro dolls, or, if you cannot easily procure such, you may color the paper with ink or paint. If you are very fond of using your water-color paints, you may color the clothing of the little boys and girls, and for the sake of variety, color them all differently. You will find no end of fun and amusement in making the paper ring. Of course, my girls will be better able to handle the scissors than their brothers, but the boys may do the coloring if they wish.

STYLES FOR GENTLEMEN.

(For Illustrations see this Page.)

The most favored among the ground shades for the new neck-wear are violette (prune), Tangara (wine), Emerald (green), Merisette (brown), Digitale (heliotrope), Henri (wine), saphirine (blue), black, marine, navy and white.

The following names have already been allotted to the various shapes during the coming season, and others will be added as the latest fads appear: The Herat, The Khubin, The Kira, Warwiek, Luretan, The Chota, St. Albans and The Nagpur.

Reliable information as to the most novel



FIGURE NO. 3.

FIGURES NOS. 2 AND 3.—METHOD OF CUTTING OUT "A RING AROUND A ROSY."

(For Descriptions of Figures Nos. 2 and 3, see "Children's Corner," on Page 320.)

Lyons-blue, lavender and cardinal.

The illustrations for this month include two Teek scarfs, one flat and two four-in-hand scarfs.

FIGURE NO. 1.—GENTLEMEN'S TECK SCARF.—This shape is shown developed in dark satin figured with white. The knot and the top of the apron show crush folds, with jaunty effect.

FIGURES NOS. 2 AND 3.—GENTLEMEN'S FOUR-IN-HANDS.—Figure No. 2 shows a scarf with one end slightly graduated. The material pictured is black satin with shrimp spots.

At figure No. 3 is represented a scarf made of dark satin spotted with white. This shape is a general favorite with all good dressers.

FIGURE NO. 4.—GENTLEMEN'S FLAT SCARF.—The accompanying engraving shows a scarf made of black satin spotted with white. Folds at the top

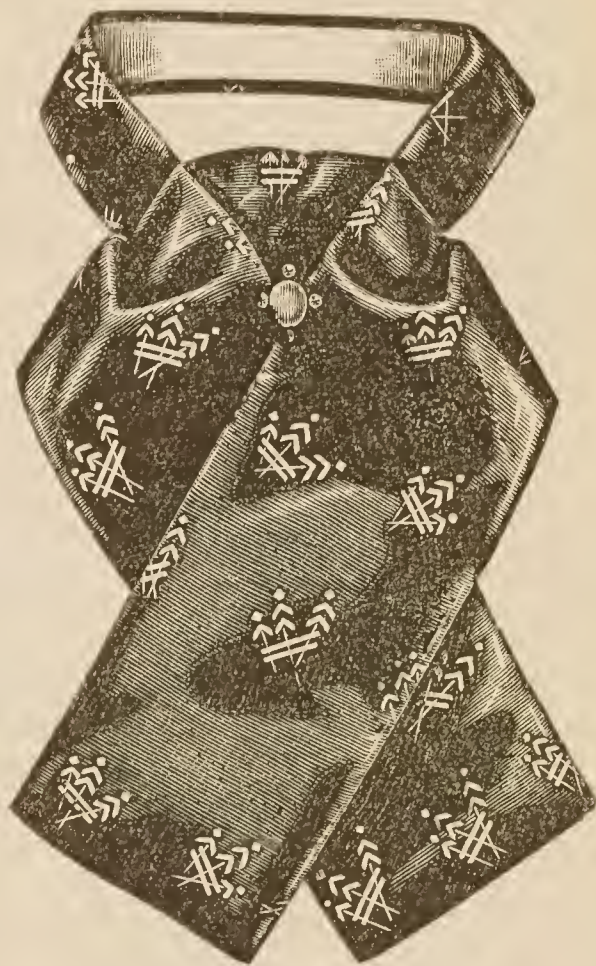


FIGURE NO. 4.—GENTLEMEN'S FLAT SCARF.



FIGURE NO. 1.—GENTLEMEN'S TECK SCARF.

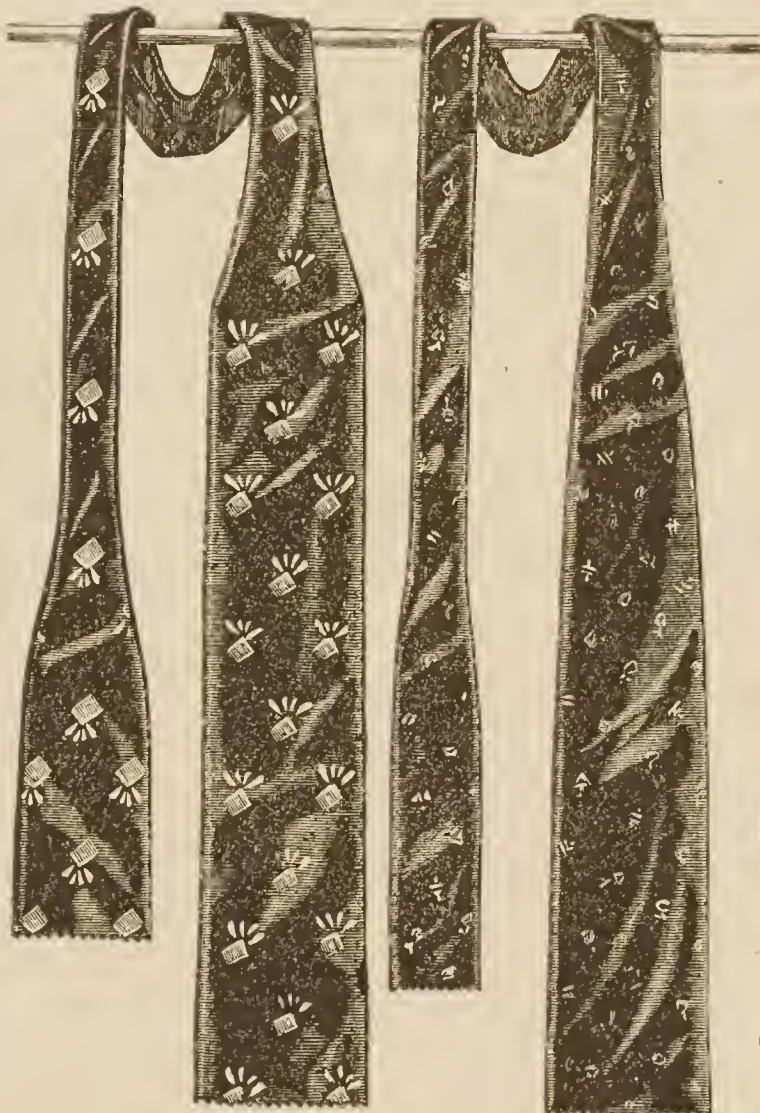


FIGURE NO. 2.

FIGURE NO. 3.

FIGURES NOS. 2 AND 3.—GENTLEMEN'S FOUR-IN-HANDS.



FIGURE NO. 5.—GENTLEMEN'S TECK SCARF.

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

effects is very difficult to get at this early date, but our representative has succeeded in obtaining the most remarkable. They are Loie Fuller (blue), coquiclot (red), serpolat (mousse), Ceres (gold), Toreador (orange), mauve, azure, Nil, Giroflée, Ribés (pink), white,

was chosen for making the scarf pictured at this figure, and the apron flares in the latest approved fashion.

impart to the shape a desirably soft effect. FIGURE NO. 5.—GENTLEMEN'S TECK SCARF.—Black satin showing figures composed of a grosgrain and a satin weave

COSY CORNERS AND ARTISTIC NOOKS.—No. 21.

A poetic fancy can at the very mention of a young girl's room conjure up a vision of "The maiden's chamber, silken, hushed and chaste." To the practical mind is suggested an apartment the very essence of simplicity and daintiness, which naturally result as much from the lightness prevailing in the hues and textures of the hangings and in the little fancy touches so pleasing to an aesthetic taste, as from the disposal of the appointments. A single color is, of course, admissible; but a harmony of light tints is far more interesting.

At figure No. 1 is shown a view of a young girl's room which realizes the most charming conception of such an apartment. Pale-blue and yellow, the latter in tones that range from orange to a

pale-blue silk. A rug of white goat lies on the floor before the window seat.

At the right side of the bay is a blue enamelled chair touched with gold, and above it on the wall hangs a landscape framed in bird's-eye maple. Near it stands a brass bedstead; and at the foot of the bed is placed a brass stand with a draped cover of orange silk trimmed at the edge with silk tassel fringe to match. Books are placed on the stand.

In the center of the room is a chair upholstered with the figured China silk and hung with a blue silk scarf caught with a yellow bow. A yellow-and-white rug of Mandarin lamb lies across the floor near the chair, and next it is a small foot-rest.

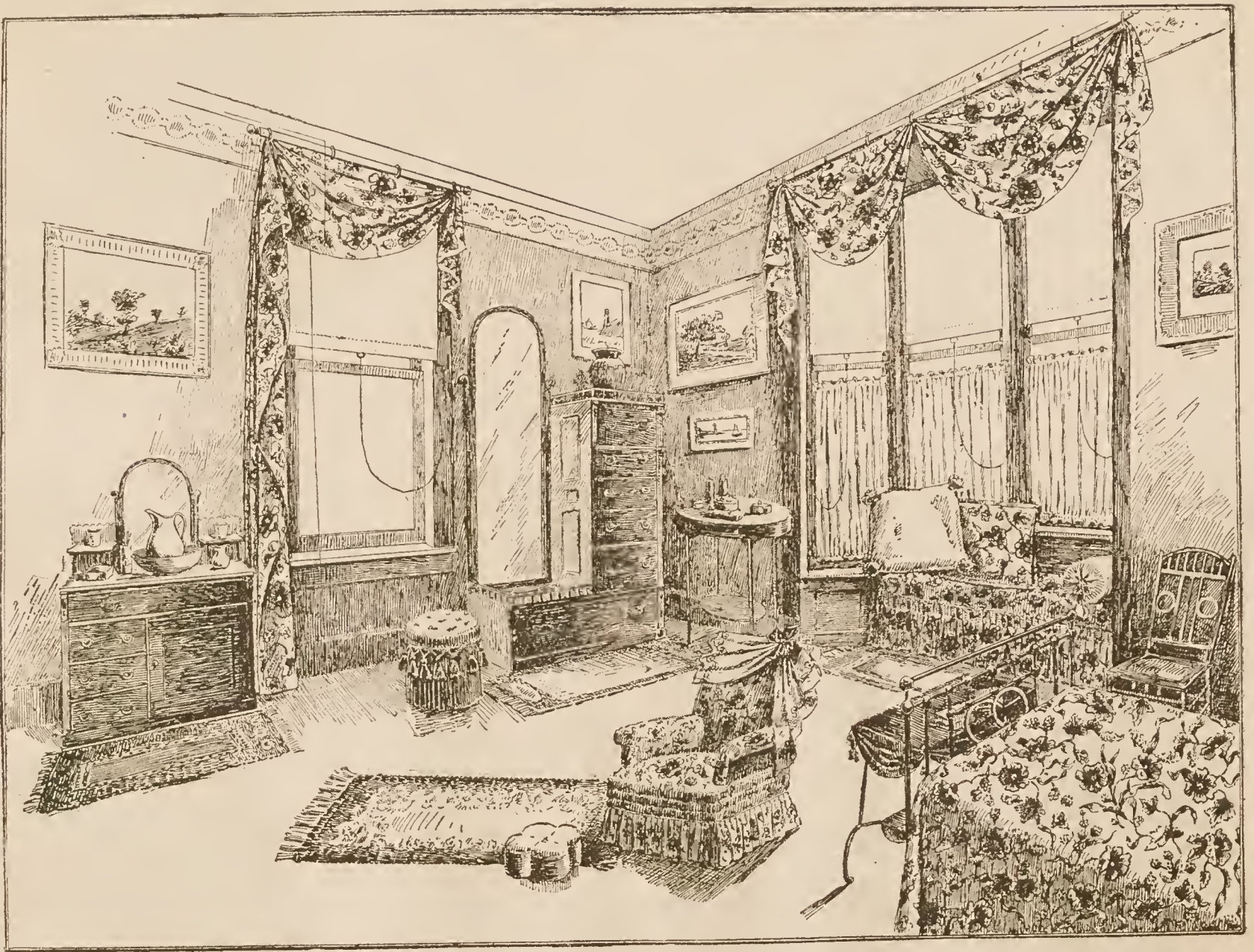


FIGURE NO. 1.

very pale tint, form the color scheme introduced in the hangings, and in some of the appointments as well. The floor is covered with straw matting showing touches of blue, and the walls are hung with a light-yellow cartridge paper having a frieze in which are united blue and yellow.

From a maple pole, which is fastened to the cornice projecting over the bay, is hung a festoon drapery of white China silk presenting a floral design, in which the various yellow tones prevail.

At the three narrow windows are hung yellow Holland shades and white Swiss sash-curtains.

A window-seat gives a cosy, inviting air to the bay. It is upholstered with China silk matching the drapery above. At one end is a French roll made of light-yellow silk, and at the other rest two cushions, one corresponding with the upholstery, the other being of

At the left side of the bay stands a maple table upon which are arranged blue and silver toilet articles, and above the table hang two pictures with maple-and-gold frames.

A maple dressing-case with a long mirror is placed at one side of the wide window. On its shelf is an antique vase, above it is a gold-framed picture, and before it on the floor lies a white fur rug.

An upholstered shoe-box near the dressing-case looks like and will serve the purpose of an ottoman. Two shades of yellow silk were used in its construction, and yellow tassel fringe trims it. Over the window from a maple pole hangs a graceful drapery of flowered silk in addition to a Holland shade. At the other side of the window stands a maple wash-stand with the usual appointments, and before it lies a natural seal rug, which sheds water more easily than fluffy fur and is of a light-brown hue.

At figure No. 2 is shown the end of the room in which stands the bed. The spread and Turkish bolster are covered with flowered silk, which is also seen in the canopy, a lining of light-yellow silk being added to the latter, and a narrow box-plaiting of silk trimming the edges.

In an angle near the bed is hung a bracket for bric-à-brac, two pictures with maple frames are near it, and below the pictures is a maple table, upon which rest books, and a blue porcelain

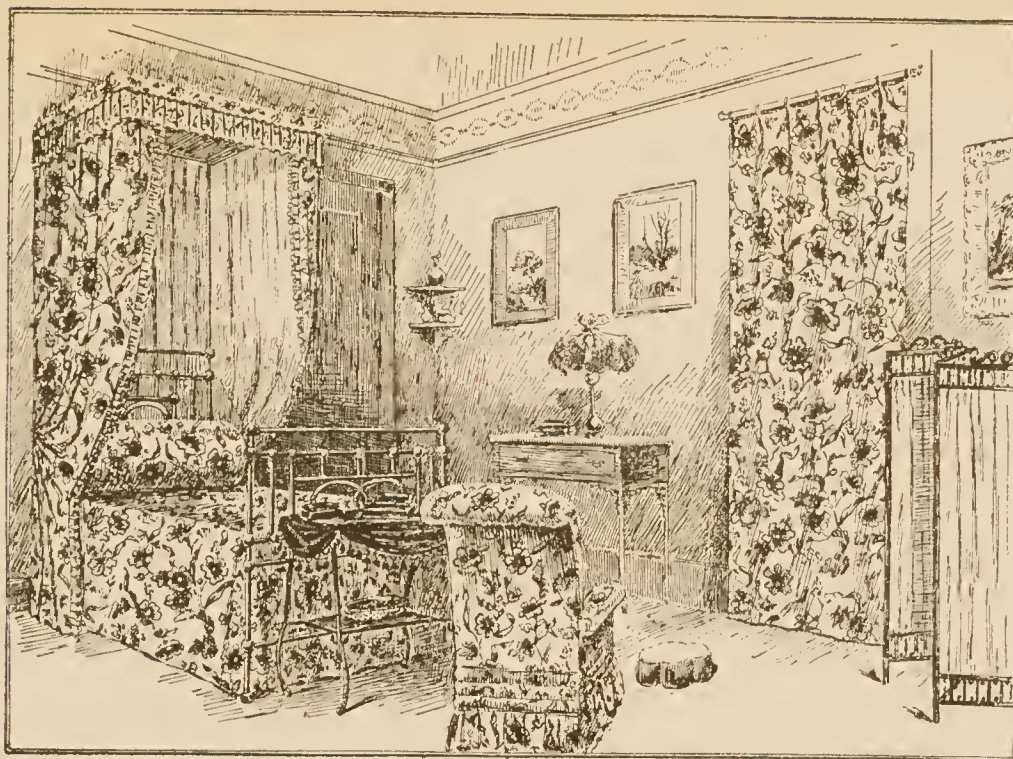


FIGURE NO. 2.

lamp with a yellow silk shade trimmed with black lace.

From a maple pole over the doorway falls a portière of flowered China silk, lined with dark-olive silk to correspond with the furnishings in the adjacent room.

The screen near the door is of dark wood and is covered with blue silk.

A blue-and-pink or a green-and-white combination could be carried out in a similarly furnished apartment, and would give equally good evidence of the owner's refined taste.

AUTUMN DRESS MATERIALS.

The world of women lay aside without a sigh the light, fanciful raiment of Summer, and eagerly turn to the quieter styles and more sober fabrics provided for the season of falling leaves and dying flowers.

The new materials are, as usual, perfectly adapted to prevailing modes, and the variety offered includes weaves, patterns and colorings to please all tastes and satisfy all needs. The tall woman will take particular delight in the assortment of striped fabrics, which she will make up with perfect becomingness in the long-skirted basque and flaring skirt; and she of less imposing stature will find equal cause for satisfaction in the numerous small-patterned materials and in fashions that are in every way suited to her figure. An almost universal fondness is expressed for changeable color effects, and in almost every variety of textiles are presented countless interminglings of hues and tones, which are sometimes harmonious and sometimes hostile, Fashion's approval reconciling the taste to any incongruity.

The vogue of the Scotch and English mixtures, such as homespun, tweed and cheviot, is never interrupted. The colors, designs and weights vary with the seasons, but the weaves remain practically unchanged. These goods are usually the first to engage the attention of Autumn shoppers, on account of their great serviceableness for travelling, promenade and even church wear. They are now offered in stripes, checks and mixtures, and their surfaces are marked by knots or loops, usually in contrasting colors, placed at irregular intervals. In one class of tweeds changeable grounds are relieved by narrow black crosswise stripes that are slightly raised, and in another wide diagonal wales are woven upon backgrounds that are varied by flat loops of silky appearance matching the ground colors. A peculiarity of these tweeds is a rather wide selvedge of silk in which all the hues in the material are blended. This edge has the effect of a ribbon galloon and is used as a decoration.

Black bouclé stripes are woven on colored chevots and look like silk against the lustreless materials. A novelty in one of the Scotch fabrics has a rather brilliant olive-green ground streaked to suggest *moiré antique*, which is visible through a honey-combing of black, the effect being striking but by no means *bizarre*. Another specimen of the same class has a brown-and-yellow mixed ground dappled with larger bright-red silken knots and further illuminated with tiny crescents in the same hue scattered irregularly over the surface. In this material the design invariably contrasts with the ground, and a silk galloon is woven at the edges.

A smart tailor-made travelling costume designed for an intending visitor to the World's Fair was developed in tweed showing black diagonal lines on an old-blue ground, in combination with black *moiré*. The four-gored skirt is fashioned after one of the Empire

modes, being shaped to fall in flutes at the back and to flare somewhat broadly at the bottom. Several rows of black silk machine-stitching applied some distance above the lower edge provide a stylish and appropriate finish. The basque is as long as a coat and fits with great precision about the body, while the skirt falls in tubular folds at the back. The fronts are rolled back at the top in triangular revers, and open over a rather long vest of *moiré* that is closed with small crochet buttons and notched below the closing. The standing collar matches the vest, and the lapels are faced to correspond. The sleeves are moderately wide above the elbows and quite close-fitting below, and cuffs are suggested by several rows of stitching. The hat is a black felt Alpine trimmed with blue quills and black *moiré* ribbon, the veil is blue *chiffon*, and the gloves are of chamois in the natural yellow shade. Any of the fabrics mentioned above would look well made up in this way, and if a combination were desired, cloth contrasting with the principal material or matching its ground or design could be used.

As has doubtless been anticipated by shrewd interpreters of fashionable indications, hopsacking will continue in vogue as an Autumn and, very possibly, as a Winter fabric; but the new hopsacking differs from the old in many respects. The Scotch material introduced in the Spring is easily distinguishable by its loose, canvas-like weave, while the later varieties, which are manufactured in France, show the refining touch of that country's designers and artisans. The weave is still of the canvas order, but is closer and finer than heretofore, the material bearing more resemblance to the cassimere used for men's apparel than to the original hopsacking. It is shown in solid colors, among which Magenta, and the Eminence shades are conspicuous, and also in two-toned and glaucé effects; and, like cheviot, it presents silk galloon selvedges. Silk-and-wool mixtures are woven to imitate hopsacking—in fact, this peculiar weave appears in many of the new fabrics. The surface of a novelty hopsacking in changeable colors is relieved by short, broken stripes of black velvet of moderate width.

A changeable blue and golden-brown French hopsacking was made up with brown velvet in a charming visiting gown included in the *trousseau* of an Autumnal bride. The skirt, which is formed of five gores, falls in rolling folds at the back and sides and is wholly devoid of trimming. The basque reaches just to the hips and is very shapely. The fronts are closed diagonally below the bust with three velvet buttons, and above the bust they are turned back in broad Restoration revers, between which is revealed a plain chemisette. The revers are faced with velvet, and the standing collar is cut from the same material. The sleeves are full above the elbows, and upon the upper side of each wrist is disposed a triangular cuff-ornament of velvet. The hat designed to accompany the dress is a jaunty shape in brown felt trimmed with three brown tips

shading to blue at the ends, supported by a brown ribbon bow; and the gloves are brown glacé. A navy-blue hopsacking could be made up artistically in the same way in conjunction with black satin, which could be used for the sleeves, chemisette and collar, and also for bands or ruffles on the skirt.

Diagonals and camel's-hairs show many new and attractive features. The former are woven in wide and narrow wales, in all-wool and in silk-and-wool mixtures and in plain colors and illuminated patterns, and may be selected for very dressy modes. The camel's-hairs are also offered in plain and mixed colorings. One of the newest samples has a basket-woven ground like hopsacking, which is indistinctly seen through a web-like covering of fine fibres that have a silky lustre. This material is very soft and artistic and is usually woven in a single color.

Handsome gowns for dressy wear may be fashioned from a silk-and-wool matelassé showing a scale design. For street costumes the fabric is displayed in several shades of green, purple and brown, and also in changeable hues, while for evening toilettes it may be obtained in all the delicate tints that look well under artificial light.

Top garments and costumes will again be made up *en suite*, and among the many materials favoring this fashion broadcloth holds a high place. This fabric always has a large following among conservative women, which is not to be wondered at since it is unsurpassed for genuine elegance by any other woollen. All the popular shades are successfully brought out in cloth, which is well adapted to most of the current modes, and particularly to the long-skirted Russian coats and flaring skirts.

Crépon is devoted to evening wear and is produced in countless pretty light tints and in both coarsely and finely crinkled varieties, with and without fine silk embroideries. It is especially pretty for youthful wearers, and little applied decoration is needed to produce a pleasing effect.

Moiré, satin, Bengaline and velvet are fashionably associated with woollens in street gowns, but the use of wool goods with these rich fabrics for ceremonious attire would diminish their stateliness. Two or more handsome materials may, of course, be tastefully combined. Thus, a skirt may be of satin, moiré or Bengaline, and the accompanying coat or basque of velvet, or *vice versa*; but such an arrangement is more appropriate for a carriage or drawing-room reception toilette than for a dinner or ball gown, which will be more successful if made wholly of velvet or of satin, as the case may be.

Changeable Bengaline is counted more stylish than the plain variety, and often shows fanciful designs in addition to the color mixtures.

Brocaded satins are exceptionally artistic. The tintings are wonderfully effective, and the patterns are for the most part floriated.

Chené patterns still obtain in silks, satins and tissues, and the effects in the last mentioned textiles are particularly fascinating, the colors being more elusive and shadowy than in less diaphanous fabrics.

Beautiful moirés are striped with satin and embossed with gorgeous flowers, which in some instances have the effect of hand-wrought embroideries. In all brocaded fabrics the designs are large and stand out in bold relief from the grounds, with which they always contrast.

Plain satins and velvets will be largely used for dressy capes, which may or may not correspond with the remainder of the toilette in color.

A rich carriage toilette consists of a skirt of green-and-gold shot Bengaline, and a Russian coat of black velvet. Flute-like folds are produced in the back-breadth of the skirt, which is straight, while the front is circular in shape. The body portion of the coat is close-fitting, and to it is attached a long skirt, which, being circular, falls naturally in rolling folds, although it is smooth at the top. A galloon of jetted grenadine conceals the meeting of the skirt and body. The sleeves are of the mutton-leg order. Below the standing collar is a deep sprung collar that is circular and smooth at the back and front and stands out in flutes over the shoulders. This stylish accessory is lined with Bengaline. The hat is a coquettish shape covered with black velvet and trimmed with nodding black plumes and an emerald-and-jet pin. The gloves are tan Suède. Such a toilette may be worn until very late in the season, a chamois jacket or woollen under-waist being assumed when the weather is cold. Satin could be chosen for the coat, black or a dark color being always preferable for outdoor wear, whether on the drive or the promenade.

A velvet coat is a delicate affair and requires careful treatment. If the skirt is not lifted before the wearer seats herself, the pile will soon be crushed, and steaming will be required to raise it. When the coat is removed it should first be thoroughly brushed and then hung over a wooden or wire hanger. If folded and laid away in a box or drawer, it is almost certain to show creases which will be difficult to efface.

STYLISH GARNITURES.

Unique and original as many of the Autumn fashions are, decoration is nearly always necessary to complete and emphasize the effects produced by artistic shaping. The various accessories which enter into the newest modes especially require this influence to bring out to the fullest extent their ornamental possibilities, and narrow trimmings seem much better suited to the purpose than wide ones.

Straight lines are conspicuous in many of the garnitures, although serpentine and pointed effects are observed in jet, silk, mohair and colored bands. Conventional patterns are preferred to floral ones in other jet and tinted trimmings, and the latter display the various odd and artistic shadings seen in fabrics.

Mohair braid decorations are always in greater demand in Autumn than at any other season. This year, however, their vogue is even greater than usual, and many yards are applied on a single gown, one or several widths being chosen, as best suits the style or the wearer's fancy. Five graduated widths of mohair braid in a serpentine pattern are furnished in a set, all being used on the same gown. They are generally applied in encircling rows on the skirt, while for the waist any becoming arrangement may be selected. Perfectly straight rows of braid are also used in five widths, the narrowest being a mere line and the widest over two inches broad.

Fancy braids with raised satin or silk cords at the center are offered in several widths and contribute very stylish decoration, being equally available for tailor-finished and for less formal gowns.

If present indications are to be relied on, the lion's share of favor will be accorded a new mohair braid trimming that is rendered more ornate than any of the others by the introduction of jet or crochet work. Jet is used upon the braid as an embroidery in a graceful tracery pattern, as an insertion in a lattice or other open design, or at the edges in the form of loops or rings; and crocheted loops, rings and balls are similarly applied on mohair braids. These garnitures may be chosen in one or several widths.

A stylish street gown of navy-blue diagonal and black satin is very effectively decorated with three widths of mohair braid trimming showing an insertion of crocheted rings. The skirt is circular and hangs all round in flutes, those at the back being most decided. Three encircling rows of trimming decorate the skirt fashionably, one being placed at the lower edge, another just below the knee and the third a little below the hip. The upper and lower rows are of the broadest variety, while the center one is of medium width. The back of the short waist shows plaits at the center that flare upward from the lower edge, and the fronts are similarly plaited. Satin revers are applied to the fronts to reveal them in pointed-yoke outline, and fall over Bertha-bretelles, which end at the arms'-eyes at the back and hang upon the sleeves with the effect of caps. Rows of braid trimming in the narrowest and medium widths are applied in alternation upon the upper part of the fronts in rounding outline, and a row of the medium width overlies the standing collar. The lower edges of the bretelles are adorned with a single row of narrow braid, and the wrists of the mutton-leg sleeves are encircled by narrow and medium-wide rows. The meeting of the waist and skirt is concealed by a row of the medium braid that follows the graceful lower outline of the waist with very attractive effect. A black felt turban trimmed with blue wings and black satin ribbon, and brown glacé walking gloves complete a very smart outfit.

White mohair braids are also enriched with jet and black silk crocheted loops or rings, and are applied upon black serge, diagonal and other fabrics of a similar nature. Their effect when thus used is not at all suggestive of second mourning, combinations of black and white being very generally admired at present. Of course, white braid must be applied more sparingly than black if a really tasteful result is desired.

Black silk galloons with crocheted or jet insertions and edges are fully as stylish and effective as mohair trimmings of the same kind, and are applied in the same way. The choice between the two varieties is largely directed by personal preference.

Soutache trimmings display braiding patterns, and being for the most part very open, they are often applied over a material that contrasts with the dress fabric in color. Thus, the skirt of a gown of golden-brown wool goods may be bordered with a deep band of turquoise cloth overlaid with black or brown soutache trimming; and the bodice may be decorated to correspond.

The present fondness for unions of black and white (the magpie colors, as they are called) originated in Paris, and it is too early to venture a prediction as to its duration. Black-and-white effects are both striking and pretty when used in moderation, but an excess of such conspicuous contrasts would be trying and in questionable taste. A handsome black-and-white passementerie shows a star pattern in fine black silk cord overlaid with a lace-like design in white silk, and minute jet beads glisten among the meshes. This trimming could be appropriately selected for a dinner or carriage gown of black satin or Bengaline. Pippings and folds of white satin embroidered with jet are also very decorative, and narrow black-and-white cord passementerie is commended for trimming black-and-white mixed tweeds and checked chevots, as well as black goods.

The stylish effect of a narrow black-and-white passementerie in which the cords are interwoven in braid fashion is illustrated in a morning street toilette recently developed in black French hopsacking and black-and-white striped taffeta. Three undulating rows of the garniture are applied at the foot of the four-gored skirt, and a similar decoration is placed above the knee. The vest has a full front of taffeta and backs of lining. The girdle is laid in folds, and so is the collar, from which falls a jabot of the silk. The blazer matches the skirt. The back falls in flutes below the waist-line, and the fronts are reversed at the top in broad lapels by a rolling collar, and are open their entire depth. A pocket-welt is stitched on each front. The sleeves are in mutton-leg style, each wrist is decorated with three wavy rows of the trimming, and a single row, also undulating, follows the edges of the collar, lapels and fronts. The hat is a black felt sailor trimmed with black and white quills, the veil is of black-dotted white illusion, and the gloves are black glacé.

The new jet trimmings are composed of very fine beads, with or without a sprinkling of bugles (long cut beads), tiny round *cabochons*, or spangles, all of which intensify the brilliance of the rich garnitures. Single, double, triple and even quadruple lines of jet are always in favor for outlining. Narrow, open-patterned outline gimps are also much used on both skirts and waists, and very pretty ideas may be expressed with them. Often a galloon two or three inches in width is applied in conjunction with outline gimp, the latter being arranged in waves or a succession of short points between straight rows of the galloon, on waists as well as skirts.

Yokes, boléros, girdles and other accessories may be charmingly simulated by very narrow trimmings. Ripple and butterfly collars, bretelles, Berthas, sleeve caps and the like are always improved by jet decorations; and the new Russian coats, when made of velvet, satin or some equally sumptuous fabric, may be rendered yet more

elegant by jet trimmings, the narrow widths being particularly well adapted to such use. Serpentine, wheel and other conventional patterns are executed successfully in the rich jets.

Jetted grenadine galloons are as widely favored as ever. In some cases the grounds are wholly covered with heads, and in others the fine silken meshes of the grenadine are visible through the open spaces of the patterns. In one specimen the design is serpentine, a line of finely cut oval *cabochons* marking a gleaming undulating trail among fine beads distributed over the filmy ground. Lace net, grenadine, and tissues generally, as well as velvet, satin and other rich textiles, respond most charmingly to the decorative influence of these bands, which may also be satisfactorily applied over contrasting bands to dressy wool gowns, the underlying fabrics showing through faintly but effectively. Several widths are supplied, and all may be correctly used on one costume.

Delightful shadings are seen in garnitures formed of dull satin beads, the hues being much softer than those of the shining glass beads so long in use. These trimmings are only suitable for evening gowns, and every imaginable combination of colors is effected in them.

Jet embroidered velvet bands are regaining their former popularity and are really very rich trimmings. Iris-hued bands of silk velvet are embroidered in delicate vine patterns with minute light-colored beads that glisten exquisitely against the daintily tinted grounds.

Bands of gold gauze are seeded with pearl beads and, like the velvet bands, are only appropriate for light-hued evening silks and tissues.

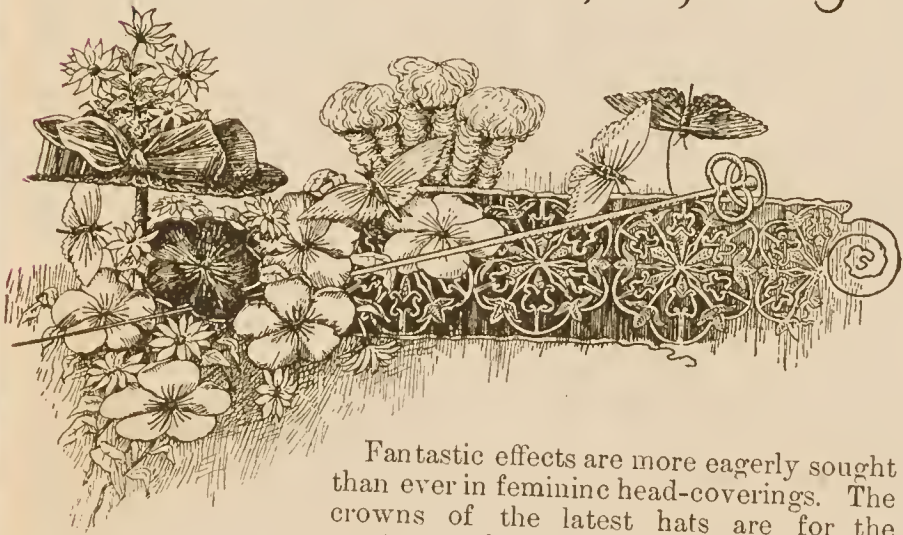
A novelty in silk appliqué trimming shows an intermingling of Nile-green, ciel-blue and rose-pink in a lace-like pattern that takes the form of a cascade. Applied over the two side-front seams of a four-gored skirt of white satin, such a garniture would be extremely ornamental; and it could be used in various ways on the accompanying waist.

Pearl passementeries are always favored for the pure-white gowns of the bride and débutante, but in neither case are they extravagantly used.

A serviceable and dressy galloon that looks very much like a thick, corded ribbon, although it is in reality a silk braid, has been revived with modifications for Autumn gowns. It is shown in various widths and in solid and shaded colors, and has fancy cords at one edge and plain round cords at the other. The plain cords may be drawn if a ruffled effect be desired, the fancy cords being allowed to show like a border. A straight application is also admissible, and the trimming will be generally favored for cheviot, cloth and other fabrics of the same class.

Although Fashion permits much decoration, good taste as usual forbids exaggeration. In fact, for the average woman there is always safety in moderation. If the hue of a gown cannot be exactly matched in the trimming, it is much wiser to select black or a harmonious shade of a contrasting hue. Black trimmings are never out of place on Autumnal attire.

SEASONABLE MILLINERY.



Fantastic effects are more eagerly sought than ever in feminine head-coverings. The crowns of the latest hats are for the most part of medium height, being either

square or round; but every conceivable caprice is displayed in the shaping of the brims.

In one style the brim is poked in front and turned up in a peak at each side, and again at the back; in another the brim is rolled all round and formed in scollops; and in a third the *tricorne* shape is arranged, although the new *Marquise* or *Garde Française* hats, as they are now called, are bent to be much longer from front to back

than the nearly round variety worn during the past season. Then there are brims that flare from the face, requiring the softening influence of feathers or some other fluffy decoration to temper their severity. A novel and artistic class of hats have brims that are notched in front and turned or curled back at each side of the notch to suggest a ram's horns. In some instances the brims are similarly notched and reversed at the back, and in others they are simply rolled up.

Very jaunty turbans have round or helmet-shaped crowns, and brims that are rolled gently against the crowns at the front and back. Helmet-shaped crowns are also seen in some of the larger hats and remotely suggest the Neapolitan peasant's bonnet.

Sailor hats with stiff brims and square crowns, or with round crowns and brims that are uniformly rolled, are very fashionable, being rivals of the Alpine hat for travelling and general wear.

All these new and startling shapes are offered in felt and may be obtained in various tones and colors, and even in changeable hues to match dress fabrics. *Plateaux* of fine, flexible felt are again cordially received and are shaped to express many picturesque fancies.

Flowers, feathers, ribbons, and jet and gold ornaments are applied to transform the odd shapes into very charming head-gear. Parrots and humming-birds are extravagantly used, either as the principal trimming on a hat, or else in conjunction with flowers. In fact, fashion and sentiment are more decidedly at variance than

ever regarding the ruthless slaughter of birds required to meet present demands. Ostrich plumes and fancy aigrettes are largely employed, generally in connection with ribbon or piece velvet.

A graceful shape in chamois-colored felt is agreeably emphasized by black trimming. The crown is round, and the moderately wide brim is turned away from the face and tacked to the crown under a group of tiny humming birds, which in turn rest against an Alsatian bow of black velvet. The brim is bent in a peak at the back and turned up under a rosette of velvet. Brown velvet bows, and humming birds in their exquisite natural colorings could be applied with equal success on such a hat; and if the wearer objected to the use of the birds, a small bunch of curling shaded ostrich tips could take their place. A pointed bang looks well with a hat that flares from the face, and if the shape is deemed too severe, a cluster of blossoms may nestle under the brim in front.

At once novel and handsome is a hat made of dull and bright jet. The brim is notched in front, and one corner is bent downward and the other rolled back. In the opening rest a group of black birds that are but little larger than butterflies, and a row of similar birds is adjusted about one side of the crown. A *bandeau* underlies the entire brim, and on it is disposed a garland of pink crush roses. The brim is fastened to the crown at the back under a bird and an aigrette.

Black and dark-hued straw hats are fashionable for early Autumn wear. A notable shape in brown straw of the rough variety has a low crown, and a brim that flares upward in front. The brim is caught to the crown at the center under a fan of turquoise-blue velvet with unfinished edges, and velvet ears are formed at each side of the crown. Two brown Mercury wings are set at each side of the crown, their points turning backward in the regulation manner.

The brim of a stylish black chip hat is turned up both back and front, and is embroidered on the inside with jet spangles in an arabesque design. A rosette of black satin is placed over the tacking of the brim at the back, and in front an Alsatian bow of black velvet supports a tuft of black ostrich feathers and an aigrette. With this hat could be assumed a veil of black Brussels net showing appliqués of white lace and bordered with three rows of fine white lace beading. Such a veil would have an enlivening effect upon an all-black hat and would accord with the prevailing fancy for black-and-white combinations.

Another stylish black hat, designed for carriage wear, is made of net embroidered with glittering spangles. The low crown is banded with satin ribbon, which is formed in a bow at the left side; and in front are adjusted two long plumes, one falling backward and the other forward. A pear-shaped hat-pin formed of jet facets secures the hat in position. If color were desired on a hat of this description, it could be tastefully supplied by a pompon of pink or yellow roses placed on a *bandeau* underneath the brim.

For evening use there are smart little coronets of flowers or of twisted velvet or jet, through the open crowns of which a high coiffure is plainly visible. A coronet of small cherries in various shades is decorated in front with a green aigrette and at the back with a pendant of cherries and a bow of green velvet ribbon.

Another coronet is composed entirely of black humming birds, which rest on a narrow fall of black lace. In front is a pompon of ostrich feathers, and at the back are a few pendent loops of black velvet. A gold or silver hair ornament could be appropriately worn with such a head-dress. Still another attractive coronet is made of jet and is trimmed in front with two large pear-shaped ornaments of solid jet set in tufts of tall natural grass. These ornaments, which are arranged to produce a rather broad effect, are distinctive novelties in millinery decorations.

Light-green and Eminence form a unique and modish combination in one of the new Marquise hats. The shape is of green felt, with a narrow brim-facing of Eminence velvet, and a twist of similar velvet about the crown. The brim is turned up against the crown at each side of the center of the front and back under

rosettes of baby ribbon that is partly green and partly Eminence; and from the rosette at the left side rises an Eminence aigrette.

A very satisfactory hat to accompany a travelling gown of mixed brown-and-white tweed is a Marquise of brown felt. The brim is caught up in front under shaded white-and-yellow Mercury wings, and rosettes of brown velvet conceal the meeting of the crown and brim at the back. A veil of brown or white *chiffon* may be worn with this hat, and brown glacé walking gloves may complete the outfit.

White felt hats are very dressy and are most frequently worn in the carriage or at drawing-room receptions. A charming example of the class consists of a rather high crown, and a brim that is rolled up in front and notched at the back. In front are black-and-white Cupid wings, one at each side, and rosettes of black and white velvet. In the opening at the back are loops and ends of black and white velvet ribbon, some of which stand erect, while others fall upon the hair like a fringe. Ribbons are disposed in this manner on many of the new hats.

Soft crush roses and pert Mercury wings are associated very successfully on a sailor hat of pearl-colored felt that may only be worn on dressy occasions. The crown is banded with pearl gros-grain ribbon, and the brim is finished at the edge with pearl hatter's galloon. At the left side is a pompon of roses shading from light to dark pink, and in the midst of the flowers rise two small wings, one pink and the other pearl-colored.

A less pretentious sailor is shaped in black felt and trimmed at the left side with a knife-plaited fan of soft heliotrope velvet, over which are crossed two black quills. Shaded quills are also used upon sailor and Alpine hats, being supported by bows or rosettes of ribbon.

For theatre and general evening wear is shown a small, round *plateau* of jet. The narrow brim is underlaid with plaited fine black lace, and in front is a tuft of pink roses supporting a single black plume that nods in every direction. At the back are standing and falling loops of black velvet held in position by a pin of jet and mock rubies. Strings of velvet could be added and tied loosely upon the front of the bodice.

With a new church gown of myrtle-green camel's-hair trimmed with black satin is provided a stylish hat in black felt. Black satin ribbon is folded about the crown and disposed at the front in a great bow; upon the bow is placed a fan-shaped aigrette composed of fine curled feathers and jet, and a cluster of small black birds rest against the aigrette. At the back a bow of satin catches the brim to the crown, and inside the brim is a fold of satin. An all-black hat is especially becoming to a tall woman, whose height it apparently reduces; and a colored one has the opposite result. A hat like the one just described may be brightened with colored trimming, if desired. The plumage may be replaced by toppling sprays of American Beauty roses or yellow-and-white chrysanthemums.

A jaunty hat for a youthful woman is a *plateau* of golden-brown felt twisted into flutes and curves to suit the wearer. In front is a spread bow of apple-green glacé velvet, and back of the bow at each side is a shaded brown-and-green wing poised in Mercury fashion. Very simple trimming is usually required for the stylish *plateau*.

Another pretty brown felt has a brim facing of turquoise-blue velvet, upon which are applied three brown satin wires; and the brim is turned up both back and front, displaying the facing effectively. In front is a bow of wide brown satin ribbon consisting of many loops, some of which stand erect, while others are held edge-wise on the crown by small turquoise pins. Over the crown from the back fall two shaded brown-and-blue plumes.

All sorts of pretty color harmonies are effected in Autumnal hats. Light-hued shapes admit of dark trimmings, and *vice versa*.

One of the newest veils is made of black or colored net of the *point d'esprit* order, with a narrow, hemstitched border in a contrasting shade, which is selected to match one of the colors in the hat or gown.

SMOCKING AND FANCY STITCHES.—Under this title we have published a carefully prepared 32-page pamphlet devoted to the illustration and description of the English and American methods of Smocking, and also of numerous Fancy Stitches that may be appropriately used in connection with smocking, as well as independently, for the decoration of various garments. Among the stitches thus presented are Plain and Fancy Feather-Stitching, Cat-Stitching and Herring-Bone, Briar, Chain and Loop Stitches. The work also offers numerous suggestions for the tasteful application of smocking to different articles of apparel; and a separate and especially interesting department is devoted to illustrations and directions for many new and original designs in Cross-Stitch for embroidering garments made of checked gingham, shepherd's-cheek woollens and all sorts of plain goods. Price, 6d. or 15 cents.

A TEXT-BOOK OF DRAWING AND PAINTING.—“Drawing and Painting” is the title of a book recently published by us, that should be within easy reach of every one who possesses or aims at acquiring skill with the pencil or brush. It treats comprehensively, yet not too technically to suit the ordinary reader, of pencil-drawing and sketching, of painting with both oil and water colors on all sorts of materials, and of the uses of golds, enamels and bronzes. The chapters entitled “Oil Painting on Textiles,” “Painting on Glass,” “Painting on Plaques,” “Screens,” “Lustra Painting,” “Kensington Painting,” “Tapestry Painting,” “Fancy Work for the Brush,” and “China Painting” will be of especial interest to women; and every branch of the delineating art is entered into with a thoroughness that renders the book one of the most complete art works ever published. Price, 2s. or 50 cents.

FANCY STITCHES AND EMBROIDERIES.—No. 21.

The possibilities of dotted Swiss for various kinds of fancy work are almost unlimited, and the expert needlewoman who has a taste for such work will readily recognize its beauty and the great opportunity it affords for displaying her skill. This month we present two beautiful designs for sash-curtains (figures Nos. 1 and 2), which are also appropriate for toilet-sets, aprons, etc.

Owing to the great admiration expressed by our subscribers for the design upon the dotted Swiss apron published in the August *DELINEATOR*, and the numerous requests received by us for a pattern of the same, we give several illustrations displaying the full method of embroidering the dotted Swiss (dots $\frac{1}{4}$ inch apart), and also show the patterns in full size. Figure No. 3 illustrates the method of covering the dots, while figure No. 5 shows the method of working the vine, which may also be done in outline stitch, and

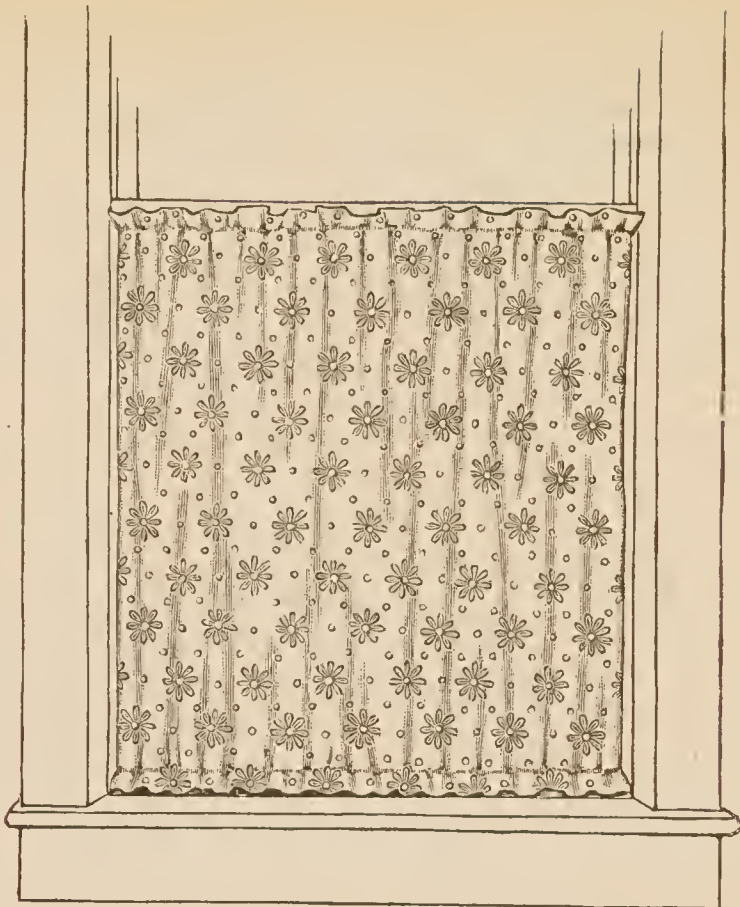


FIGURE NO. 2.—SASH-CURTAIN DECORATED WITH DAISY DESIGN.

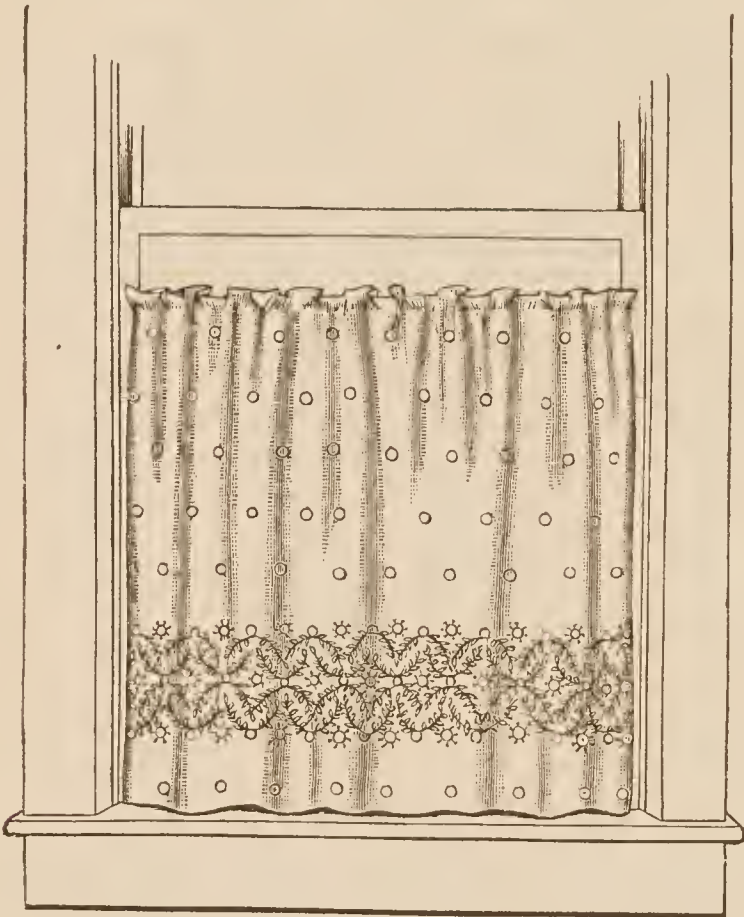


FIGURE NO. 1.—SASH-CURTAIN DECORATED WITH VINE DESIGN.

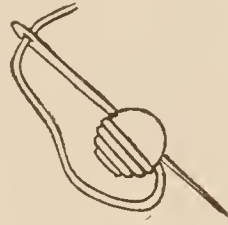


FIGURE NO. 3.—METHOD OF COVERING DOTS.



FIGURE NO. 4.—METHOD OF WORKING DAISY.

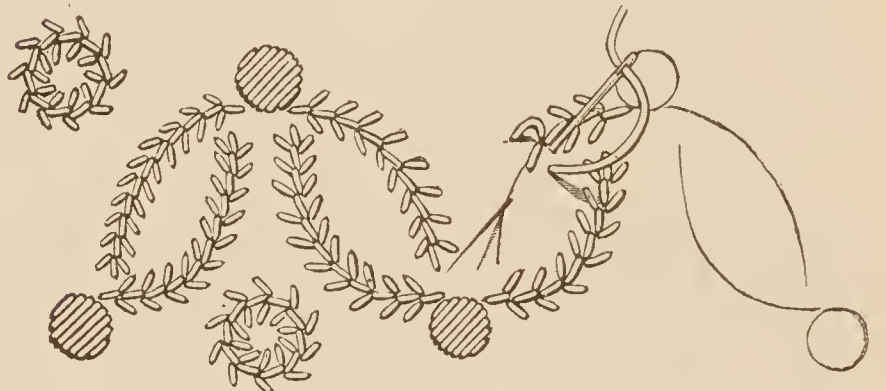


FIGURE NO. 5.—METHOD OF WORKING VINE.

the short stitches put in afterward. At figure No. 4 is illustrated the method of working the daisy and catching the thread down at the end of the petal.

At figure No. 6 is represented the daisy design, with the dots between simply covered, although, if desired, these intermediate dots may be left plain and still be very effective. The daisies as seen in the picture have their petals worked with dark-brown filo floss (wash

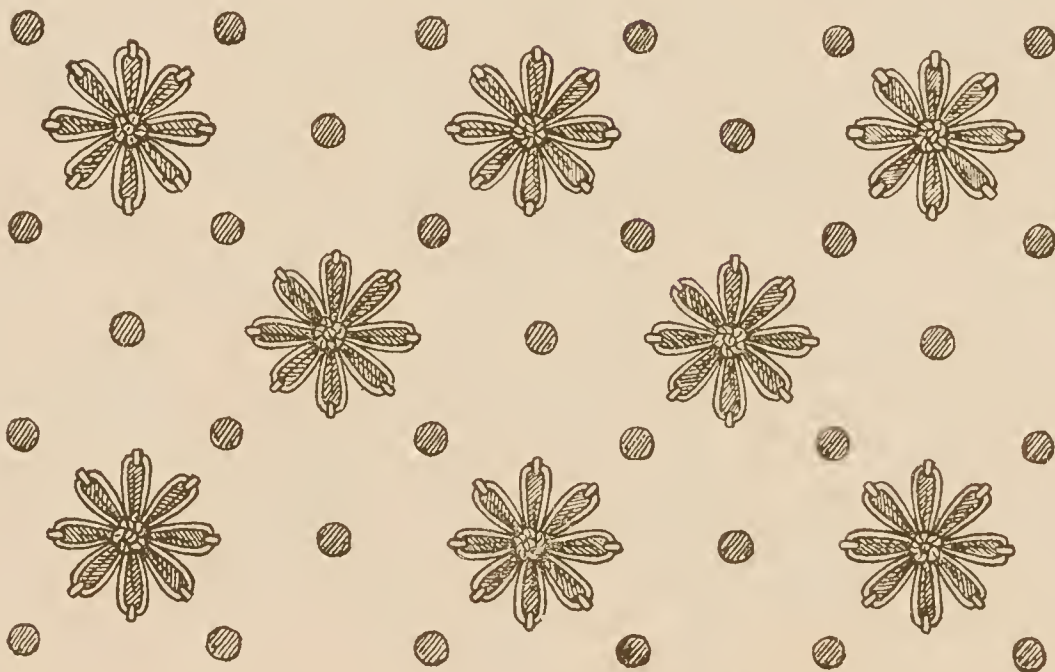


FIGURE NO. 6.—DAISY DESIGN—ACTUAL SIZE.

silk) and outlined with yellow, which is also used for filling in the center; and the intermediate dots may be worked with blue and pink, or one color may be used. Work the petals and intermediate dots in an over-and-over stitch, and for the outlining bring the silk up from the center at one side of the petal and down through a corresponding point on the opposite side; then catch it to position at the end of the petal as seen in the

picture. Fill in the center of the daisy with seed stitches. Any variation in the arrangement of the daisies and dots may be achieved to suit the fancy of the worker. The dots above the design, as here illustrated, may be worked for some distance above, or only one or two rows of dots may be covered. Any other colors may

worked in outline stitch and tiny short stitches. This pattern is very effective when the dots are worked in some pretty color, with the vines and rings in white, thus imparting to the pattern a woven effect. Pale-green is also very pretty for embroidering the vines and rings, and with an attractive contrasting color for the dots, a

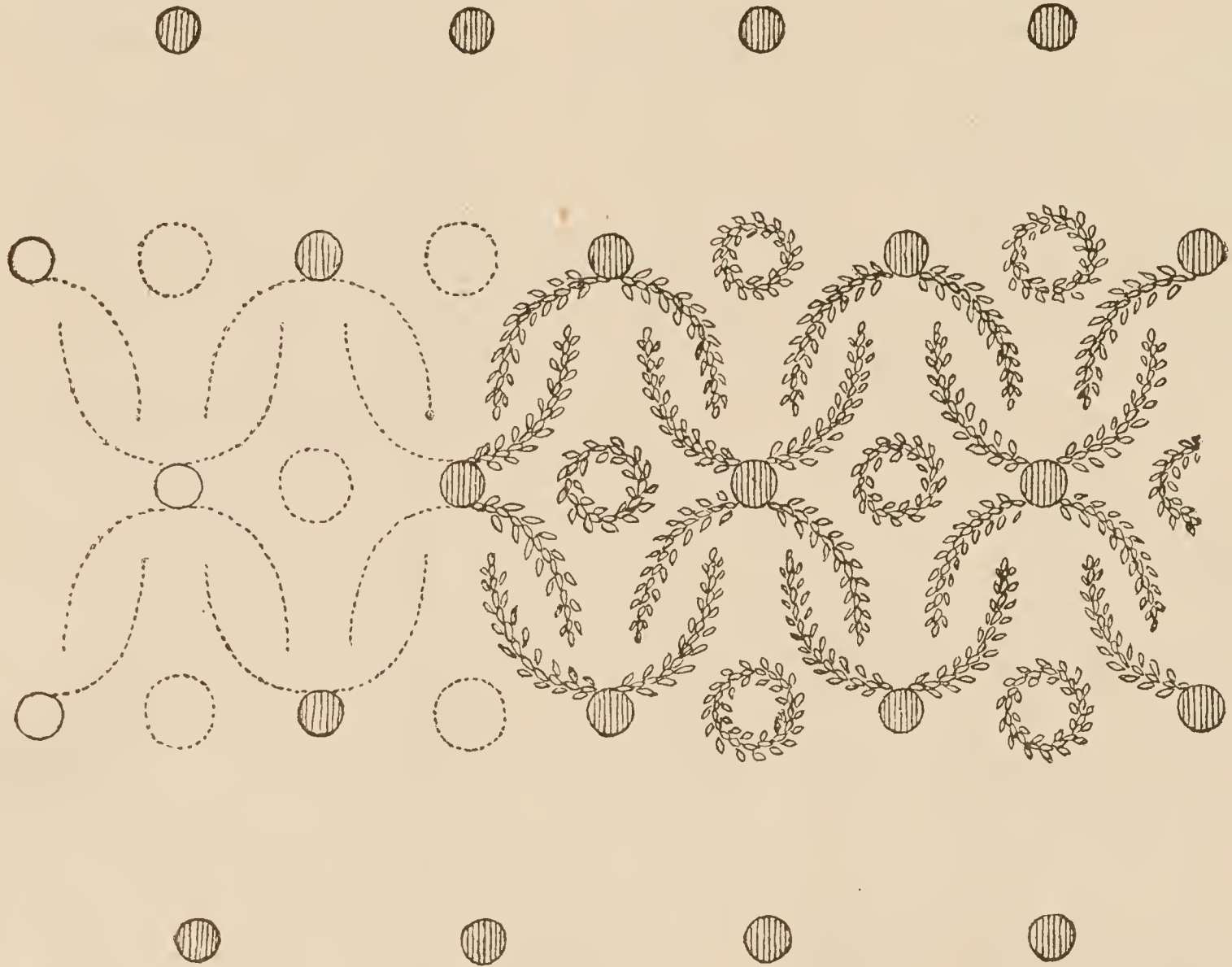


FIGURE NO. 7.—VINE DESIGN—ACTUAL SIZE.

be used in working the daisy, and for the dots any pretty contrasting colors may be employed that will blend nicely with those already selected. Sometimes the outline stitch is used for the daisy.

Figure No. 7 pictures the vine design in full size. The dots are worked in over-and-over stitch, while the vines and rings are

very handsome border may be produced. One or more rows of the dots may be covered above and below the border, according to fancy. Personal taste will direct the selection of colors, while, if desired, a variety of colors may be used for the dots, and, if tastefully selected, will produce a very unique effect.

(CHILD LIFE.—SECOND SERIES.

THE PHYSICAL AND MENTAL DEVELOPMENT OF CHILDREN.

CHAPTER VII.—THE DIGNITY OF LABOR.

Horace Mann once wrote: "Lost yesterday, somewhere between sunrise and sunset, two golden hours, each set with sixty diamond minutes. No reward is offered, for they are gone forever." In our school-girl days one line in the copy-book read, "An idle brain is the devil's workshop," and the quaint old proverb is as true to-day as it was then. Being of the world, we must live; and to live, we must work. Our characters demand it if we expect them to reflect strength and nobility. Laziness and morality are inconsistent. Work we must, in one way or another, if we desire to attain the greatest heights possible to humanity. It may be burdensome, but it is a necessity.

Boys and girls should choose some trade or profession early in life and should bend all their energies and education in that direc-

tion. In this country especially, where fortunes are quickly made and often as quickly lost, children, without regard to sex, should be taught some profession. With such instruction, boys will grow into more independent, self-reliant men, and girls will not be forced to marry simply for a home. While woman's nature has especially fitted her for wifehood and motherhood, these two crowns of glory should not be assumed solely because no other solution of the very practical question of daily bread presents itself. Make girls self-supporting and there will be fewer divorces.

Let the choice of a calling, then, be made at an early age. No business can be successful unless the formative principles are understood, and girls and boys must learn this if they wish to rise above mediocrity. Stimulate in them an ambition to be the best in their chosen lines, and success will almost certainly follow. A thoughtful writer on this subject recently made this scathing accusation:

"Men or women with no business, nothing to do, are an absolute pest to society. They are thieves, stealing that which is not theirs; beggars, eating that which they have not earned; drones, wasting the fruits of others' industry; leeches, sucking the blood of others; evil-doers, setting an example of idleness and dishonest living; hypocrites, shining in stolen and false colors; vampires, eating out the life of the community."

Too many of our young men and women waste the golden years of youth, when the firm foundations of a business career should be laid, in idleness or in flitting from one business to another. They wish to accomplish great things, but neglect the smaller ones which they might do. They must learn the stern lesson of a boring and waiting. They must single out one profession and keep that steadily before them. Perseverance has accomplished all the great feats of history. The old adage, "Jack of all trades and master of none," contains more of truth than of elegance. Great geniuses sometimes flash through the world like meteors, and dazzle us with their brilliancy and success, but it is usually plodding perseverance which wins. There must be no cowardliness or faint-heartedness if the mountain-tops of success are to be reached, but there *must* be plenty of steady, unflagging perseverance. Our natural tendency is toward indolence, and the young must be taught to avoid its pitfalls, since it degrades and weakens the character. Especially is an idle mind to be deplored, for if the mind is not filled with wholesome thoughts, mischievous ones are certain to find lodgement in the empty tenement, and as thoughts lead to corresponding action, evil deeds are certain to result from the mental idleness.

One of the greatest sources of strength of character lies in a clear conviction that all desirable things can be had only by paying the price to the uttermost farthing. If we have not labored, we cannot even enjoy a leisure day, as we have not paid with weariness and perseverance the price of rest. A man may possess sufficient means to place him beyond the necessity for daily labor, but he cannot be happy if he is idle. Sir Walter Scott, who thoroughly understood the human heart, once said, "We sleep sound, and our waking hours are happy, when they are employed, and a little sense of toil is necessary to the enjoyment of labor."

We sometimes hear of people who have wrecked their health or eye-sight, or even lost their lives through overwork, but it is probable that if they had observed the common rules of hygiene they would have been able to withstand the prolonged labor. Such disasters prove that it is necessary for a man to work intelligently—with a full understanding of his calling and of his own constitution and ability. "Know thyself" is a good motto for everyone.

God imposed labor upon Adam as a curse, but it was also a salvation for himself and all his descendants. The saints of old dignified labor by working with their own hands. Even our Saviour followed his trade as a carpenter until the beginning of his ministry, and Saint Paul often taught the beauty as well as the necessity of labor, knowing well that occupation conduces greatly to happiness. The Apostles followed very lowly callings, and in so doing emphasized the great truth that the humblest of labor is honorable, if honest.

The young must be taught not to despise small beginnings. Few have sufficient money and influence at command to secure a high position at the start. It takes years of patient toil and a reputation for reliability to bring a man to the upper ranks of any profession. Wise parents prefer that their sons should at the beginning of their business careers receive moderate wages and practical instruction in the principles of their work, for nothing will more surely unfit a youth for the struggle which he must undergo sooner or later than the enjoyment of a large salary and commanding position before he has gained experience and discretion. Hard work and small pay will be both humiliating and distasteful if he must submit to them after experiencing more favorable conditions, and in some cases he will refuse to work at all unless he can obtain as good a situation as the one in which he started.

A workman does not begin to build a house at the roof. Carefully, slowly and with many measurements, he lays the foundation, one stone at a time, securing each in its place. Gradually the walls are raised, the window and door frames are put in place, the roof is added, and finally the whole beautiful structure is completed. So it is with a business career. Suppose a boy wishes to become a practical printer and, perhaps, an editor and publisher. That he may thoroughly learn the business, he must begin at the foundation and become what is known in the language of the press-room as the "printer's devil." In this position he will be expected to take the

proofs, wash the forms, make the paste, take the papers from the press and fold them, run errands and carry copy; and in the midst of these numerous duties he will find time to learn the cases and set and distribute type. As he becomes more expert as a compositor and learns to make up the forms, he drops the minor duties. In the job rooms and book-bindery he has similar experiences, until at last he is capable of filling any position in the mechanical department of a newspaper. The same method of learning prevails in all trades and professions—the drudgery must come first if the young man wishes to become master of his calling.

Thomas Carlyle, gruff and austere though he was, knew much of human nature. He said: "The weakest living creature, by concentrating his powers on a single object, can accomplish something; whereas the strongest, by dispersing his over many, may fail to accomplish anything." This is a most important point. Teach your boy to confine his energies to one particular subject until it is mastered. Business qualities naturally cover a very large ground, whether in the management of a government or of a home; but a man's application, ability, industry, prudence and understanding of human nature must all be concentrated in one particular line to produce a successful business. They are not capable of division into so many component parts that one trait may be exercised in one sort of business and another in an entirely different direction.

It is a very narrow mind that can despise a man on account of his occupation. Some of the world's greatest thinkers were at some time in their lives engaged in callings of the most ordinary description. When Plato travelled, he paid his expenses by selling oil; Solon, the greatest of Grecian law-givers, and Thales, one of the seven wise men, were both engaged in trade for years; and John Stuart Mill was an examiner for the East India Company. Many other cases might be cited, but these are sufficient to prove that genius and labor are not by any means incompatible.

Characters are strengthened by combating trials and disappointments and overcoming temptations. Scarcely anything could make a man or woman more unhappy than to have every wish gratified without the need of personal effort, for such a condition would rob life of the pleasures of hope and of the benefits derived from activity and exertion. This statement may seem unreasonable to those who are worn out with business cares, and who feel like the poor, overworked farmer's wife who said, "When I go to heaven I don't want to be flying around looking at things, but I want to rest, and rest, and rest a thousand years"; but it is true, nevertheless, as anyone can testify who has ever had an opportunity of proving it. Anticipation, hope and waiting make objects more valuable than instant attainment.

Merit alone will not win in the race for success. A man may be unusually gifted, but if he have not the energy to push his claims, the chances are ten to one against their being recognized. We all dislike a conceited, self-admiring man, but a moderate amount of self-appreciation will add greatly to his business capacity, as a man must respect himself to gain the respect and confidence of others. A small business well conducted will pay better and double itself sooner than a much larger one that is improperly managed. There must be accuracy, application and punctuality in all business affairs; and important matters should be attended to personally, as Miles Standish found to his sorrow when he sent John Alden to woo the maiden Priscilla for him. Do one thing at a time, and never postpone until to-morrow what should be done to-day.

Time is more than money to a business man or woman. If well employed, it brings in return all the higher characteristics which mark a well balanced man of affairs, and enables him to transact his business methodically, instead of being always pushed for lack of time. The punctual man always arouses the confidence of others in his ability; but he who wastes his own time will also be careless of his employer's and will not prove reliable when entrusted with matters of importance. The idle or unpunctual man will gain much instruction by reading the proverbs of Solomon. The great king's wisdom enabled him to see the weaknesses of humanity, the curse of idleness and the danger of procrastination in their true light, and he never failed to comment upon them.

Teach young boys the true dignity of labor by always showing respect yourself for every man who follows an honest calling. It is not the ownership of so many dollars and cents that raises one man above another, but intellect, character and industry, three precious possessions, which any man may have who will properly employ his time and cultivate whatever talent has been given him.

M. C. M.

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. When patterns are desired for ladies, the *number* and *size* of each 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.

THE BUTTON-HOLE CUTTER.—Among the many minor conveniences which have of late done so much toward lightening the labors of the seamstress, none has been of greater practical benefit than the button-hole cutter. This cutter is made of the best steel, is reliable and may be very quickly and easily adjusted to cut any size of button-hole desired.

THE DELSARTE SYSTEM OF PHYSICAL CULTURE.

EIGHTEENTH PAPER.

SPECIAL GESTURES OF THE HAND.—CONTINUED.

After gestures of indication we have gestures of invitation—those by which we summon or beckon. They are of five different kinds.

First.—Simple Courteous Invitation.—The hand hanging pendent,

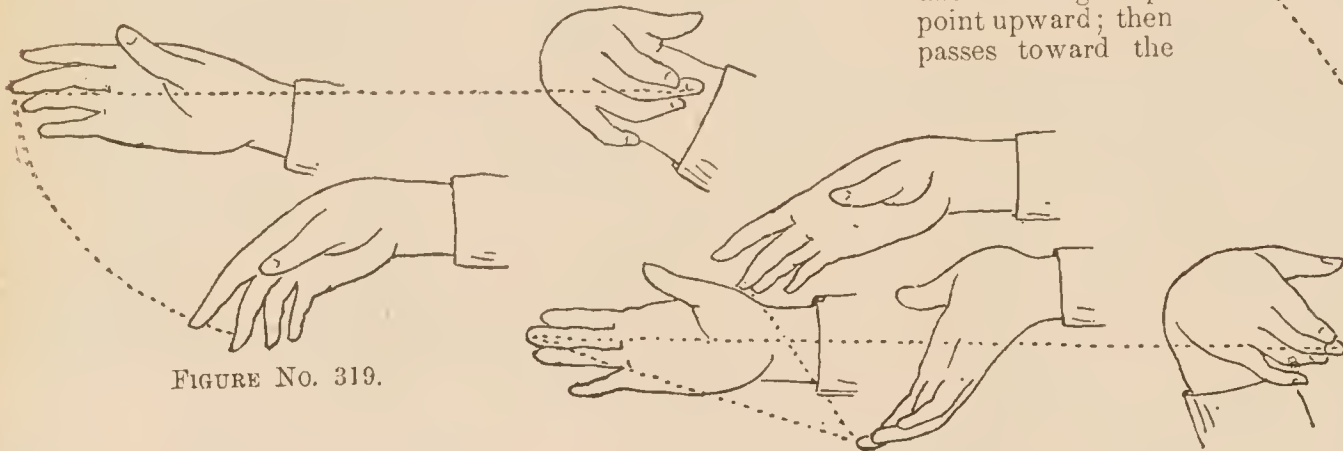


FIGURE NO. 319.

the body, as shown at figure No. 319.

Third.—Imperative Invitation.—The hand pendent, with the palm downward, rises until the finger tips point upward; then passes toward the

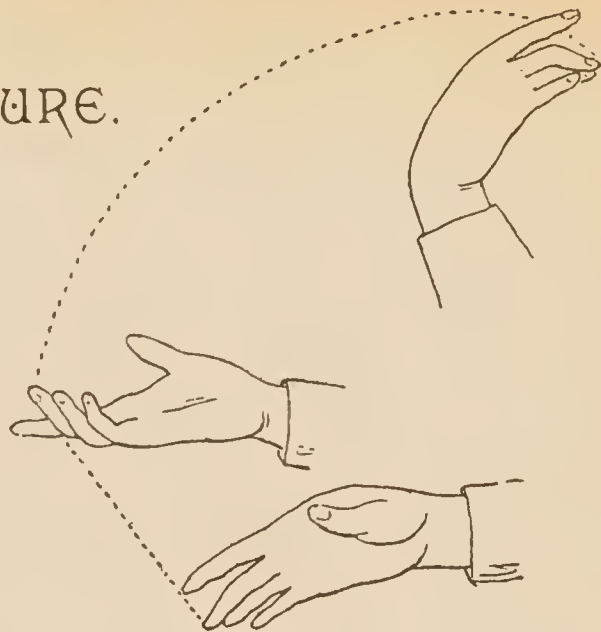


FIGURE NO. 318.

object, with the palm downward; and is finally drawn inward with an imperative movement, with the finger tips pointing

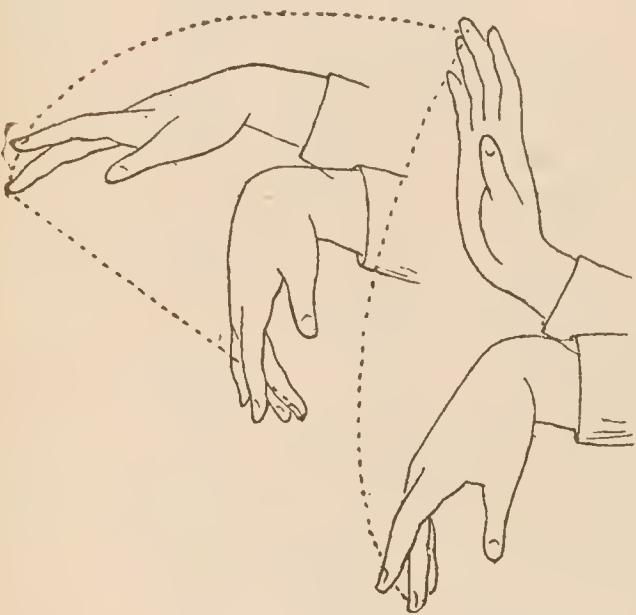


FIGURE NO. 320.

with the rim upward, turns toward the object, with the palm facing upward and level with the wrist, and is then carried upward until the palm faces the body and the tips of the fingers point upward. (See figure No. 318.)

Second.—Suspensive, Mystic or Ominous Invitation.

downward and the palm facing the body. This is pictured at figure No. 320.

Fourth.—Secretive Invitation.—The hand pendent, with the rim upward, turns until the palm faces forward and the finger-tips point downward; then turns toward the object until the rim faces upward, the palm being still forward; and is finally carried toward the body in this attitude, until the tips of the fingers face the body, as at figure No. 321.

NOTE.—This invitation is likely to be used only when one or more persons are present besides the individual who is to be secretly beckoned to come forward.

Fifth.—Excited or Demonstrative Invitation.—The hand pendent, with the rim upward, rises to-

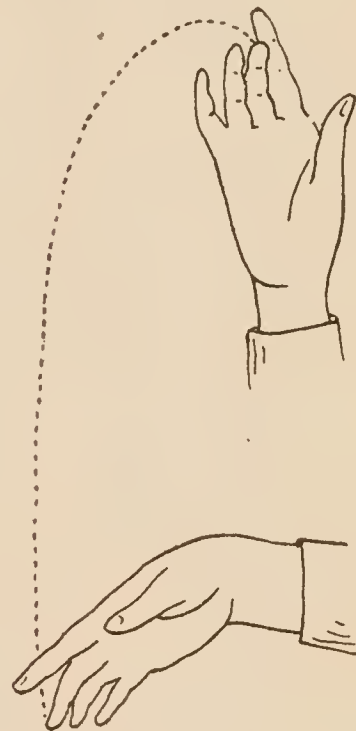


FIGURE NO. 323.

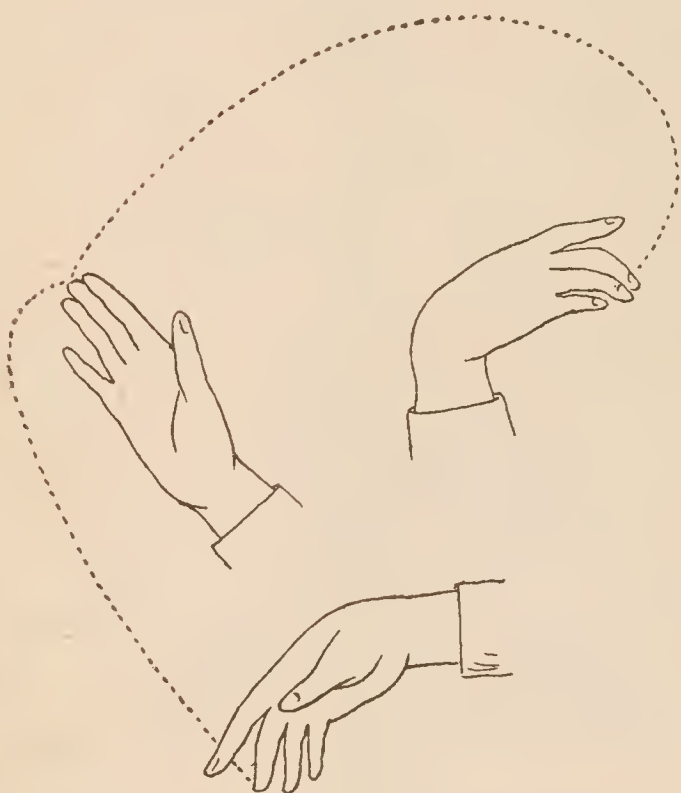


FIGURE NO. 322.

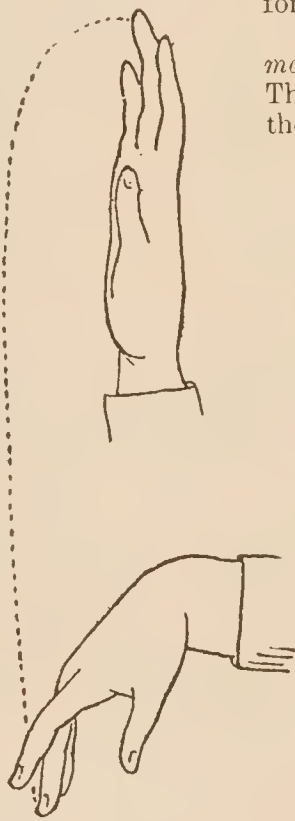


FIGURE NO. 324.

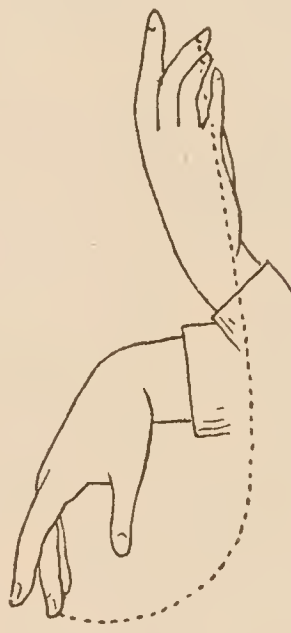


FIGURE NO. 325.

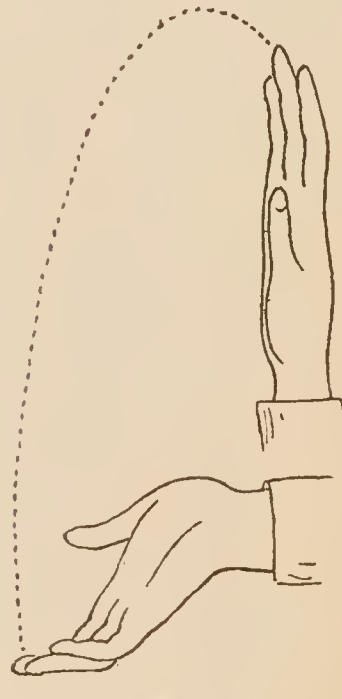


FIGURE NO. 326.

tion.—The hand pendent, with the rim upward, rises toward the object until level with the wrist, with the rim still upward, and then slowly passes inward until the tips of the fingers point toward

ward the object, and is then lifted and carried toward the body with a demonstrative action, with the palm facing the body and the tips of the fingers pointing upward, as illustrated at figure No. 322.

We have next to study gestures of assertion, of which there are four.

First. — Simple Definite Assertion.—The hand pendent, with the rim upward, rises assertively to a position with the rim facing the

downward, turns upon the wrist and rises with an assertive action until the palm faces the body and the finger tips point upward, as pictured at figure No. 325.

Fourth. — Open or Sincere Assertion.—The hand pendent, with the palm facing forward and the finger tips pointed downward, pivots upon the wrist, and rises until the palm faces forward and the finger tips point upward. (See figure No. 326.)

Gestures of assertion are followed by ges-

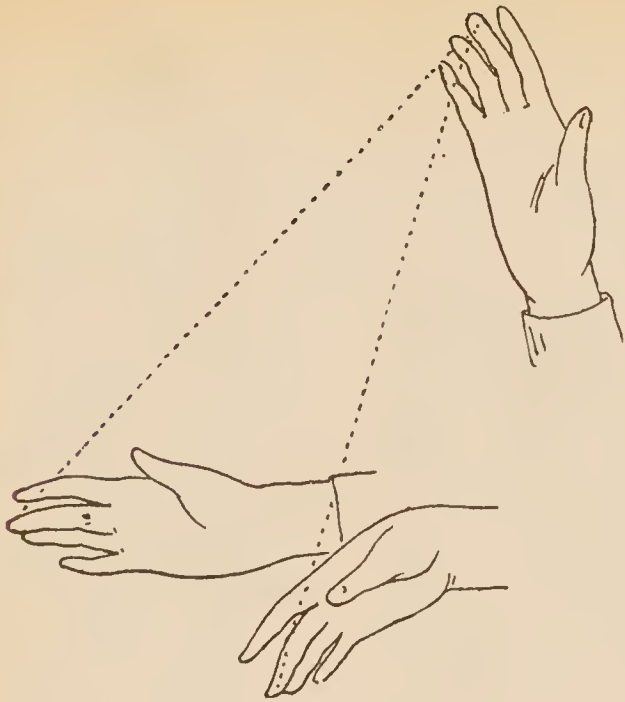


FIGURE NO. 327.

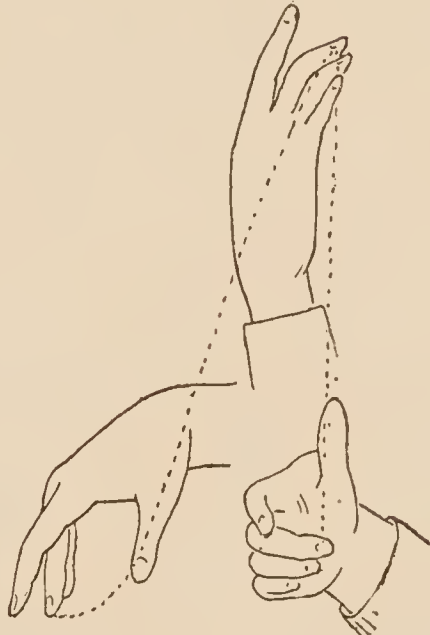


FIGURE NO. 330.

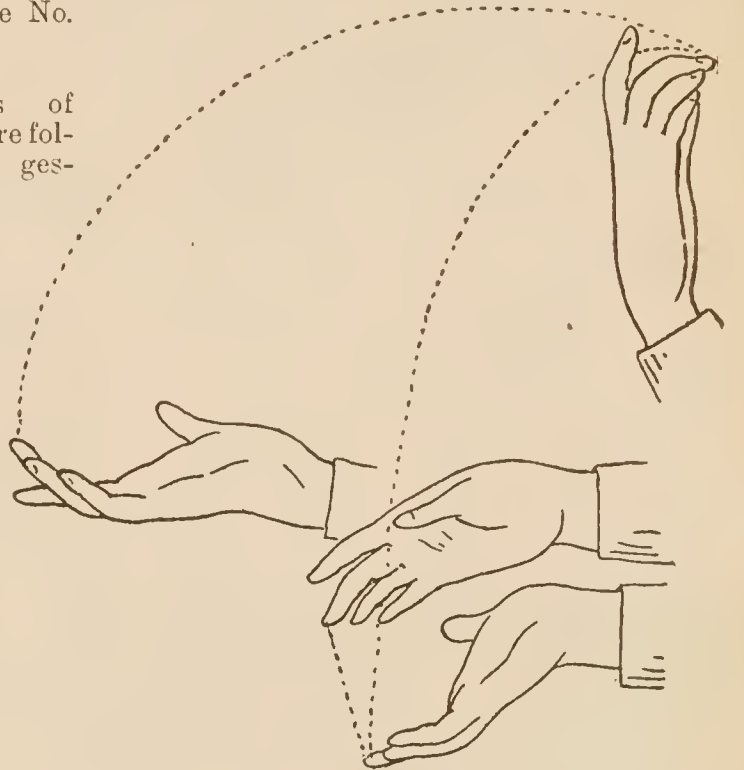


FIGURE NO. 329.

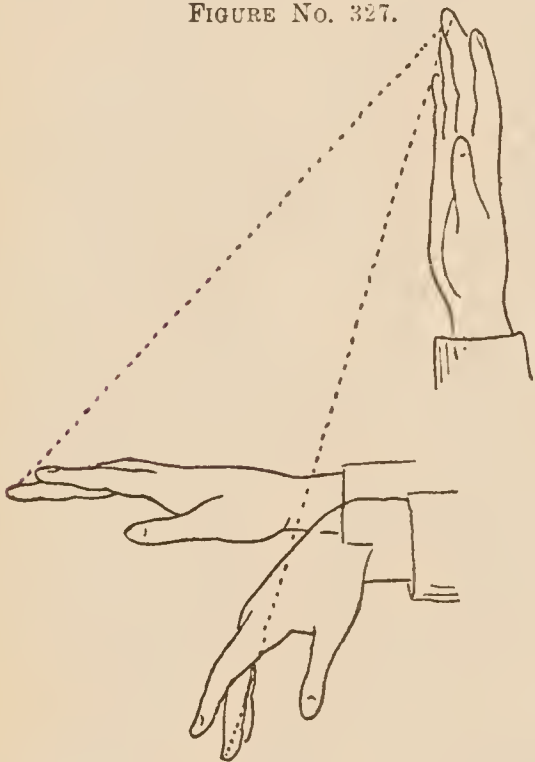


FIGURE NO. 328.

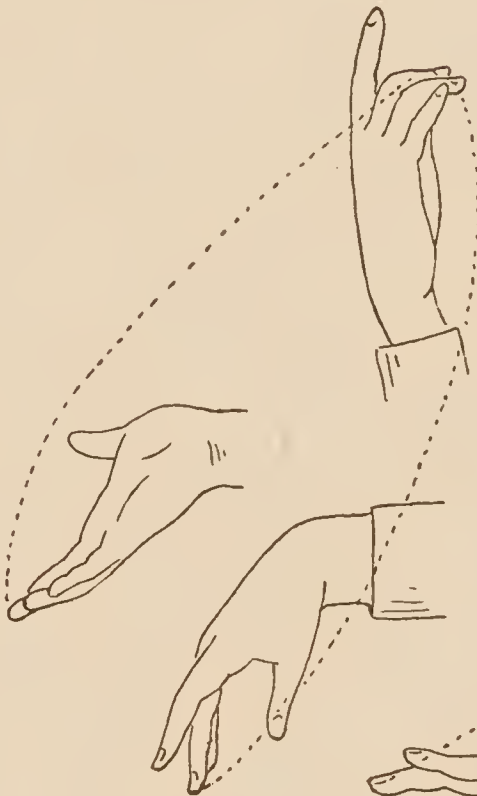


FIGURE NO. 332.

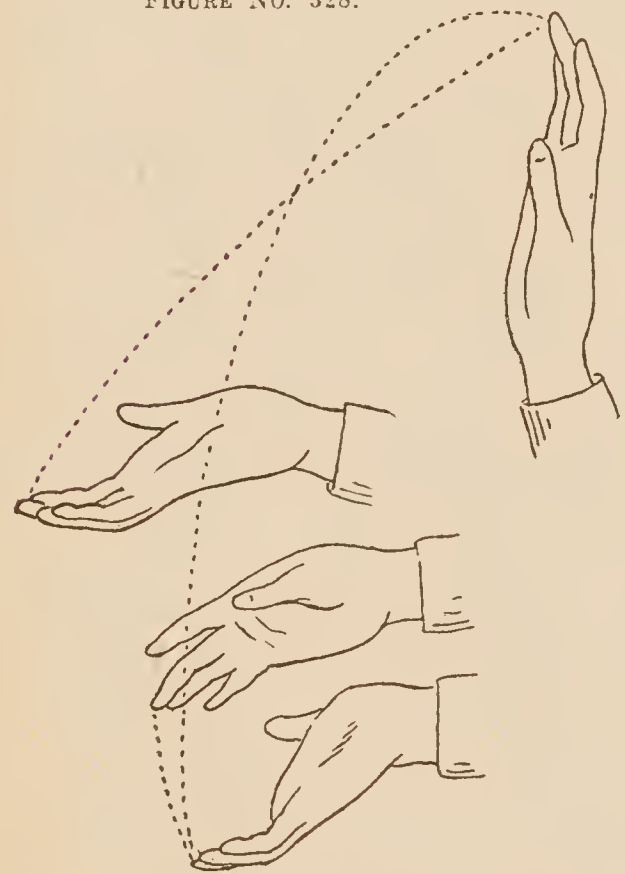


FIGURE NO. 331.

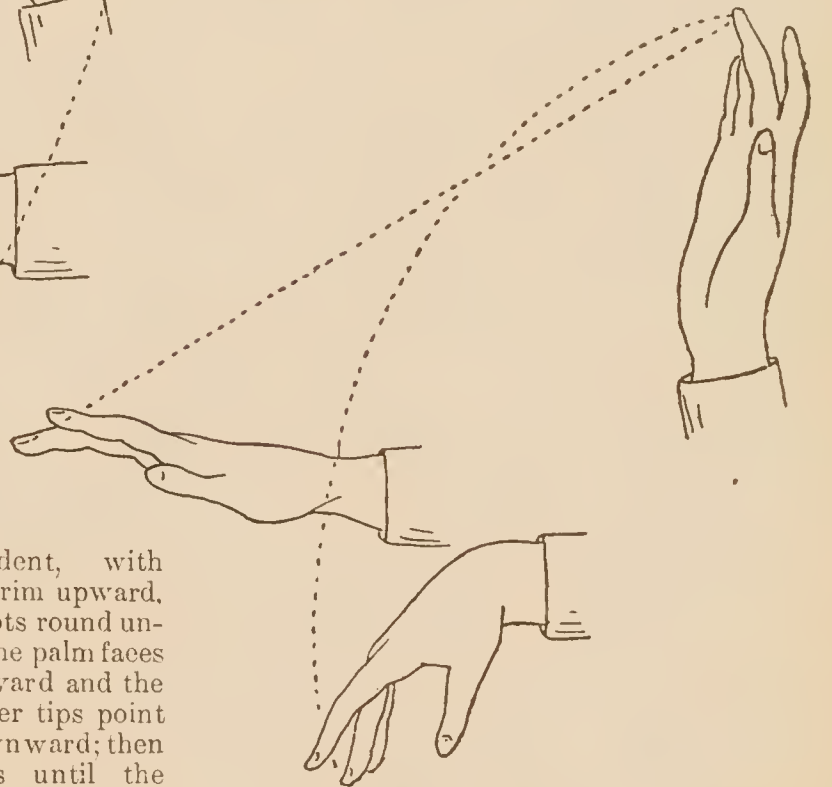


FIGURE NO. 333.

tures of affirmation, of which there are seven.

First. — Definite Affirmation.—The hand pendent, with the rim upward, is lifted and then lowered, with the rim still facing upward and the hand level with the wrist, as shown at figure No. 327.

Second. — Protective Affirmation.—The hand pendent, with the palm downward, rises until the palm faces forward and the tips of the fingers point upward, and is then lowered until the palm faces downward and the hand is level with the wrist. (Refer to figure No. 328.)

Third. — Supportive Affirmation.—The hand

body and the finger tips pointing upward. (Refer to figure No. 323.)

Second. — Demonstrative Assertion.—The hand pendent, with the palm downward, rises straight upward with a demon-

strative action until the palm faces forward and the tips of the fingers point upward, as shown at figure No. 324.

Third. — Mystic Assertion.—The hand pendent, with the palm downward, pivots upward with the palm facing the body until the finger tips point upward, and then passes downward with an affir-

pendent, with the rim upward, pivots round until the palm faces forward and the finger tips point downward; then rises until the palm faces the body, with the finger tips pointed upward; and finally passes downward, with the palm upward and the hand level with the wrist, as shown at figure No. 329.

Fourth. — Mystic Affirmation.—The hand pendent, with the palm downward, pivots upward with the palm facing the body until the finger tips point upward, and then passes downward with an affir-

Third. — Mystic Assertion.—The hand pendent, with the palm

mative action, with the palm still facing the body, until the hand is level with the wrist and the rim upward. This is depicted at figure No. 330.

Fifth.—Open or Sincere Affirmation.—The hand pendent, with the rim upward, pivots round until the palm faces forward and the finger tips point downward; then turns upon the wrist, with the palm forward, until the finger tips point upward; and is finally turned and carried downward with an affirmative action, with the palm facing forward and the finger tips pointing downward. (Shown at figure No. 331.)

Sixth.—Humble or Resigned Affirmation.—The hand pendent, with the palm downward, pivots round with the palm facing the body, until the finger tips point upward, and is then carried downward with an

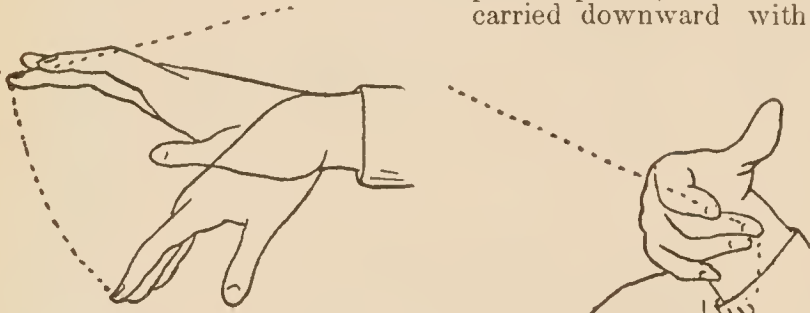


FIGURE NO. 334.

affirmative action, with the palm facing forward and the finger tips pointed downward. (See figure No. 332.)

Seventh.—Imperative Affirmation.—The hand pendent, with the palm downward, rises until the finger tips point upward and the palm faces forward, and is then lowered with an imperative action, with the hand level with the wrist, palm downward. (Refer to figure No. 333.)

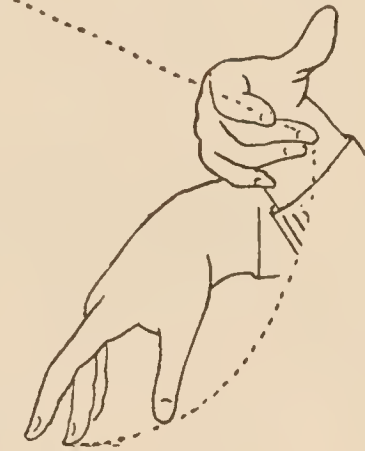


FIGURE NO. 335.

There are four different gestures of negation.

First.—Simple Negation.—The hand pendent, with the palm downward, simply rises until level with the wrist, and passes outward, as shown at figure No. 334.

Second.—Simple Suspensive Negation.—The hand pendent, with the palm downward, rises inward until level with the wrist, with the palm facing the body, and then, retaining the same attitude, passes suspensively outward. (See figure No. 335.)

Third.—Demonstrative Negation.—The hand pendent, with the palm downward, rises inward until the rim faces the body and the finger tips point upward, and is then demonstratively turned to one side, with the palm facing forward and the rim upward, as represented at figure No. 336.

Fourth.—Imperative Negation.—The hand pendent, with the palm downward, describes a curve inward until the palm faces the body and the thumb points upward, and then describes an imperative curve outward, making a complete turn upon the wrist until the palm faces outward and the thumb points downward, as shown at figure No. 337.

NOTE. — All gestures of assertion should be made with emphasis on the upward action, all gestures of affirmation with emphasis on the downward action, and all gestures of negation with emphasis on the outward action.

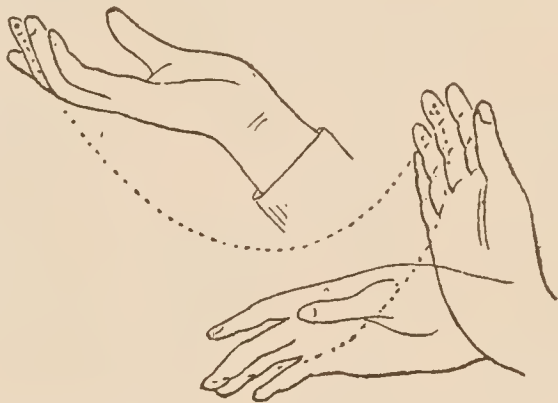


FIGURE NO. 339.

The emphasis gives the gestures an unmistakable meaning according to the ideas intended to be conveyed by them.

Gestures of acceptance, three in number, are next in order.

First.—Simple Acceptation.—The hand pendent, with the rim upward, turns until the palm faces forward, rim upward, and then rises slightly and moves inward until the hand is level with the wrist, with the rim still upward. This gesture is displayed at figure No. 338.

Second.—Courteous Acceptation.—The hand

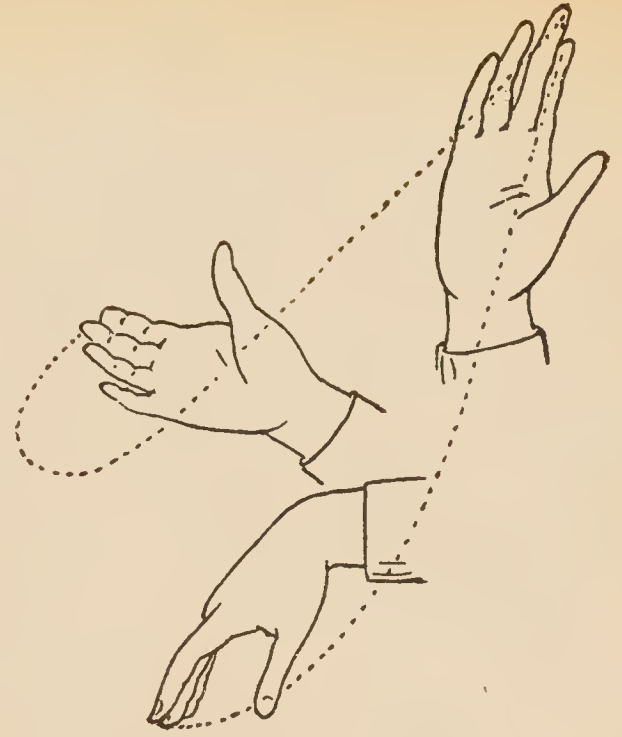


FIGURE NO. 336.

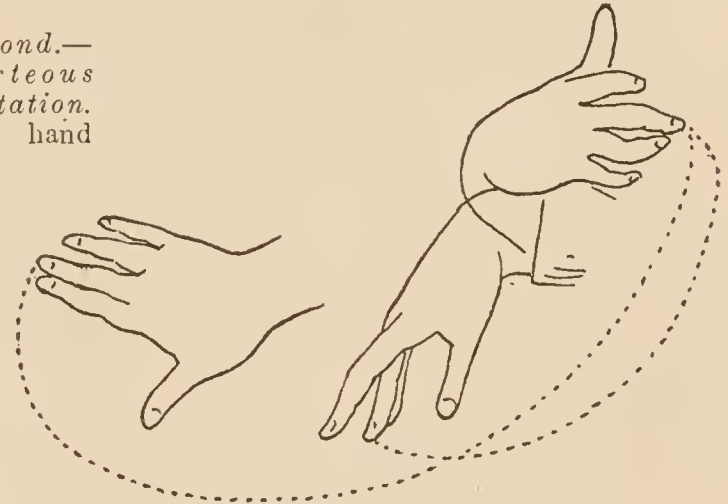


FIGURE NO. 337.

pendent, with the rim upward, turns until the palm is forward and the rim upward, and then rises and turns until the palm faces upward level with the wrist. (See figure No. 339.)

Third.—Discourteous Acceptation.—The hand pendent, with the rim upward, rises and turns until the palm faces forward and the finger tips point upward, and then reaches forward, with the palm facing downward and the hand level with the wrist, as depicted at figure No. 340.



FIGURE NO. 338.

Gestures of rejection, of which there are three, follow naturally after those of acceptance.

First.—Rejection of a Thought or Idea.—The hand pendent, with the palm downward, turns inward until the palm and the tips of the fingers face the body; then curves outward until the palm faces downward level with the wrist; and finally rises until

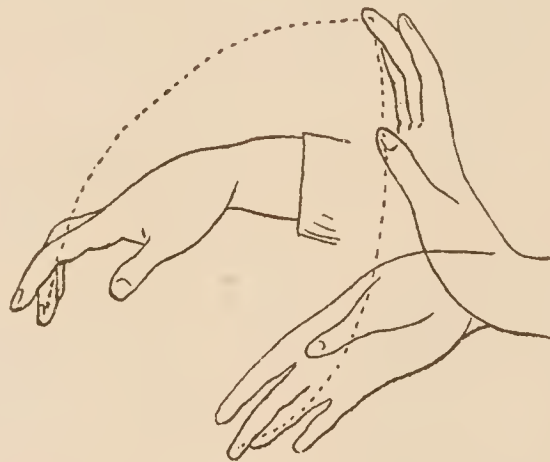


FIGURE NO. 340.

the palm faces forward and the tips of the fingers point upward. This gesture is clearly illustrated at figure No. 341.

*Second.—Rejection of an Object or Individual.—*The hand pendent, with the palm downward, rises and turns inward until

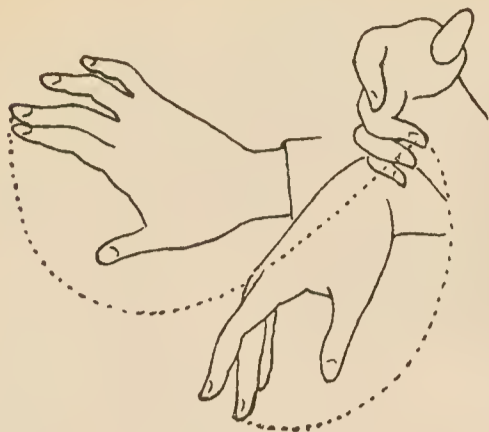


FIGURE NO. 342.

the palm and finger tips face the body, and then curves downward and outward until the palm faces outward and the thumb points downward. (Represented at figure No. 342.)

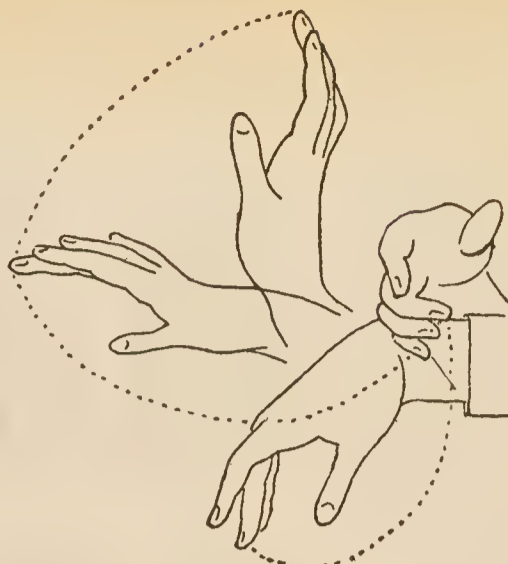


FIGURE NO. 341.

*Third.—Haughty or Contemptuous Rejection.—*The hand pendent, with the palm downward, rises and turns inward until the palm faces upward and

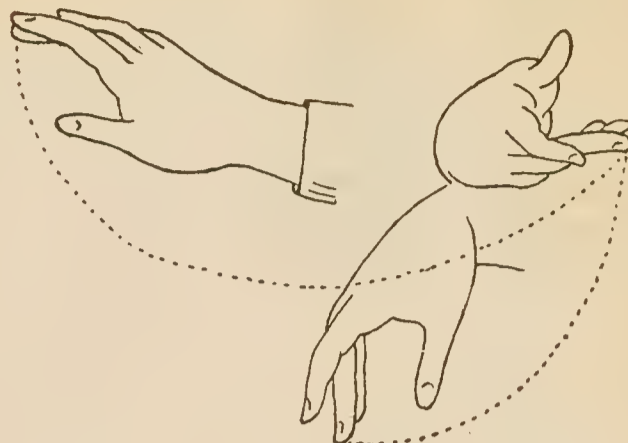


FIGURE NO. 343.

the fingers point toward the body, and then curves outward and downward, turning upon the wrist until the palm faces downward, as shown at figure No. 343.

ELEANOR GEORGEN.

SOME NOTABLE TOILETTES FOR AUTUMN WEAR.

Never has the inconstancy of Fashion been more emphatically manifested than at present. Although Summer fashions have scarcely faded, Autumn styles are already established, and they differ in a marked degree from those that were in vogue during the season that has just closed.

Skirts have subsided to more reasonable proportions and are made with fewer gores, and stiffening is omitted in their construction, the distention, which is most decided at the bottom, being secured wholly by the ingenious shaping. Even more radical changes have been made in basques and outside garments. The Summer basque was barely distinguishable from a short waist, so little did it extend below the hips; but the new garment follows more closely the lines of the original basque, and is so long as to merit the combination title of coat-basque.

Russian coats have been recalled from a rather brief retirement and hold a prominent place among stylish top-garments; but the latest designs have little in common with their prototype, the Russian blouse, except that, like the latter, they have long skirts. The skirts have, however, been greatly modified, displaying a tendency to fall in rolling, rippling folds; and the body portions always fit as snugly as if moulded to the form, whether many or few seams are used in their adjustment.

It is almost superfluous to state that the new fabrics and garnitures are admirably adapted to prevailing modes. Among the most popular materials are silk-and-wool mixtures, bourretted woollens in illuminated colorings, hopsackings in changeable hues and also showing graduated spots and medleys of tints; wool armures marked with self-colored dots or *pointillés*; serges, both plain and with ombré and rainbow stripes; camel's-hairs, whipcords in plain and illuminated varieties, faced cloths, and, of course, tweeds, homespuns and chevots. There are also novelties with shaded velvet stripes, and with plush borders in solid contrasting colors. For dressy gowns choice may be made among plain and brocaded satins, rich moirés and velvets, and heavy, corded silks showing *bayadère* stripes in solid colors or composed of dots or figures; and for combination with wool fabrics there are satins brocaded with velvet, and a host of fancy silks.

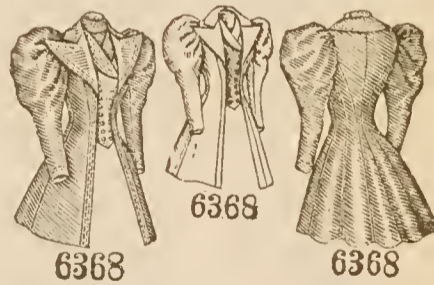
Velvets, bouclé, Ondine and figured Bengalines and plain and brocaded satins will receive very general attention for capes. Velvets and Bengalines will be used for coats, and so will cloths, the newest of which are rough chevots in plain colors and in mixed effects, plain, figured, ribbed and two-toned vicunas (the last being reversible), rough hopsackings, basket cloths, matelassés in plain black and in black marked with delicate streaks of gold or red, jacket cloths, kerseys, meltons, workshirts in plain and fancy weaves, and two-toned diagonals. Broadcloths and fine twilled cloths, either plain or presenting small figures, will also be largely favored for capes.

And now in regard to the modes. The tasteful woman will, as

usual, use discretion in following Fashion's lead. While her personal preference may tempt her to choose a certain popular style, she should avoid it unless well assured that it will prove becoming in her individual ease. If she is tall, she will find the coat-basque best suited to the lines of her figure; but if she is below the average height, a short-waisted gown will prove most becoming, provided the material is wisely chosen and the garniture is disposed with due regard to her form.

A tall woman may safely array herself for calling or for a luncheon in a toilette consisting of a skirt and coat-basque, and developed in tan whipcord, myrtle-green velvet and faille, and a fancy silk vesting having a tan ground sprinkled with myrtle-green crescents and red dots. The skirt is given a double effect by the peculiar disposal of the trimming. A band of velvet is applied to the lining at the bottom, and the skirt is turned under above the band and allowed to fall loosely from the lining. The long coat-basque is made of velvet. It fits very closely about the body, and the skirt hangs in flute-like folds below the waist-line. The fronts open over a short, pointed vest and are turned back in revers at the top by a coat collar of faille, which meets the revers in notches. The revers are faced with faille to correspond with the collar. The vest is closely adjusted, and a double-breasted closing is made with button-holes and small pearl buttons. At the neck is a shawl collar, and between its flaring edges are revealed a white linen chemisette having a Piccadilly collar and a black corded silk four-in-hand scarf. The *gigot* sleeves are voluminous at the top and moderately close below the elbows. Broadcloth could be successfully used for the skirt and vest and fancy Bengaline for the basque, and the vest could be richly decorated with a braided design done with gold, silver or worsted soutache. The chemisette could be made of Bengaline, if a linen one be not admired. If the basque differ from the skirt, the material used for the latter could also furnish the sleeves and chemisette, with gratifying results. Pattern No. 6368, price 1s. 6d. or 35 cents, was used for the basque, and pattern No. 6409, price 1s. 6d. or 35 cents, for the skirt.

An admirable costume for a woman of short or medium figure was





6423

6423

fashioned according to pattern No. 6423, which costs 1s. 8d. or 40 cents, the materials selected being light-brown serge and dark-brown and white striped satin. The gored skirt is decorated at the bottom with a puffed arrangement of dark-brown velvet, which is formed at intervals in soft knots and pointed ears. The basque is short and close-fitting, and the fronts are closed diagonally from a trifle above the bust, but are not widely lap-

ped. They are turned back above the closing in very broad revers, effectively exposing a chemisette and standing collar of striped satin. The revers are faced with velvet, and upon each shoulder are adjusted two erect pointed ears of velvet. The basque is outlined at the lower edge with a puffing of velvet formed in knots at intervals, and velvet arranged as at the bottom of the skirt conceals the closing, and also decorates the wrists of the mutton-leg sleeves. The skirt could be more simply trimmed with serpentine and straight encircling rows of mohair braid arranged in alternation; vertical rows of similar braid could be applied to the chemisette if the latter be cut from plain material, and the wrists could be trimmed to agree with the skirt. An appropriate trimming for a skirt of this kind may be contributed by three satin milliner's folds below the hips.

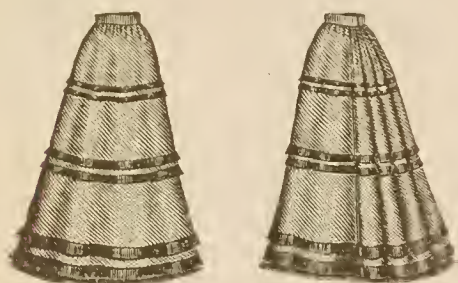
Simplicity and good style distinguish a costume developed by pattern No. 6419, price 1s. 8d. or 40 cents. The materials are mixed gray-and-white tweed and white cloth. The gored skirt is plainly finished and gracefully hung. The snug-fitting coat-basque falls almost to the knee, and the fronts separate over a cloth vest, which is closed with button-holes and pearl ball buttons and notched below the closing. The standing collar is also of cloth. The fronts are turned back at the top in revers, which are faced with black velvet and contrast strikingly with the vest. The mutton-leg sleeves are each encircled at the wrist by a double fold of velvet. A handsome costume could be made up by the same design in mixed brown homespun showing red bouclés, with red cloth all-over braided with brown-and-gold soutache for the vest. An equally stylish costume may be made of dark-green and tan broadcloth, the tan being used for the vest and collar.



6419

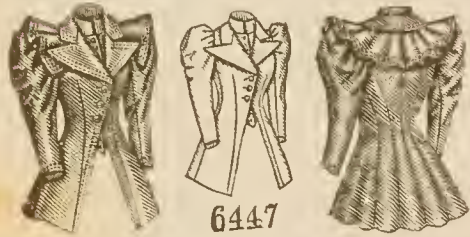
6419

A smart toilette is fashioned from plum Ondine and decorated with jet outline gimp. The skirt has a straight back that falls in tubular folds from belt to hem, and the front, which is circular, shows less decided folds. At the foot are applied four straight rows of jet headed by a coiled row. The fronts of the coat-basque are turned back in revers at the top by a coat collar, with which the revers form notches; and below the revers the fronts are lapped diagonally and closed to the natural waist-line with button-holes and large jet buttons. Above and below the closing is disclosed a pointed vest that is closed with button-holes and small jet buttons. The standing collar is trimmed with three rows of jet, the topmost row being coiled. A ripple collar decorated to correspond with the standing collar falls in graceful folds over the shoulders. The wrists of the leg-o'-mutton sleeves are each encircled by three straight rows of jet headed by a coiled row. An equally pleasing toilette could be developed in navy-blue hopsacking and chamois-colored cloth, the latter material being used for the vest and standing collar. If trimming were desired, it could be supplied by narrow black mohair-and-jet braid,



6409

6409



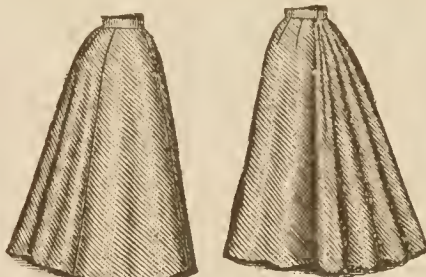
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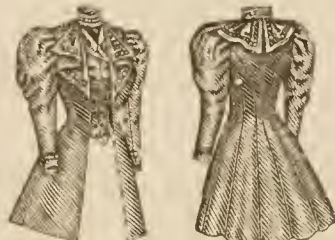
which could be applied on both skirt and basque. The skirt was cut by pattern No. 6409, which costs 1s. 6d. or 35 cents, and the coat-basque by pattern No. 6447, price 1s. 6d. or 35 cents.

Another toilette consisting of a coat-basque and skirt is developed in black satin; and a decoration of white silk and white *point de Gène* lace produces a striking effect that is just now very generally admired. The three-piece skirt hangs with stately grace and is untrimmed. The basque gives a fanciful character to the toilette. The fronts are rolled back at the top in revers, which fall with jabot effect and are daintily covered with lace and lined with silk. A flat, rounding collar matching the revers falls at the back and suggests a cape-collar. Between the fronts is revealed a double-breasted vest with lapels that are covered with lace. Button-holes and jet ball buttons of a moderate size are used in closing the vest, above which appear a linen chemisette and a black satin four-in-hand scarf. The mutton-leg sleeves are faced to cuff depth with lace. The toilette would make up beautifully in old-blue wool armure, with black satin for the vest and flat collar.



6420

6420

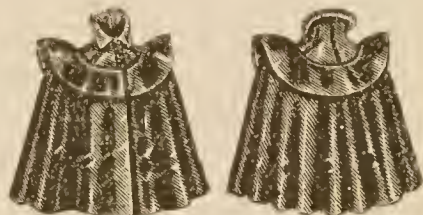


6427

6427

The jabots could be faced with satin and trimmed along the edges with blue-and-gold soutache braid, the collar could be similarly outlined, and satin cuff-facings trimmed to correspond could be added to the sleeves. The skirt could be trimmed with ruchings of black satin, one at the foot and a second, a trifle narrower than the first, at the knees. The patterns used in making the toilette are skirt No. 6420, price 1s. 6d. or 35 cents, and coat-basque No. 6427, price 1s. 6d. or 35 cents.

A stylish cape is made of black twilled cloth and black velvet by pattern No. 6397, which costs 1s. 3d. or 30 cents. The garment is of the circular variety and falls in natural folds from a shaped yoke of velvet that is extended to form a collar, the ends of which are reversed. All the seams of the yoke and the edges of the collar are defined by jet ball fringe, which lends brilliancy to the garment. From the yoke hangs a velvet sprung ruffle trimmed at all its edges with the fringe. This ruffle has a lining of black silk that is effectively displayed at the shoulders, where the peculiar shaping of the ruffle causes it to rise gracefully. A handsome cape may be made of *poult de soie* and velvet, with one-line jet spangle trimming for decoration.



6397

6397

Black Bengaline and black satin are associated in another stylish cape, which falls to below the hips in flowing folds from a round yoke that is outlined by a doubled *volant* of satin. The standing collar is concealed by a double box-plaited quilling of black satin ribbon, and the cape is lined with shaded green-and-gold taffeta. The yoke could be decorated with rows of spangled jet trimming applied to follow its lower outline; or it could be cut from a contrasting material and left untrimmed. A cape of black satin could be treated to a deep ruffle of bourdon lace, and to a fluffy lace quill for the neck. The pattern is No. 6431, which costs 1s. 3d. or 30 cents.



6431

6431

6431

A trim Eton jacket of black velvet is worn over a fluffy blouse-waist of light-yellow silk. The blouse-waist has a full back and fronts, and over its closing falls a jabot of silk. The collar is in rolling style and the sleeves are of the mutton-leg variety. A crush girdle encircles the waist. The Eton jacket is reversed at the top in lapels that form notches with a deep, flat collar. The collar and lapels and the fronts be-



6335

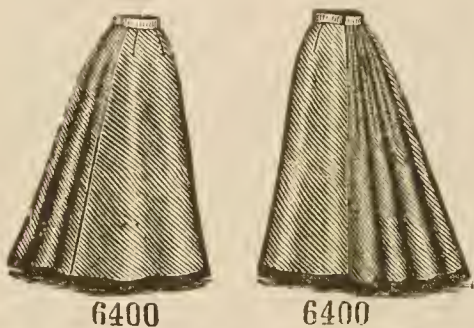
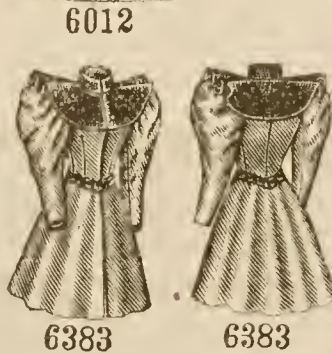
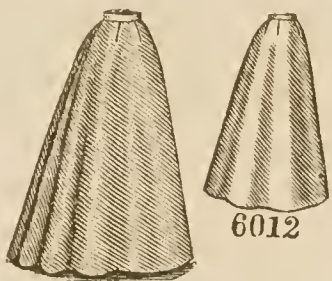
6335

6335



6410, price 1s. or 25 cents. The jacket may, if preferred, be made of the skirt material, and trimmed with braid or finished with several rows of machine-stitching.

A very stylish street toilette embraces an Empire skirt and a Russian coat. The skirt is fashioned from gray faced cloth and is trimmed at the bottom with a ruching of black velvet. It is circular in shape and was cut by pattern No. 6012, price 1s. 3d. or 30 cents. The coat is made of black velvet. The body portion is closely fitted, and to it is added a circular skirt that falls naturally in rolling folds. The seam joining the skirt and waist is concealed by a row of jet galloon. At the neck is a standing collar, below which falls a sprung collar that presents rippling folds on the shoulders and is round and smooth elsewhere. Narrow jet outlines both collars, and also decorates the wrists of the mutton-leg sleeves. The coat was cut by pattern No. 6383, price 1s. 6d. or 35 cents. If preferred, the coat may match the skirt, and velvet, silk or some other contrasting material may be chosen for the collars. The use of trimming is entirely optional.



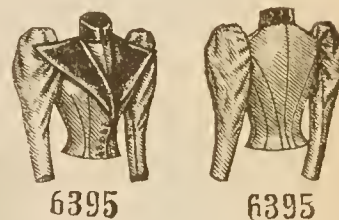
A coat of mode rough cheviot or fawn melton would look well with a skirt of navy or myrtle-green serge or hopsacking.

A simple but elegant carriage toilette consists of a skirt and Russian coat. The skirt is made according to pattern No. 6400, price 1s. 6d. or 35 cents, the material being velvet-striped wool goods showing an écreu ground and a combination of red, green and black in the stripes. The finish is perfectly plain. The coat is made of black Bengaline bearing small figures, in conjunction with black velvet. To the shapely body is attached a skirt, the fulness of which is massed at the back in gathers, although the front and sides roll gently. A round yoke of velvet is at the top, and from it falls a Bertha-bretelle to match, the bretelle being deepest on the shoulders

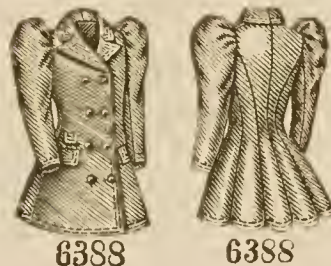


and falling in rippling folds that result wholly from the shaping. The standing collar is also of velvet. About the waist is worn a belt of jetted grenadine galloon, and similar galloon is applied in encircling rows at the wrists of the mutton-leg sleeves. The pattern used in making the coat is No. 6389, price 1s. 6d. or 35 cents. The coat may be developed for promenade wear in dark-green rough cheviot, and the yoke may be braided with black soutache. The accompanying skirt may then be of black diagonal and be trimmed with Bengaline milliners' folds matching the coat.

A round basque and flounced skirt are united in a toilette that is remarkable alike for elegance and artistic simplicity. The skirt is developed in golden-brown camel's-hair and is in circular shape, and over it fall three graduated flounces, which are also cut circular and fall naturally in tubular folds. Pattern No. 6396, which costs 1s. 6d. or 35 cents, was used in shaping the skirt. Brown camel's-hair and robin's-egg blue Bengaline are associated in the basque, which was cut by pattern No. 6395, price 1s. 3d. or 30 cents. The fronts are rolled back in great revers to show a vest, and are lapped and closed below the revers, which are faced with Bengaline. The standing collar is also of Bengaline, and the *gigot* sleeves are each trimmed with a triangular cuff-facing of the same material. The vest, revers and collar could be of forest-green velvet in a basque of mode cloth, which could be worn with a skirt to match.



The double-breasted coat is still a general favorite, for it is always dressy and is far more becoming to slender figures than the single-breasted style. A shapely coat was cut from plain fawn vicuna by pattern No. 6388, which costs 1s. 6d. or 35 cents. The back is rather close-fitting, and below the waist-line the skirt spreads in flute-like folds. The fronts are lapped in double-breasted fashion and closed with button-holes and smoked-pearl buttons, and at the top they are reversed in lapels by a rolling collar, with which they form notches. Large pocket-laps are placed on the hips, and a smaller lap conceals a change pocket in the right front. A double row of machine-stitching follows all the free edges of the coat and the wrist edges of the sleeves. Any of the fashionable cloakings will make up well in this way.



An exceedingly dressy close-fitting top-garment is fashioned from invisible-blue rough hopsacking. The skirt presents a series of undulating folds below the waist-line at the back and sides, and the fronts are lapped diagonally and closed to some distance below the waist-line with button-holes and white pearl buttons. Below a fanciful rolling collar lies a sprung collar, which falls naturally in a box-plait at the center of the back and in ripples on the shoulders. The sleeves are in leg-o'-mutton style and have unusual fulness above the elbows. The collars may be cut from satin, velvet or Bengaline, even when the balance of the coat is made of cloth. In fact, combinations of fabrics are particularly commended for garments of this description; and if a specially dressy effect is desired, narrow jet gimp may follow the loose edges of the collars, and also the wrists. The pattern of the coat is No. 6375, price 1s. 6d. or 35 cents.



A hasty glance at some of the new styles may cause the amateur *modiste* to doubt her ability to reproduce them, but there is nothing in the season's fashions that should overtax the skill of the average domestic seamstress. With the practical assistance of scientifically correct patterns, she may attempt with confidence any of the charming gowns or top garments now in vogue, and may be sure, if she uses proper care in making and finishing, that her garments will bear the unmistakable *cachet* of good style.

SHEARS AND SCISSORS.—The prices of our shears and scissors have been considerably reduced. These goods are all of the finest quality and have gained a high reputation wherever their merits have been

tested. They have been before the public for many years and are universally acknowledged to be unrivalled for convenience, durability and accuracy of operation.

CROCHETING.—No. 30.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.
 ch. st.—Chain stitch.
 s. c.—Single crochet.
 d. c.—Double crochet.

h. d. c.—Half-double crochet.
 tr. c.—Treble crochet.
 p.—Picot.
 sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

CROCHETED PILLOW-SHAM.

FIGURE No. 1.—This handsome article is made of fine crochet cotton, and is composed of wheels and an edging to match.

Each wheel is made as follows:

Make 7 ch. and catch to form a ring; 3 ch., 1 d. c. in the ring, 1 ch., 9 more d. c. with 1-ch. between, and catch in the 2nd stitch of 3-ch.; 4 ch., 1 d. c. in the 1st space, 1 d. c. in each of the remaining 10 spaces, with 2-ch. between, 2 ch. and catch in 2nd stitch of 4-ch., 17 ch.; turn, 1 d. c. in the 6th stitch from hook, 2 ch., skip 1, 1 d. c. in the next stitch, 2 ch., skip 1, 1 d. c. in the next one, 15 d. c. over the remainder of the ch.; 1 s. c. in the 1st space, 8 ch., 1 d. c. in the 10th d. c., * 2 ch., skip 1 d. c., 1 d. c. in the next one, and repeat twice more from *; turn, 5 ch., 1 d. c. in the d. c. underneath, 1 d. c. in each of the next 2 d. c. with 2 ch. between; 15 d. c. over the 8-ch., 1 s. c. in the next space, and repeat these details until there are 12 spokes. Work a sl. st. in the back part of each of the last 10 d. c. made, 5 ch., skip 1 d. c., 1 d. c. in the next d. c., 2 ch., skip 1 d. c., 1 d. c. in the next, 2 ch., skip 1, 1 d. c. in the next one. Now turn the wheel over and catch the last two spokes together at the adjoining edges of the spaces, by slip stitches. This completes one wheel.

When enough wheels have been made, arrange them as seen in the picture and sew their points together. Then make and sew on the edging, which is crocheted as follows:

EDGING FOR PILLOW-SHAM.

Make a ch. of 12 st., turn, and in the 4th st. make a shell of 6 d. c., with 1 ch. between the 3rd and 4th. Make 3 ch., skip 3, 1 s. c. in the next st., 3 ch., skip 2, another shell in the next one; turn, make a shell in the middle of last shell, 1 s. c. in the end of last ch., 3 ch., 1 shell in middle of next shell, 1 s. c. in the space at the end of shell; turn, 3 ch., 1 shell in the middle of last shell, 1 s. c. in the end of last ch., 3 ch., 1 shell in the middle of last shell; turn, and repeat 2 more rows of heading; make 16 ch., and catch it in the 7th ch. from the hook to form a ring, 10 ch., and catch in the top of the first shell; turn, make 16 d. c. over the chain, and catch with a s. c. in the small ring; turn, * make 10 ch., 1 d. c. in the top

of the 10th d. c. underneath, * 2 ch., skip 1 d. c. and make 1 d. c. in the next one, and repeat twice more from last *. Turn, make 5 ch., 1 d. c. in each of the d. c. underneath, with 2 ch. between, 15 d. c. along the ch., and catch with a s. c. in the ring; repeat 6 times more from first *. Make 8 d. c. over the short center chain; make a shell in the middle of shell underneath and catch with a s. c.

to the end of ch., 3 ch., and 1 shell in the middle of next one, and catch with a s. c. in the space; turn, 3 ch., 1 shell in middle of last shell and catch with a s. c. in the end of ch., 3 ch. and 1 shell in the middle of next shell, 1 s. c. in the 13th d. c. underneath; make 2 more rows of heading, skip 3 of the d. c. along the spoke of the wheel, and make 1 s. c. in the next one; make 1 more row of heading and repeat these details for all the scollops of the work.

Edge for the Wheels.
 —Single crochets; 3 in the side spaces and 5 in the points. Join the edging neatly, and sew it on so that the joining will come at one corner.

MARGUERITE LACE.

FIGURE No. 2.—Make a ch. of 10, and join with a sl. st. to form a ring.

First row.—Make 30 short d. c. over

the ring, and join the last to the first with a sl. st.

Second row.—Make 4 ch. to take the place of 1 tr. c., 1 tr. c. in



FIGURE No. 1.—CROCHETED PILLOW-SHAM.

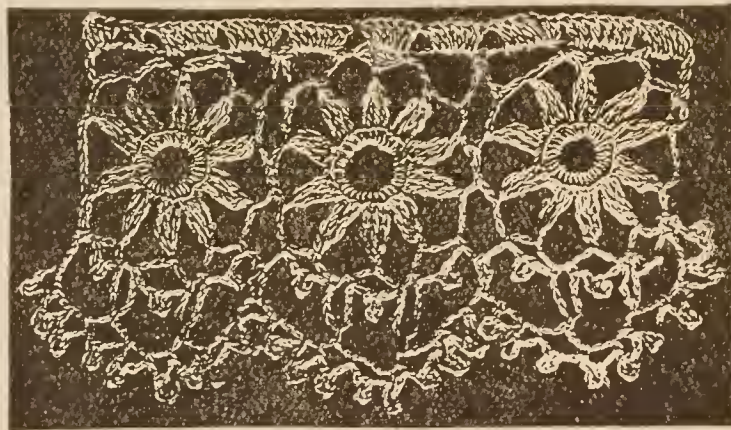


FIGURE No. 2.—MARGUERITE LACE.

each of next 2 st., keeping the last st. of each on the hook; then work through all, * 7 ch., 1 tr. c. in each of next 3 st., working off as before, and repeat 8 times more from *. This completes the wheel.

The next and all the following wheels are joined thus: After making the first cluster of tr. c. in the second wheel, make 2 ch., 1 s. c. in the 2nd st. of the 7-ch. of 1st wheel, 2 ch. 1 s. c. in 5th st. of same 7-ch., 2 ch., 3 tr. c. in the 2nd wheel; then finish the wheel the same as the first one.

Third row.—For the Edge: Fasten the thread in the 4th 7-ch. from where the 1st 2 wheels were joined, * 6 ch, 1 s. c. in 2nd st. of 6-ch., to form a picot, 2 ch., 1 s. c. in next space formed by 7-ch., 9 ch., 1 s. c. in same space, and repeat once more from *; then make 1 ch., 1 p. (made like the 1st one), 2 ch., 1 s. c. in next space, 1 ch., 1 p., 2 ch., 1 s. c. in 1st space of next wheel, and repeat from 1st * for all the work. Turn.

*Fourth row.—*Make 11 ch., * 1 s. c. in 9-ch., 9 ch., 1 s. c. in next space, formed by 9-ch., 9 ch., skip 1 p., 1 s. c. in next p., 9 ch., and repeat from * to the end; then turn.

*Fifth row.—*Make a sl. st. in each of 1st 2 of 9 ch., * 3 s. c., with 1 ch., 1 p., and 2 ch. between each in the space formed by 9-ch; then 1 ch., 1 p., 2 ch.; then 3 s. c. with 1 ch., 1 p., and 2 ch., between each in the next space; 1 s. c., 1 p., 2 ch.; then 3 s. c., with 1 ch. 1 p. and 2 ch. between each s. c. in the 3rd space; 5 ch., 1 s. c. in 1st space of next wheel, and repeat from * to the end.

*For the Heading.—*Hold the wrong side of the work toward you, fasten the thread in the 4th 7-ch. from the joining, and work thus:

*First row.—*Make 9 ch., 1 s. c. in next 7-ch., 5 ch., 1 s. c. in next space, 5 ch., 1 tr. c. in the next space; keep the last 2 st. on the needle, then make 1 tr. c. in the 1st space formed by 7 ch. of next wheel, and work off the last stitch with those on the hook; 5 ch., and repeat from beginning of row.

*Second row.—*Make 6 d. c. in each space formed by the 5-ch.

SILK FRINGE FOR SASH-END. (HAIR-PIN WORK.)

FIGURE No. 3.—A very handsome fringe for the end of a sash may be made of hair-pin work in zigzag stitch, allowing the stitch to in-

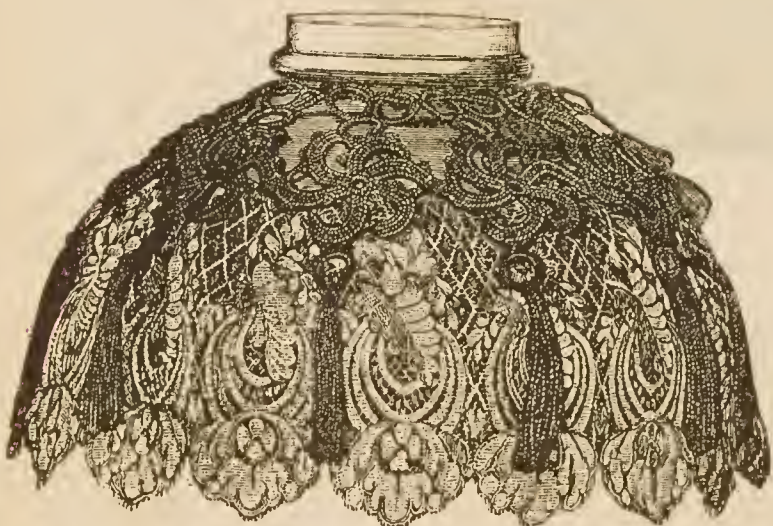


FIGURE No. 4.—CROCHETED TOP TO LAMP-SHADE.

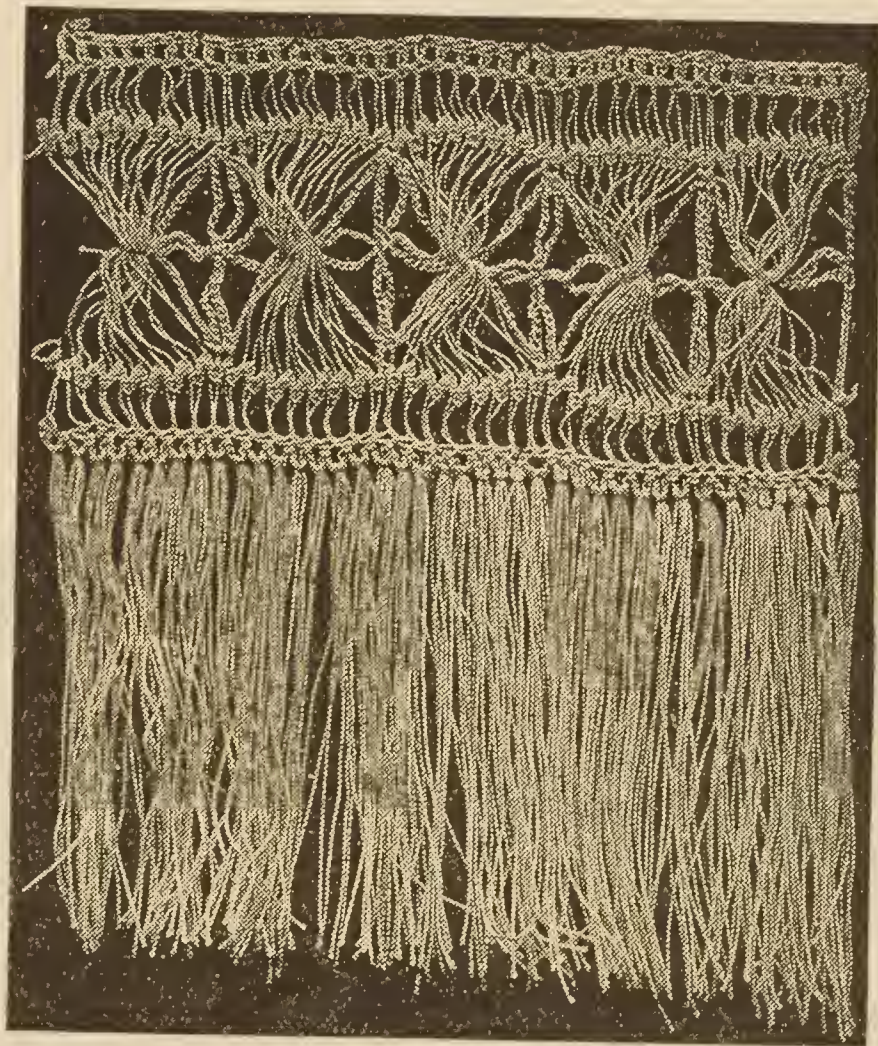


FIGURE No. 3.—SILK FRINGE FOR SASH-END. (HAIR-PIN WORK.)

1 s. c.; then make 20 ch., catch with 1 s. c. where the 8 loops are joined, thus forming a loop of the ch.; then make 12 ch. and catch with 1 s. c. in the zigzag stitch where the loops divide. Now make 10 ch. and catch into the loop of ch. with 1 s. c.; then make 10 ch. and catch back into the zigzag stitch with 1 s. c., thus forming a 2nd loop of ch.; then make 12 ch. and catch 8 loops of the hair-pin work, and join with the 8 loops opposite by 1 s. c. Now make 10 ch., catch with 1 s. c. into the s. c. which joins the center of chain loops; then make 10 ch., catch back with 1 s. c. where the loops of hair-pin work were just joined; this forms a 3rd loop of ch. Now make 12 ch. and catch with 1 s. c. into the lower row of zigzag

stitch where the loops divide; then make 10 ch., catch with 1 s. c. into the center where the loops of ch. meet; then make 10 ch. and catch back with 1 s. c. into the zigzag stitch; this forms the 4th loop of ch.; then make 12 ch. and join with 1 s. c. where the 1st loop of ch. commenced; this completes the filling of one space; break the thread and fasten securely. Repeat across the strip.

The short loops of hair-pin work are now on the outer edge.

*For the Upper Edge.—*Make with a coarser loop 1 s. c. into each loop; for the row above, make 1 d. c. into each s. c. For the lower or fringe-edge, make also 1 s. c. into each loop as above, then with the finer needle make 5 ch. and catch into each stitch with 1 s. c.

*To Make the Fringe.—*Wind the silk around a piece of cardboard $4\frac{1}{2}$ or 5 inches wide; cut it at one edge of the cardboard; knot 3 strands into each loop formed by the 5-chain.

CROCHETED TOP TO LAMP-SHADE.

FIGURE No. 4.—The lampshade illustrated is made of fancy wheels crocheted with silk, and a flounce or fringe of lace. The quantity of material required will depend entirely upon the size of the globe or frame the shade is to cover, and is a matter which must be decided by the maker of the article. Each wheel is begun by a

small brass ring one-fourth of an inch in diameter, and covered with single crochets. When this is done, work as follows to form the wheel:

Ch. 14, turn, make 22 s. c. over ch. and fasten to center, turn; s. c. in each of 22 s. c., turn, s. c. in first 5 of last row; ch. 5; s. c. in fifth of last row and each of 4 following; ch. 5; s. c. in 9th and each of 4 following; ch. 5, s. c. in 13th and 4 following. Ch. 5, s. c. in 17th and remaining stitches to center. This makes one of the 6 spokes of wheel. Repeat for remaining 5. Join the end of each spoke to 2nd picot of preceding spoke, as made.

The 10 wheels are sewed to the plain edge of the lace, and a silk-covered ring is sewed to the top and one to the bottom of each wheel. The bottom ring holds a fringe of the crocheted silk, which is looped through it. 20 silk-covered rings crocheted together as made, are also fastened to top rings on the wheels, as seen in the picture, and a cord of silk is run through these 20 rings to be used as a draw string.

The lace is only slightly fullled on,—enough to cause it to fall easily and yet show the pattern.

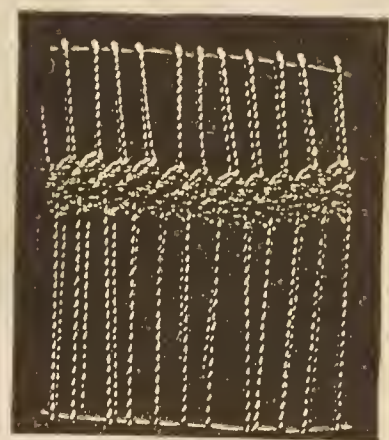


FIGURE No. 5.—DETAIL OF HAIR-PIN WORK FOR FRINGE.

cline to one side (see figure No. 5), thus forming short loops at one side, and long loops at the other side. When you have made sufficient for two rows, join them in the following manner: lay the two rows of hair-pin work with the long loops opposite each other. Then catch 8 of these long loops to the opposite 8 long loops, with

over, k 9, n, k 9, sl 1, k 1, pass slipped stitch o, k 9, n, k 9, sl 1, k 1, pass slipped stitch o, k 9, n, k 8,

Sixty-eighth row.—Th o, k 8, p 11, k 9, p 11, k 9, p 11, k 10, p 11, k 9, p 11, k 9, p 11, k 8.

Sixty-ninth row.—Th o, k 8, sl 1, k 1, passed slipped stitch o, k 7, n, k 9, sl 1, k 1, pass sl stitch o, k 7, n, k 10, sl 1, k 1, pass sl stitch o, k 7, n, k 9, sl 1, k 1, pass sl stitch o, k 7, n, k 9, sl 1, k 1, pass sl stitch o, k 7, n, k 9.

Seventieth row.—Th o, k 9, p 9, k 9, p 9, k 9, p 9, k 10, p 9, k 9, p 9, k 9, p 9, k 9.

Seventy-first row.—Th o, k 9, sl 1, k 1, pass sl stitch o, k 5, n, k 9, sl 1, k 1, pass sl stitch o, k 5, n, k 9, sl 1, k 1, pass sl stitch o, k 5, n, k 10, sl 1, k 1, pass sl stitch o, k 5, n, k 9, sl 1, k 1, pass sl stitch o, k 5, n, k 10.

Seventy-second row.—Th o, k 10, p 7, k 9, p 7, k 9, p 7, k 10, p 7, k 9, p 7, k 9, p 7, k 10.

Seventy-third row.—Th o, k 10, sl 1, k 1, pass sl stitch over, k 3, n, k 9, sl 1, k 1, pass sl stitch o, k 3, n, k 9, sl 1, k 1, pass sl stitch o, k 3, n, k 10, sl 1, k 1, pass sl stitch o, k 3, n, k 9, sl 1, k 1, pass sl stitch o, k 3, n, k 9, sl 1, k 1, pass sl stitch o, k 3, n, k 11.

Seventy-fourth row.—Th o, k 11, p 5, k 9, p 5, k 9, p 5, k 10, p 5, k 9, p 5, k 9, p 5, k 11.

Seventy-fifth row.—Th o, k 11, sl 1, k 1, pass sl stitch o, k 1, n, k 9, sl 1, k 1, pass sl stitch o, k 1, n, k 9, sl 1, k 1, pass sl stitch o, k 1, n, k 9, sl 1, k 1, pass sl stitch o, k 1, n, k 9, sl 1, k 1, pass sl stitch over, k 1, n, k 12.

Seventy-sixth row.—Th o, k 12, p 3, k 9, p 3, k 9, p 3, k 10, p 3, k 9, p 3, k 9, p 3, k 12.

Seventy-seventh row.—Th o, k 12, sl 1, n, pass sl stitch o, k 9, sl 1, n, pass sl stitch o, k 9, sl 1, n, pass sl stitch o, k 10, sl 1, n, pass sl stitch o, k 9, sl 1, n, pass sl stitch o, k 9, sl 1, n, pass sl stitch o, k 13.

Seventy-eighth row.—Th o, k 1, p across; you should now have 79 stitches on the needle.

Seventy-ninth and Eighty-second rows.—Th o, k across plain.

Eightieth, Eighty-first and Eighty-third rows.—Th o, k 1, p across.

Eighty-fourth, Eighty-fifth and Eighty-seventh rows.—K 1, n, k across plain.

Eighty-sixth, Eighty-eighth, Ninetieth, Ninety-second and Ninety-fourth rows.—K 1, n, p across.

Eighty-ninth row.—K 1, n, * o, n, o, n, and repeat from * across the row; k the last stitch plain in this, and all other similar rows where it is left after the narrowing.

Ninety-first and Ninety-third rows.—Same as Eighty-ninth row.

Ninety-fifth, Ninety-seventh, One Hundredth, One Hundred and Second, and One Hundred and Third rows.—K 1, n, k across plain.

Ninety-sixth, Ninety-eighth, Ninety-ninth, One Hundred and First, Fourth, Sixth and Eighth rows.—K 1, n, p across.

One Hundred and Fifth row.—K 1, n, k across.

One Hundred and Seventh, Ninth and Eleventh rows.—K 1, n, * o, n, and repeat from * across the row.

One Hundred and Tenth, Twelfth and Fourteenth rows.—K 1, n, p across.

One Hundred and Thirteenth and Fifteenth rows.—K 1, n, k across.

One Hundred and Sixteenth, Seventeenth and Nineteenth rows.—K 1, n, p across.

One Hundred and Eighteenth, Twentieth, Twenty-first and Twenty-third rows.—K 1, n, k across.

One Hundred and Twenty-second and Twenty-fourth rows.—K 1, n, p across.

One Hundred and Twenty-fifth, Twenty-seventh and Twenty-ninth rows.—K 1, n, * o, n, and repeat from * across the row.

One Hundred and Thirty-first, Thirty-third and Thirty-fifth rows.—K 1, n, p across.

One Hundred and Thirty-second, Thirty-fourth and Thirty-sixth rows.—K 1, n, k across.

One Hundred and Thirty-seventh, Thirty-ninth and Forty-first rows.—K 1, n, p across.

One Hundred and Forty-second, Forty-fourth and Forty-sixth rows.—K 1, n, k across.

One Hundred and Forty-third, Forty-fifth and Forty-seventh rows.—K 1, n, * o, n, and repeat from * across the row.

One Hundred and Forty-fourth, Forty-sixth, Forty-eighth, Fiftieth, Fifty-second and Fifty-third rows.—K 1, n, p across.

One Hundred and Forty-ninth, Fifty-first and Fifty-fourth rows.—K 1, n, k across plain.

One Hundred and Fifty-fifth row.—K 1, n, p across.

One Hundred and Fifty-sixth and Fifty-seventh rows.—K 1, n, k across plain.

One Hundred and Fifty-eighth, Sixtieth and Sixty-second rows.—K 1, n, p across.

One Hundred and Fifty-ninth and Sixty-first rows.—K 1, n, k across plain.

One Hundred and Thirty-sixth, Thirty-eighth and Thirty-ninth rows.—K 1, n, k across.

One Hundred and Thirty-seventh, Fortieth and Forty-second rows.—K 1, n, p across.

One Hundred and Forty-first row.—K 1, n, k across.

One Hundred and Forty-third, Forty-fifth and Forty-seventh rows.—K 1, n, * o, n, and repeat from * across the row.

One Hundred and Forty-fourth, Forty-sixth, Forty-eighth, Fiftieth, Fifty-second and Fifty-third rows.—K 1, n, p across.

One Hundred and Forty-ninth, Fifty-first and Fifty-fourth rows.—K 1, n, k across plain.

One Hundred and Fifty-fifth row.—K 1, n, p across.

One Hundred and Fifty-sixth and Fifty-seventh rows.—K 1, n, k across plain.

One Hundred and Fifty-eighth, Sixtieth and Sixty-second rows.—K 1, n, p across.

One Hundred and Fifty-ninth and Sixty-first rows.—K 1, n, k across plain.

Now bind off the stitches on the needle tightly. This completes the first block. Knit 3 more like this, then sew the four together, joining the leaves in the center, and sewing over and over in each loop. If done neatly, the effect will be as if it were knit on 5 needles. The direction may seem very long, but the work is extremely easy and quickly done, as the different rows are so nearly alike.

The edging around the tidy is made as follows. Cast on 32 stitches and knit across plain.

First row.—K 3, o twice, p 2 to, k 4, n, o, k 1, o, n, k 4, o twice, p 2 to, k 1, p 2, k 1, o, k 1, o, k 1, p 2, k 2, o twice, k 2.

Second row.—K 3, p 1, k 4, p 5, k 3, o twice, p 2 to, k 13, o twice, p 2 to, k 3.

Third row.—K 3, o twice, p 2 to, k 3, n, o, k 3, o, n, k 3, o twice, p 2 to, k 1, p 2, k 2, o, k 1, o, k 2, p 2, k 6.

Fourth row.—K 8, p 7, k 3, o twice, p 2 to, k 13, o twice, p 2 to, k 3.

Fifth row.—K 3, o twice, p 2 to, k 2, n, o, k 5, o, n, k 2, o twice, p 2 to, k 1, p 2, k 3, o, k 1, o, k 3, p 2, k 2, o twice, n, o twice, k 2.

Sixth row.—K 3, p 1, k 2, p 1, k 4, p 9, k 3, o twice, p 2 to, k 13, o twice, p 2 to, k 3.

Seventh row.—K 3, o twice, p 2 to, k 1, n, o, k 7, o, n, k 1, o twice, p 2 to, k 1, p 2, k 4, o, k 1, o, k 4, p 2, k 9.

Eighth row.—K 11, p 11, k 3, o twice, p 2 to, k 13, o twice, p 2 to, k 3.

Ninth row.—K 3, o twice, p 2 to, n, o, k 9, o, n, o twice, p 2 to, k 1, p 2, sl 1, k 1, pass slipped stitch over, k 7, n, p 2, k 2, o twice, n, o twice, n, o twice, n, k 1.

Tenth row.—K 3, p 1, k 2, p 1, k 2, p 1, k 4, p 9, k 3, o twice, p 2 to, k 13, o twice, p 2 to, k 3.

Eleventh row.—K 3, o twice, p 2 to, k 2, o, n, k 5, n, o, k 2, o twice, p 2 to, k 1, p 2, sl 1, k 1, pass slipped stitch over, k 5, n, p 2, k 12.

Twelfth row.—K 3, n, k 9, p 7, k 3, o twice, p 2 to, k 13, o twice, p 2 to, k 3.

Thirteenth row.—K 3, o twice, p 2 to, k 3, o, n, k 3, n, o, k 3, o twice, p 2 to, k 1, p 2, slip 1, k 1, pass slipped stitch over, k 3, n, p 2, k 2, o twice, n, o twice, n, o twice, n, o twice, n, k 1.

Fourteenth row.—K 3, p 1, k 2, p 1, k 2, p 1, k 2, p 1, k 4, p 5, k 3, o twice, p 2 to, k 13, o twice, p 2 to, k 3.

Fifteenth row.—K 3, o twice, p 2 to, k 4, o, n, k 1, n, o, k 4, o twice, p 2 to, k 1, p 2, slip 1, k 1, pass slipped stitch over, k 1, n, p 2, k 15.

Sixteenth row.—Bind off 10, k 6, p 3, k 3, o twice, p 2 to, k 13, o twice, p 2 to, k 3.

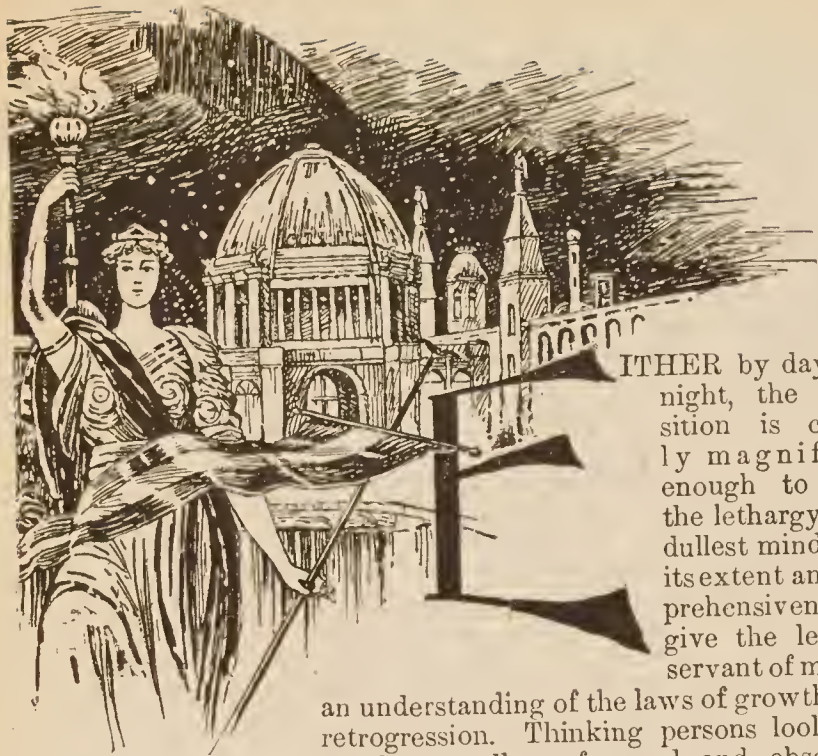
Seventeenth row.—K 3, o twice, p 2 to, k 5, o, slip 1, n, pass slipped stitch over, o, k 5, o twice, p 2 to, k 1, p 2, slip 1, n, pass slipped stitch over, p 2, k 5.

Eighteenth row.—K 8, make 1 stitch by picking up a thread and knitting it, thus making 9 stitches; then k 3 more, making 12 stitches on the right-hand needle, o twice, p 2 to, k 13, o twice, p 2 to, k 3, and repeat from first row.

TO PARENTS OF SMALL CHILDREN.—Under the title of "Pastimes for Children" we have published an attractive little pamphlet treating of all manner of entertaining and instructive amusements for children, among which may be mentioned games of all kinds, slate-drawing, the making of toys and toy animals, the dressing of dolls, puzzles, riddles, etc., etc. The book is handsome in appearance, being bound in ornamental but durable paper; and it is copiously illustrated with attractive engravings. Price, 1s. or 25 cents.

A WOMAN'S PAMPHLET.—The value of pure toilet and flavoring extracts can scarcely be overestimated, yet every woman knows

that purity is the quality which is most conspicuously lacking in the majority of such articles offered in the shops. To enable those who doubt the reliability of manufactured perfumes and cooking extracts to make them easily and cheaply at home, we have published a valuable little pamphlet entitled "Extracts and Beverages," in which are presented full instructions for preparing delicious syrups, refreshing beverages, colognes, extracts and various miscellaneous toilet accessories. All the recipes and directions are of such a nature that they can be followed by any one, with the aid of the implements and utensils which may be found in the average home.



THE COLUMBIAN EXPOSITION AT (CHICAGO.

FIFTH PAPER.—FRENCH AND GERMAN EXHIBITS.—SOUTH AFRICA.—AMERICAN SILKS.

ETHER by day or by night, the Exposition is certainly magnificent enough to dispel the lethargy of the dullest mind, while its extent and comprehensiveness will give the least observant of mankind

an understanding of the laws of growth and of retrogression. Thinking persons look backward as well as forward and observe all sides of exhibits during a single visit.

The arrangement and classification of displays is in the main excellent, admitting of ready comparison between the corresponding manufactures and products of different lands or ages. Thus, if the visitor is especially interested in fabrics, he has but to step from the array of useful and ornamental silks, woollens, linens and cottons woven in America to the kindred exhibits of England, France, Germany, Belgium, Holland, Canada, Austria, New South Wales, etc. He will see the finest fruits of the loom produced in each of these countries and will, if he is properly observant, gain the fullest measure of that peculiar information which it is the true purpose of an international fair to supply. Excellence is so universal in the textiles here displayed, that artistic taste in weave, coloring and finish decides the choice even of experts. Most people continue, whether justly or not, to accord France the first rank in the manufacture of materials for feminine attire, although this judgment is largely due to the styles by which the fabrics are made up into garments, and the attractive manner in which the latter are exhibited. England undoubtedly holds the palm for masculine raiment, but Canada is not far behind in this line. It may be rightly claimed that knowledge concerning attire is not the highest good that can be gained at the Fair, but our clothing is and always will be a most potent factor in industry and commerce, and object lessons in textiles and their manufacture cannot but be of immense value to a large class of people.

An observant student of the race and of its serious interests quickly singles out the vacant-minded gazers at this panorama of exhibits, and also discovers those who have come hither actuated by a definite purpose. The latter class hope to gain new intelligence with which to enlarge and enrich their minds, and they intend to make practical use of the education which every person may, if he will, acquire in Jackson Park. No one need feel mental discouragement if he finds himself dazed and benumbed during his first day or two in the presence of the immensity and grandeur which are

the most striking attributes of the Fair. These proofs of our nation's wealth afford the most comforting of testimonials to young people who will be compelled to hew out careers for themselves unaided by friends or fortune. Whether the goal of success or of competence is to be reached through agriculture, mechanics, science or the schools, the path may be the more intelligently chosen for a visit to the Exposition, because all definite information is here within easy reach, and a truthful answer may be found to every question in results already attained in the various pursuits. Countless exhibits illustrate and explain every trade and profession, and fine art, as expressed by chisel, brush, baton, voice and instrument, receives equally profuse illumination through magnificent displays of past achievements.

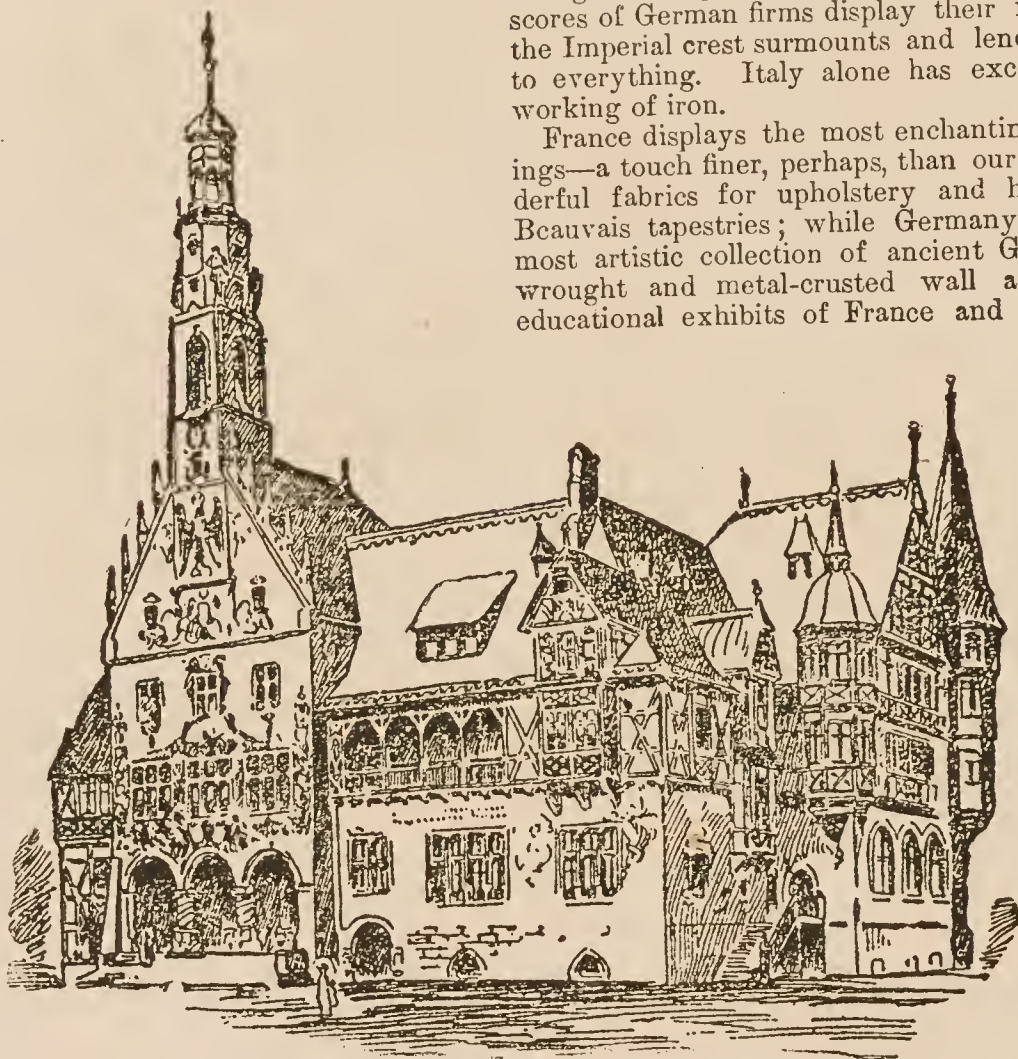
Germany's textiles are handsome and of excellent quality, and her gems of iron work are so royally beautiful that the beholder, when once within the Prussian Pavilion and under their seductive influence, can only wonder that gold should be regarded as the one preëminent metal. Spacious halls divided here and there by lace-like gates or partitions of wrought iron, enclose alcoves in which scores of German firms display their most exquisite products, and the Imperial crest surmounts and lends national dignity and glory to everything. Italy alone has excelled Germany in the artistic working of iron.

France displays the most enchanting novelties in house furnishings—a touch finer, perhaps, than our own exhibits, and also wonderful fabrics for upholstery and hangings, including beautiful Beauvais tapestries; while Germany has sent us the richest and most artistic collection of ancient Gobelins, brocades, and gold-wrought and metal-crustured wall and furniture coverings. The educational exhibits of France and Germany presented in their widely different Government buildings are generous and comprehensive, and as distinct as the two nations by which they were produced; and only a savant of the highest order can formulate an opinion of their relative merits without impertinence. The German and French Pavilions in the Liberal Arts Building are as unlike as a feudal castle on the Rhine and a gay chateau in the environs of Paris.

Germany has built a substantial reproduction of the Nuremburg castle in Jackson Park at a cost of two hundred and fifty thousand dollars. Without and within it is ornamented with heraldic emblazonments, symbolic records, mythical, wide-mouthed beasts, and Gothic

inscriptions of boast and menace that tell of troublous times. France has erected a high white gallery that half encircles a group of trees, in the midst of which splashes a fountain surrounded by gorgeous and sweet-smelling flowers. At one end of this picture-lined gallery is a group of rooms in which are illustrated the municipal processes of Paris, including its system of sewerage, its mode of government, its methods of detecting and punishing crime, and the surgical and medical treatment in its hospitals.

At the other tip of the beautiful white crescent a similar series of apartments are devoted to the display of souvenirs of that time in our early history when France espoused our imperilled cause. Admission to this interesting department is gained by card, which may be obtained without charge from the Paris Commissioner or his assistant. The exhibit includes gifts from Washington to Lafayette, and relics of both, and also of Franklin, Monroe and others. There are swords, desks, busts, statuettes, chairs, tapestries, plans of sieges



GERMAN BUILDING IN THE FAIR GROUNDS.

autograph letters from Washington, historical paintings, miniatures, etc., all of which are certain to attract patriotic Americans.

At the north end of this handsome building, in which the sister republic shows samples of her best achievements for human betterment, is a modern mural decoration that contrasts beautifully with the ancient brutalities which are depicted on the German edifice, and which the Teutons doubtless display to emphasize their present peace and content. This sculpture is placed in a deep, wide and high niche in the pure white wall. At its base lies a peaceful, amiable-looking lion, and above him is a beautiful woman holding a flambeau aloft to a world of sisters who are still in need of light. Another woman, splendid in that distinctive beauty which an inheritance of civilization and plenty provides, grasps the hand of one who bears the unmistakable mark of an endowment of weary toil, and is in the act of drawing her patient sister gently but firmly up to her own happy level of existence. There is nothing more beautiful or comforting among the countless exhibits at the Fair than this suggestive group. Its sermon of tender helpfulness is more eloquent than anything that has yet been spoken by woman in any of her many congresses.

France and Germany are both abundantly represented by masterpieces of painting and sculpture in the Art Palace, and their exhibits differ as widely in subject and method as do the people in manners, habits and ideals. These two countries are here set in contrast because they may be most fitly studied at the same time, their displays being so close together that they may be readily compared.

Curiously in contrast with the artistic and mechanical exhibits which plainly tell what peace has done and is doing for Germany, is that appalling monster, the Krupp gun. Its pavilion is made of Essen iron-work and is a hundred and eighty feet long, eighty-two feet wide and forty-two feet high. The gun cost three million dollars and looks quite as formidable as it really is. It can destroy at a distance of ten miles, and every discharge costs two thousand dollars! Such engines of war are doubtless useful in compelling peace among nations, but their possible activity is by no means pleasant to contemplate.

The great Fair is so complete that its omissions are scarcely worth mentioning; and this statement applies with especial force to the German exhibit. Laces and Winter woollens, gems for personal adornment, utensils for the table and the kitchen, gorgeous porcelain and shimmering glass for banquets, and rich feminine apparel charm the travelled and astonish the untravelled spectator; but these costly and elegant objects are far less attractive to many practical visitors than certain inventions devised by Teutonic ingenuity. There is, for example, a new planing machine that gives a plank the very finest finish known to cabinet-makers at the rate of seventy-five feet per minute! The process of making matches is illustrated and draws a constant throng of sight-seers. A short log of wood enters one corner of a small machine-furnished enclosure and, being guided by a few deft-fingered girls, quickly makes its exit at another corner in the form of matches, neatly packed in boxes. An ingenious contrivance for ruling paper is also displayed, and there are numerous other foreign inventions in daily operation in Machinery Hall that are certain to give a fresh impetus to American mechanical genius.

In the French pavilions of Liberal Arts a series of beautifully furnished rooms illustrate the taste of Parisians in the days of Henry III., Louis XV., Louis XVI. and the Empire. These exhibits include furnishings for the *salon*, the *boudoir*, the *bed-chamber* and the *salle à manger*, and vary in sumptuousness and costliness to suit the means and requirements of all grades of artistic home-makers. A handsome ornate entablature supported by fifty pillars divides or arranges the many alcoves or *petit salons* in which France displays her fine ceramics, bronzes, tapestries, embroideries, gems, jewels and laces. The tapestries are the highest productions of the arras-worker's art, and the laces are

dreams of filmy beauty, equalled only by those displayed in the Belgian and Italian pavilions. Then there are fans in which the perfection of workmanship and the height of fine art have been combined; gowns of every degree of loveliness and grace; dainty gloves, shoes and hosiery; feathers, flowers and head-gear; statuettes, horologues and ornaments; and a thousand and one other beautiful articles of luxury such as France alone can produce.

The letters "R. F.," *Republique Française*, are painted, engraved and wrought everywhere, but these marks are scarcely necessary, since the sign-manual of nationality is clearly visible in the design and finish of every French exhibit. Of course, Belgium is first cousin to France in many crafts, but all her products, save her laces, are inferior to those of the French. This distinctiveness of Gallie handiwork is noted even in the little round brooches which are now in universal vogue; for those made by French artisans can never be mistaken for the work of another race. Unset precious stones are said to become fully nationalized by passing through the hands of a Parisian workman; and not a few visitors at the Fair would like to see the transforming processes applied to the thousands upon thousands of rough diamonds from Cape Colony now being exhibited in the Mines and Mining Building.

All steps at the Exposition are short, comparatively speaking; hence the transition from Paris to Zululand seems as natural as it is abrupt. Hundreds of interested spectators gather about a pavilion of plate glass that protects as well as displays a hard, blue, clay-like conglomerate of earths in which are embedded but not hidden countless gems that will be "of purest ray serene" when properly washed, cut and polished. The Zulus who wash and guard these precious stones are naked to their waists and wear the usual head-coverings of African savages, and nether garments that have been modified to suit our climate. The guards bear huge clubs and *assegais* or spears and look horribly ferocious, as is proper, since without this fierceness of mien and terrifying display of native arms the visitor would feel that he had been defrauded of a sensation of shivering delight which he had a right to expect. For two hours in the morning and two in the afternoon these men wash diamonds and display their ferocity for the edification of admiring throngs. In one glass case are shown washed



AN EXHIBIT FROM CAPE COLONY.

uncut diamonds—white, pink, yellow and black. The black diamonds are used for cutting to the value of three-quarters of a million dollars every year. One double diamond, called a "freak," is an object of especial admiration.

We may not at present desire close personal relations with South Africa, but when men who find labor unprofitable in civilized lands learn that more than twenty millions of gold was during the past year taken out of this small territory (its area is about equal to that of New York and New Jersey combined), they are likely to fall into a condition of wonderment concerning the inconveniences of Cape Colony living, including rough hands, collarless shirts, and tinned foods eaten in cabins. Are these drawbacks wholly intolerable when offset by a prospect of diamonds and gold ore in plenty? Bereaved of its comforts, life is bearable or unbearable according as one has or has not determined to give them up. Cape Colony, small as it is, deservedly holds a high place among the great productive regions of the world. In fact, were it not for the supplies of material received from South Africa, many of the articles of luxury or comfort now made by cunning craftsmen in Paris, Vienna and Berlin would be impossible. Besides gold

and diamonds, the Cape region yields ivory, the finest of Angora and merino wools, tiger skins and exquisite ostrich feathers. The exhibit of plumage in the Cape Colony Pavilion is a revelation. The feathers are all remarkable for grace, fulness and fluffiness, and they are either as white as the driven snow or else as brown as the fallen leaves of Autumn.

Our indebtedness to the past in the matter of gowning may be realized after inspecting a score of clothed wax figures in a huge glass case located in the French section of the Woman's Building. Each of these figures is arrayed with historic correctness in the fashions and fabrics of a particular century or epoch. St. Clotilda, wife of Clovis, who died in the Sixth Century, is represented clad in a Gallo-Roman costume consisting of two tunics. The long under tunic is made of samite and the short upper one of golden-brown velvet, and the pallium, which hangs low at the back, is also of samite. From St. Clotilda onward the group of dolls represent queens and empresses in proper chronological order, with here and there some woman who was a noted beauty; and each displays the brocades, embroideries, velvets, jewels, laces, plumage and cosmetics which delighted womankind when the famous original was alive. The society queen of to-day is shown in gleaming satin and filmy silk mull, with girdled waist, low-cut neck and crêped coiffure. This exhibit gives an exact history of feminine fashions and proves that *la Mode* quotes herself very often, and sometimes repeats herself almost literally.

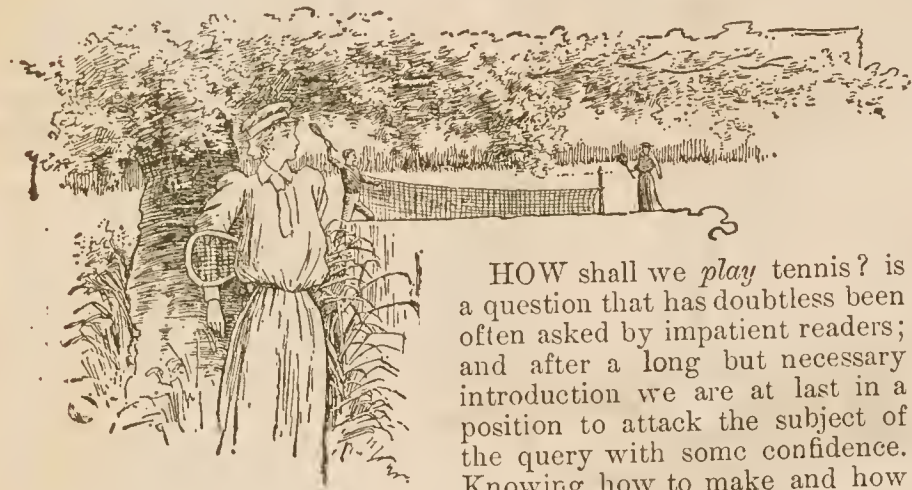
In the United States display in the same building there is a similar glass case enclosing a score or so of wax figures that show the costumes of American women of social distinction from the year sixteen hundred to the present epoch of silk mulls, high-shouldered sleeves and flaring petticoats. They are enchantingly attired, but the industries and enterprises of barbaric nations must be remembered while we admire, since from them we received the jewels, silk cocoons, plumage and precious metals that made all this sumptuousness possible. Let us be fair in our appreciation as well as generous in our admiration of beauty and its origin. No student of the Fair can be just either to it or to himself if he fails to give due credit to those semi-barbarous nations which furnish us with

a great many of the raw materials needed in our industrial arts.

In addition to the magnificent showing made by France in the Liberal Arts Building, there is an interesting array of the special products of Lyons in a luxuriously appointed room in a gallery of the Manufacturers' Hall. Here also are illustrated the various processes of artistic book-binding, fine illustrating, color printing and kindred arts and crafts in which the French have long excelled. After inspecting the superb textiles of France the visitor who wishes to arrive at accurate conclusions regarding our country's recent advances in the same line of manufacture will be sure to view the American exhibits of silken fabrics. Lyons silks have long held first place in the estimation of fashionable womankind, and they have fully deserved this supremacy by reason of their beauty and excellence; but it is safe to say that American women will show far less favor for the imported fabrics after they have discovered what domestic looms can and do produce. There are forty-two American exhibitors of silks, and their displays are valued at more than a hundred and fifty thousand dollars and represent an annual output worth more than a hundred millions. France sends to the Fair no more artistic or durable silks than those woven in America. Jacquard machinery does its work as well here as abroad, and why should we not be patriotic and prefer our own products, since we procure the greater part of their raw materials from the same sources that supply the European weavers?

In one of the "Process Rooms" of the Woman's Building are shown rich fabrics made of silk produced in Utah. A notable exhibit is a pair of white silk curtains artistically hand-wrought with dainty colored flowers. In another part of the room a Utah girl tends a number of silk-worms that are voraciously devouring mulberry leaves, and near by silk is being spun from the cocoons and then woven into serviceable webbings on hand-loom operated by girls. This exhibit is one of the plainest and most valuable object lessons to be learned at the Fair, since it teaches women who are remote from the centers of industrial art a pleasant and profitable method of earning a livelihood. The women of Utah are now wearing silks woven by themselves more than twenty years ago.

A. B. LONGSTREET.



HOW shall we *play* tennis? is a question that has doubtless been often asked by impatient readers; and after a long but necessary introduction we are at last in a position to attack the subject of the query with some confidence. Knowing how to make and how to direct the various strokes, and

what certain of them are used for, we may now begin to combine them, to play one against another and to show system and science in what to an outside observer appears an unmeaning confusion.

Here, even more than elsewhere, the topic must be treated broadly and generally. Set rules should be avoided as much as possible. It is the very liberty of tennis that gives it much of its charm. It is the chance, always open to a good player, of exercising his own wit and learning that provides half the life and excitement of a well played game. We need be at no loss, however, for practical suggestions. Many players in the past have experimented and recorded the results obtained, and by their teachings we are enabled to decide which methods of play are best suited to ourselves and to those against whom we are matched. But let us first carefully prove the various methods upon the court itself.

There are three essential points that all players must keep steadily in mind—first, good form; second, method; and third, flexibility. These three mean science.

We already know something of good form—the way in which a player carries himself and makes his strokes. We know how to receive and send the ball properly, with free arm and body motion. A few hints on this point will, therefore, prove sufficient. Never hurry; it is possible to play rapidly without hurrying. Never lose a perfect balance in moving about the court, for this is indispensable to quick and graceful motion. Therefore, do not stride about or lift the feet high; take short, decided steps, and when standing let one foot be slightly advanced and the body evenly poised, that you

A MANUAL OF LAWN TENNIS.

CHAPTER V.—THE GAME.

may be able to start quickly and easily whenever necessary. Do not try to make "gallery" shots on all occasions, or to smash continually. Play to make the stroke rather than to win the point, and you will be more likely to gain it. As Mr. Sears wisely advises, "Keep your eyes on the ball and your feet on the ground."

Method is the manner of playing the ball. There are but three ways of placing—down the side-line, across court, and a lob. Method, therefore, means the ability to decide when to use these places, which to use, and with what stroke. Know your best position in the court, know your best strokes, know just how to meet any move of your opponent, know how to pass him if he comes up, know how to force him out of court and open good places if he stays back. In short, know yourself, your strokes and your court, so that you will not waste time, for thought and action should be almost simultaneous.

Flexibility is the power of learning an adversary's game and moulding one's own methods to it. For this the most careful observation must be cultivated. Search out your opponent's weak points, avoid his strength, and always be equal to an emergency. Herein lies the headwork of the game.

SINGLES.

Let us now begin with the game proper. The first question is, which spot in the court shall we choose as a vantage ground? In other words, where can we best protect our own court and at the same time most worry our antagonist? Nearly all the best players agree that the most effective location is a point in the forward center of the court half-way between the net and service line. Here we can play more rapidly and place more easily than anywhere else, and our opponent has less chance to determine beforehand where we will play the ball, and less time to take a good position in which to receive it. This, therefore, is the point we must always strive to gain.

The service is the first stroke. The server must be far from his

vantage ground at best. He should stand as closely as possible to the center-line, which should be marked on the base-line. This position is advised not only because he can better defend his own court, but also because he can more easily place the ball where he pleases in serving into the opposite court. And here comes in the vexed and much discussed question of swift and slow service. Again note the game of our real players. Most of them count more on place than speed, and there seem strong reasons for the preference. First, a player may often put his opponent to much more serious disadvantage. He may force him completely out of court by a side-line play, worry a weak backhand by uncomfortable balls on the wrong side, and confuse him by the mere variety of his placing. A swift service has necessarily a much narrower margin for placing, and the greater difficulty of changing the direction of the swift stroke. Another advantage of a light service is the saving of strength and balance, and the longer time it allows, which often enables the server to come up and volley at once instead of having to wait his chance at the net later. Mr. Campbell gives the most striking example of this server's game, running up to the net on either service.

If the serve is swift, the return must be immediate, and the server *must* stay in the back of his court to await it. His opponent will take the net position, and he must force him back by passes down the lines or by lobs quickly followed up to the net. Even when the service is light, if the striker-out is quick to take a volleying position, it is better for the server to stay back and work his way more slowly to the volleying line, waiting until he sees his opponent at a disadvantage, and trying by each stroke to place him so. It is often worth while to risk much to gain the wished-for position, but it is too likely that a good, cool player will pass one who is not a Campbell by a drive down the side-line or, if this be guarded, by a sharp cross-court play.

Our advice, therefore, is: Do not serve too swiftly to place well, unless you need the point much and think that a swift ball will trouble your opponent more than a careful place. Never make a double fault and try to spare single ones; they are only a waste of valuable strength. Only run up on a service when your opponent is a slow back-court player or when your service has seriously embarrassed him. As a rule, if the service is from the center of the base-line, the server may stay almost where he is, ready to spring into position to return the ball as soon as it has left his opponent's racket. In running up guard the easier side-line stroke, and force your adversary to the more difficult cross play, which, expecting, you can easily return.

The second play of a game is the return of the striker-out. Discover something beforehand, if you can, of your opponent's serve, and give him as little chance as possible to surprise you. If you are at all uncertain, it is much better to stand too far back than too near the service-line, for the simple reason that it is easier to run forward than backward, and to take a ground stroke low than high. Generally, the position is a foot or two back of the base-line, but you must use your own judgment. Let your opponent ascertain as little as possible by your own motions what your weak places are or what you intend to do. Do not try to protect your backhand corner by giving your right hand more ground to cover. It is the easiest thing in the world to place the ball so far off on that side, and with so little bound that it is almost impossible to return it; and the first chance at the net will be forfeited to the server.

The return should almost always strike within a foot or two of the base-line; otherwise you force your opponent toward the very position from which you wish to keep him. If playing the ball down the side-line is productive of good results, it is well to keep playing it there until it fails. Often an adherence to one such stroke will completely demoralize the other player, who will finally open the rest of the court in trying to be in position to receive that stroke; your play may then be varied with good results.

The return of the service is probably the most important play of the game. The two most effective modes of making it are the side-line stroke and the cross-court play. The former is much the easier of the two, and is the one most likely to be used even by good players. To be effective, the cross-court play must strike within the service line, a place requiring much practice for accuracy. Either of these returns may be followed up to the net, and the second return, even if close to the line, may be easily turned across the court at a sharp angle. If the server should attempt to run up on his service, a timely lob just over his head and falling close to the base-line will often spoil his plans.

After the ball has once been put in play your own wit will tell you most clearly what to do. Watch your opponent always. If he

comes up to the net, remember that lobs will help to force him back. Watch for him to uncover some point, and play to that spot. Keep him running when you can. Never slacken your game, even when you have a good lead. Perseverance is one of the most necessary qualities of a tennis player. It is never so hard to "brace" as when your adversary is gaining. The match at Saratoga last year between Knapp and Hovey illustrated this axiom to perfection, Hovey led by two sets love, five games to one and forty-fifteen, having only one point to win; and yet he lost the match.

Play an aggressive game as much as possible. Beginners almost invariably lose their best chances at the net and wear themselves out with long volleys, rather than risk putting more snap into their game. You will seldom meet a player who is so much weaker than yourself that you will only need to defend your own court. It is true that a steady back play will often lead a more nervous opponent to beat himself through his own faults; and when this is the case do not work too hard yourself or be too anxious to end the "rests." Always play slowly if you find yourself getting flurried.

Be decided in your moves. Either stay back and defend yourself, or come up boldly and attack your opponent. Practice alone will give the confidence for this, for you must feel yourself strong at every point before you can really play with assurance. Therefore, when you are playing keep your weak points in mind and practise them as much as possible. Do not play too much. It has often happened that a too enthusiastic player has "gone stale," as the athletes say, from this very cause.

Strokes should be clean rather than swift. The base-line game should be well mastered before volleying is attempted, for back play is most necessary as a supplement to even the best volleying. Anticipate your opponent's strokes if you can, but don't start for your position until the ball has been struck, and never let him catch you between the base and service lines, which is the "forbidden ground." Try for good length in your strokes, and especially in lobs, which are worse than useless when not far enough back. When lobbing, note the sun and wind. It is difficult to take a lob with the sun in one's eyes, and it is almost impossible to lob well in a wind.

Lastly, remember that experience is the great teacher. Those with whom you play will form your game. It is well, therefore, to meet better players than yourself whenever possible. Tournament playing is excellent, for it allows you to measure yourself with the best, and to learn much that can be obtained in no other way. Next to actually playing with experts is the practice of watching them play together. Study their methods, their strokes, their positions and their form.

The following hints, given originally in *Pastime*, will be of service to the beginner:

Master the rules thoroughly before attempting to play.

Never use old or "squashy" balls. They spoil both your play and your temper.

Pay the most attention to your weak points, and do not indulge your strong ones. Above all things, do not shirk your backhand stroke.

Your reach is longer on the backhand side; so is your adversary's. This may sometimes aid you in determining on which side to pass him.

Keep your eye on the ball as long as possible before striking; you will soon learn to know without looking where the net and court are.

After you have made the stroke turn your attention chiefly to your opponent, and endeavor to anticipate his next move.

Try never to be in a hurry; but do not construe this as an injunction to be lazy.

Do not sacrifice accuracy to severity. One brilliant stroke will not compensate for two failures.

If you find that you are winning, stick to your game, for it is evidently the right one under the circumstances. But if you are losing, try to alter your tactics.

Always be prepared to see the ball returned, no matter how deadly your last stroke may have been.

For a similar reason, never give up until the rest is actually won. Your opponent is but mortal and may break down at the easiest stroke.

Do not talk or ejaculate more than is absolutely necessary during a rest. It is very annoying to your opponent.

If you are defeated, give some credit to your opponent. Do not put it all down to bad luck, bad balls, bad light or a bad court.

Try to regard the umpire as infallible, or, at any rate, do not show by disputing his decisions that you think he is decidedly the reverse.

S. S. WHITTELEY.

OF INTEREST TO YOUNG MOTHERS.—We have just published a new edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well known authority on such matters and contains instructions for the inex-

perienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, together with full information regarding layettes and their making. Price, 6d. or 15 cents.

MODERN LACE-MAKING.

SCARF-END OF RIBBON LACE.

FIGURES NOS. 1 AND 3.—A novelty in the list of fancy work is "Ribbon Lace." It is particularly admired, since it may be made in any color desired; and another recommendation is its inexpensiveness. It is used for scarf-ends, doileys, toilet-cushion covers, and

to any size preferred. The crossings of the silk may be marked by knots, or by "spiders" or *point d'Angleterre* rosettes.

DOILY OF "IDEAL HONITON" WORK.

FIGURE No. 4.—This pretty doily may be made of a size suit-

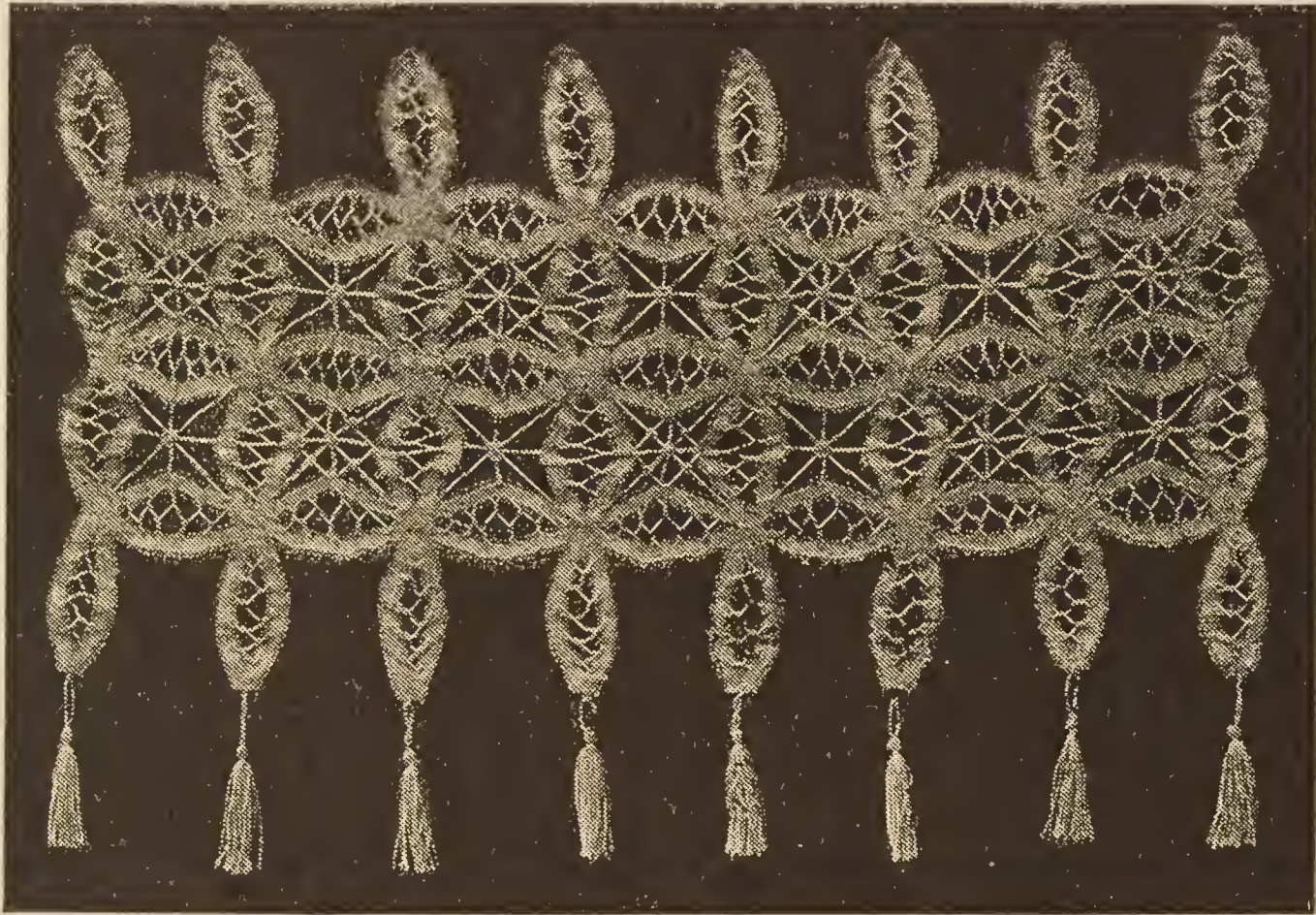


FIGURE NO. 1.—SCARF-END OF RIBBON LACE.

throws, and when made in black or white may be utilized for the decoration of dresses.

The materials required in making this pretty decoration are baby ribbon (also known as No. 1 "running ribbon") with a picot edge, and embroidery silk of the same shade. The tassels seen at figure No. 1 may be made by hand from the embroidery silk, or, if preferred, they may be purchased ready-made at a fancy-work store or department.

As illustrated at figure No. 1, the work is very much reduced in size; but at figure No. 3, where the details are represented, the full size of the circles is given. This figure also fully illustrates how to baste the ribbon to the design, after the latter has been traced on stiff paper or artists' linen. The crossings of the ribbon must be firmly and invisibly tacked. The embroidery silk is then used to fill in the spaces after the manner seen, either the lace-stitch or drawn-work methods being appropriate. In our books on Drawn-Work and Modern Lace-Making may be found a large variety of appropriate stitches, with explicit directions for making them; and by their use many exquisite designs in Ribbon Lace may be developed, especially as the Lace Book contains many lace designs that may be worked out with ribbon.

DESIGN FOR RIBBON LACE.

FIGURE No. 2.—This illustration shows a variation in design for Ribbon Lace. The squares may be of the size given in the picture, or they may be increased or reduced

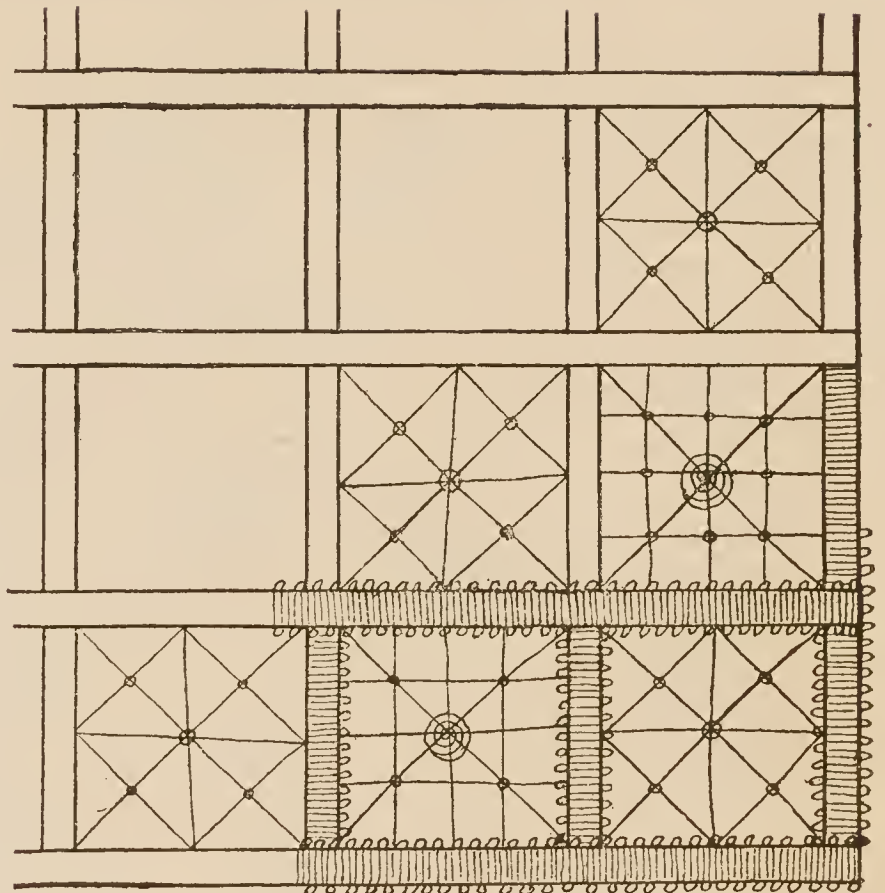


FIGURE NO. 2.—DESIGN FOR RIBBON LACE.

able for goblets, finger-bowls, rose-jars or any other belonging of the dining or toilet table. The details of its ornamental por-

in place in the figures seen and then button-holed to position. The lawn is cut out from the squares and the openings are filled in

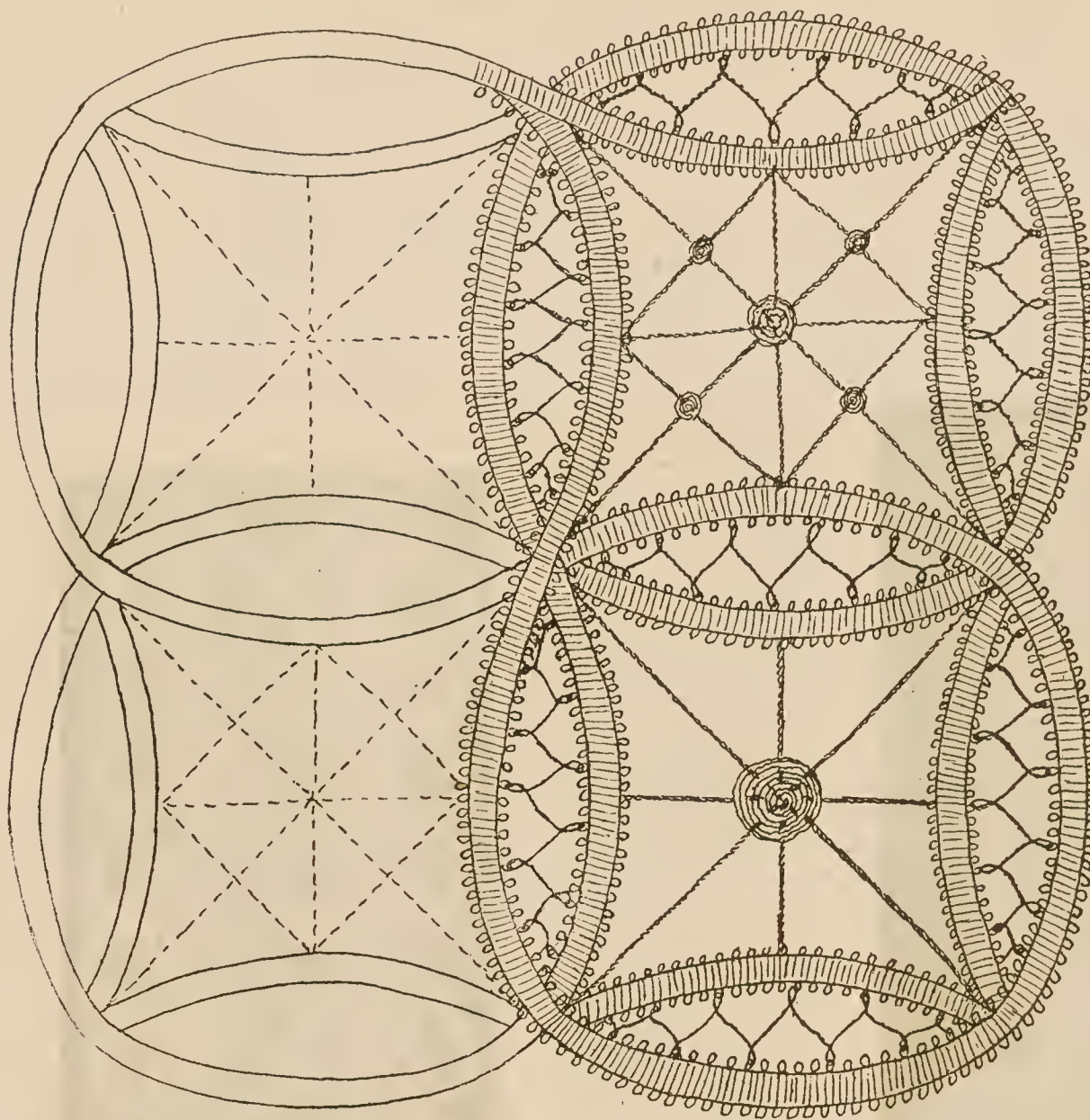


FIGURE NO. 3.—DETAIL OF RIBBON-LACE SCARF- END.

tions have been so often described that it will not be necessary to here give them very fully. The braid—a fancy Honiton—is basted

with lace stitches. The points are done in button-hole stitch. "Ideal Honiton" designs, begun on linen lawn, and with sufficient

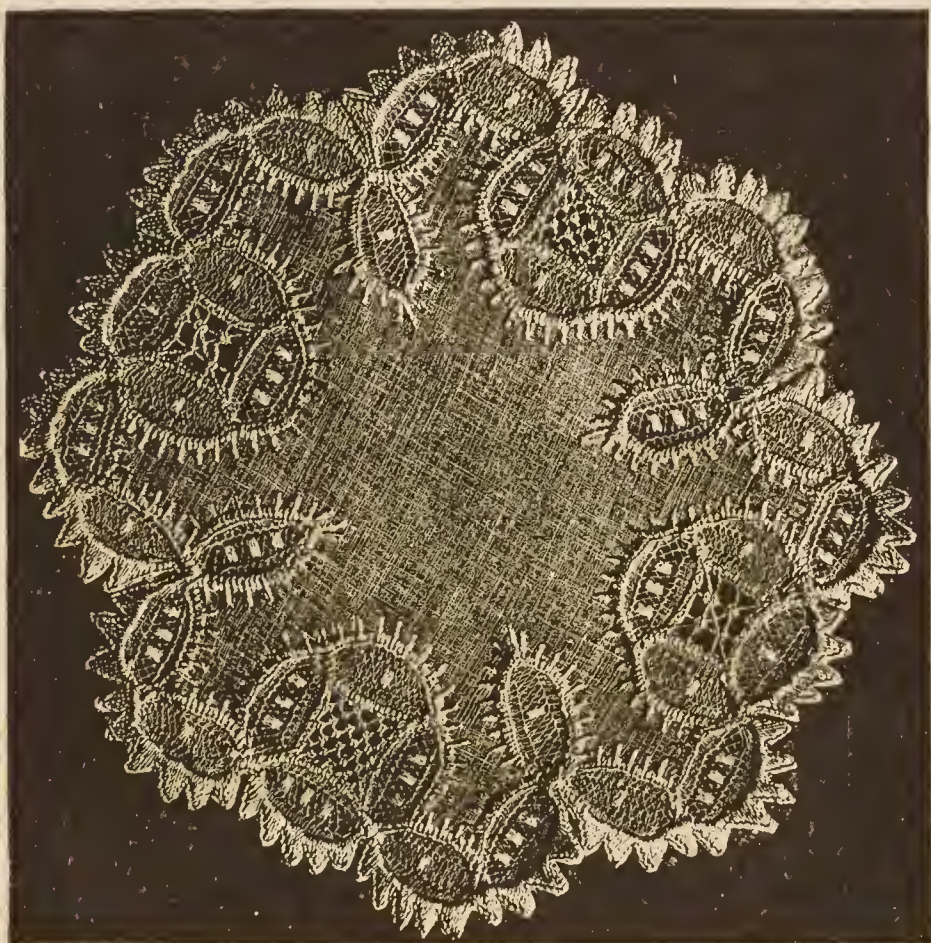


FIGURE NO. 4.—DOILY OF "IDEAL HONITON" WORK.

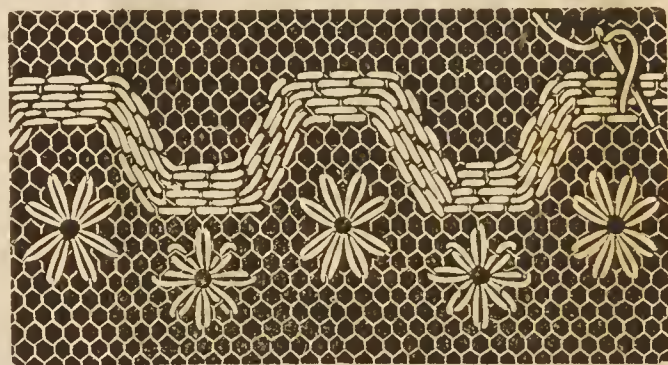


FIGURE NO. 5.—DESIGN IN DARNED NET.

braid and the proper thread for making the article desired, may be obtained for a reasonable price at a lace-maker's and also at many fancy-work shops or departments.

DESIGN IN DARNED NET.

FIGURE No. 5.—The design illustrated is suitable for white, black or écreu net and may be used as an edging; or, with alternate rows of the stars and ribbon stripe, it may be used as an all-over net for yokes to waists, gowns or any article of wear for which lace is suitable.

For the information in this article concerning "Ideal Honiton" lace thanks are due Miss Sara Hadley, Lace-Maker, 923 Broadway, New York.

TATTING.—No. 17.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

TIE-END IN TATTING.

FIGURE No. 1.—In making this tie, the rosettes are made first as follows:

Make the center ring, which consists of 30 stitches and 12 picots, $2\frac{1}{2}$ stitches being made between the picots. After fastening the ends and cutting off the threads, begin the first row by making a ring of 8 stitches and 3 picots (2 stitches, then a picot), and repeat till complete, attaching middle picot to picot of centering. Then draw up. Leave about an eighth of an inch of thread before beginning the second ring, which consists of 16 stitches and 3 picots (4 stitches between the picots). Make a second small ring, attaching 1st picot to 3rd picot of first small ring, as well as attaching it to center ring. Attach 2nd large rings to first, by picots, as seen in pattern. When 12 rings of each size are finished, fasten the thread, and begin on 3rd and 4th rows. Make small rings as before, attaching every other one to ring of last row.

The outside row has alternate small and large rings, with picots between every 2 stitches of large rings. Attach rosettes to each other as seen in design.

For the bars on end of tie, and for the neck: Make an edge, same as outside row of rosette, containing alternate large and small rings outside, and small ones inside. Turn when long enough, and attach rows of small rings by their picots; and as each bar is finished, attach to rosette as in design. After the first bar, the others are attached to it. The outside bars require to be a little longer than the inside 3 bars.

CABLE INSERTION.

FIGURE No. 2.—The sample is made with a shuttle and spool—or with two shuttles.

For Small Ring.—Make 6 double stitches, 1 picot, 6 double stitches, draw up.

For Cable.—Make 2 double stitches, 1 picot, and so on until there are 7 picots.

Make one ring, 1 cable, 2 rings, and join center of first ring to picot in first one made; 1 ring, 1 cable, and so on until the desired length is reached. At the end, make one cable in place of second ring;

join center of next ring to group; 1 cable, join center of next ring to group. Proceed in the same way to the end of the row, then make 1 cable for end.

Third row.—Same as first, joining the cables by their center picots.

HANDKERCHIEF CORNER IN TATTING.

FIGURE No. 3.—This border is handsome for handkerchiefs, toilet-

cushion covers or any article to be trimmed at a corner, and may be worked with coarse or fine cotton, linen or silk, according to the purpose for which it is intended. The design consists of four-leaved figures, which are joined to each other by means of long picots, and is worked with one thread only.

For each ring of the first figure work 6 d. s., 1 picot, 3 d. s., 1 picot, 6 d. s., draw the stitches together; close to this work 3 more similar rings, tie the ends of the thread together and cut them off. Each picot should be about one-fourth of an inch in length. All

the figures are worked alike. In the following figures, instead of forming one or the other of the picots, join to the figures previously worked, as shown by the illustration.

Besides trimming the outer edge of a handkerchief with this border, it is pretty used as an insertion between the hem and center of the handkerchief, and if used for this purpose, should be worked with fine linen thread. The border can be

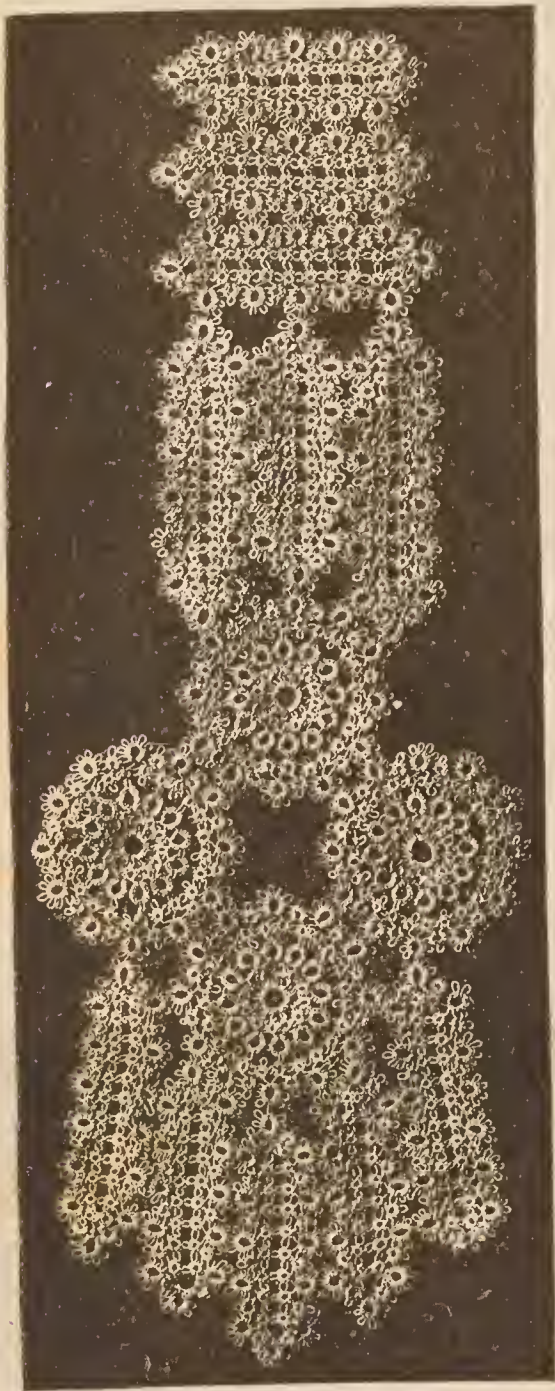


FIGURE No. 1.—TIE-END IN TATTING.

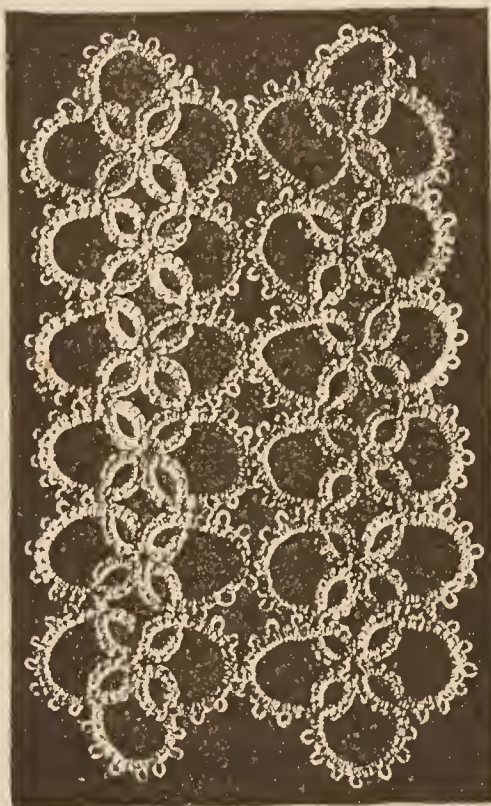


FIGURE No. 2.—CABLE INSERTION.

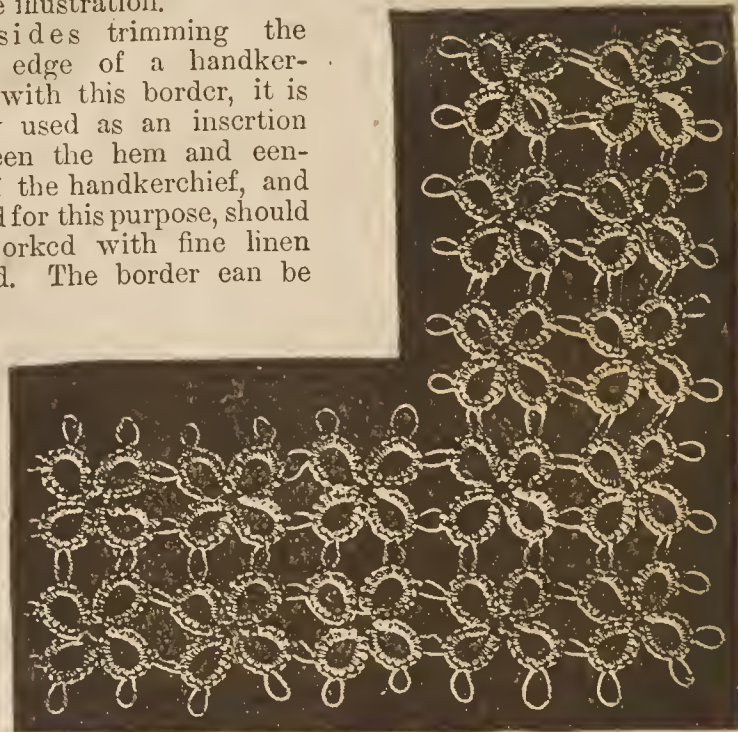


FIGURE No. 3.—HANDKERCHIEF CORNER IN TATTING.

made wide or narrow, as preferred, by working more or less rows of the four-leaved figures, joining them as they are made.



SPORTS AND PASTIMES.

DANCING.—ELEVENTH LESSON.

FIGURES FOR THE GERMAN.—FIGURES OF TWO COUPLES.—(CONTINUED.)

32.—THE ROUNDS OF FOUR.—The first two couples dance, and at a signal from the leader each gentleman selects another gentleman and each lady another lady.

The gentlemen form a round of four at one end of the room and the ladies a similar round at the other end. (See first position in diagram I.) The two rounds turn to the left, and the leader (who is the first gentleman) and the gentleman whom he chose pass under the arms of the other two gentlemen and advance toward the first lady and the lady whom she chose, who have at the same time passed under the arms of the other two ladies. The dancers now occupy the second position in the diagram. The two gentlemen and two ladies join hands to form a circle, and make a complete turn to the left. The gentlemen then raise their arms to permit the ladies to pass under, and execute a similar movement with the other two ladies, while the first two ladies do the same with the remaining two gentlemen, thus forming two rounds of four. (See third position in diagram.) The gentlemen on the inside again raise their arms to let the inside couple of ladies pass under, which brings the dancers to the fourth position in the diagram, the four gentlemen being at one end of the room and the four ladies at the other. After both fours have made a complete turn to the left they form two lines, the ladies in one and the gentlemen in the other (fifth position). The lines advance toward each other, each gentleman takes the opposite lady, and the figure terminates in a waltz.

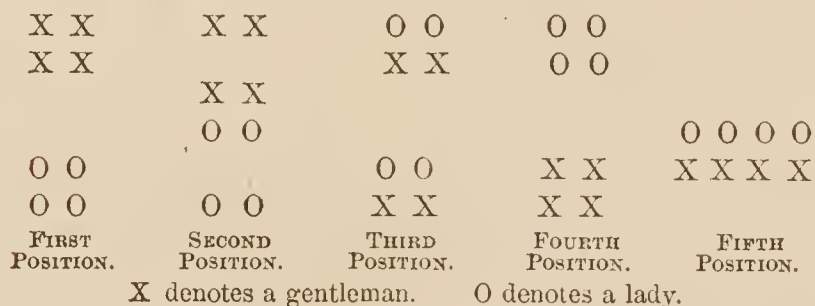


DIAGRAM I.

33.—THE CHANGE OF FOUR.—The first two couples dance, and at a signal from the leader all choose new partners and take positions as for the lancers. All forward and back, and then the ladies forward to the right, each taking the next lady's place. The couples now waltz round the circle of the set and halt in their places, whereupon all forward and back and the gentlemen forward to the left, each taking the next gentleman's place. All then waltz round the set once more; and a repetition of the figure brings the dancers back to their original positions, from which they waltz to their seats.

34.—THE ROYAL ARCH.—Two couples dance, each gentleman selects a lady and each lady a gentleman, and the four couples form a quadrille. The four ladies cross right hands in the center, circle half round to the left, disengage right hands, join left hands with opposite gentlemen and swing half round to opposite ladies' places. This requires eight counts; and the movement is repeated, bringing the ladies back to their original positions. The two head gentlemen now advance two steps toward the center of the quadrille, facing each other; and the four ladies join hands around them, the side gentlemen remaining in position. The gentlemen inside the circle stretch out their arms over the ladies' arms, and each gives one hand to each of the side gentlemen, the arms being raised high to form a double arch on each side of the quadrille. The ladies circle about to the left under the arches, until each regains her former position, when all waltz to their seats.

35.—THE RHYMES.—Two couples dance, and then each gentleman selects two gentlemen, whom he presents to his partner. The lady addresses the two gentlemen before her, and the one who first answers so as to make a rhyme dances with her, while the other takes his seat.

36.—THE DOUBLE CHAIN ANGLAISE.—Two couples dance, and at a

signal from the leader each gentleman selects another lady and each lady another gentleman, the four couples forming as for the lancers. The head couples half right and left with the side couples to the right, and then turn partners; then half right and left with the next couples and again turn partners; and so continue until all the couples have reached their original positions. All then waltz. It will be seen that in each movement of this figure each couple changes places with the couple on the right.

37.—THE CHANGE OF LADIES.—Two couples dance for a short time and then approach each other, and the gentlemen exchange ladies without losing step or time. The couples then dance about the room, ladies are again exchanged, and all waltz to seats. This is a very graceful and dainty figure.

38.—QUADRILLE, No. 1.—Two couples dance, and then the gentlemen select other ladies and the ladies other gentlemen, and the four couples take places as for a quadrille. The four ladies advance, cross right hands in the center of the quadrille and promenade half round; and each then gives her left hand to the opposite gentleman and remains by his side. The four gentlemen now advance, join right hands across and promenade half round; and each gives his left hand to the lady opposite. This will bring partners together, but on the opposite sides of the square. The head couples now half right and left to place, the sides do the same, and all waltz.

39.—QUADRILLE, No. 2.—Two couples dance and select other partners, and all form as for a quadrille. The head couples cross right hands with the couples to the right and walk round, changing places with these couples. All forward and back, and then the head couples (which are now at the sides) cross right hands with the couples to the right, walk round and change places with these couples, after which all forward and back. Each couple is now opposite its original position, and the movements described above are repeated twice, thus bringing the dancers back to place. All then waltz.

40.—THE DECEITFUL ROUND.—Two couples dance, and at a signal from the leader each lady selects another lady, while the first gentleman chooses two other gentlemen and the second gentleman only one. The ladies station themselves in the four corners of the room, and the gentlemen form a ring and circle about until the leader gives a signal, when each endeavors to secure one of the ladies for a partner. The gentleman who fails to secure a partner returns to his seat while the others waltz. This figure is sometimes called "Puss in the Corner."

41.—THE CHANGING *Moulinet*.—After the two couples have waltzed, the leader signals to select other partners, and the eight dancers form as for a quadrille. The four gentlemen advance with extended left hands, which they join in the center of the set; and each gives his right hand to his partner. All promenade round eight steps, and then each lady takes the place of the one on her right, giving her left hand to that lady's partner. All promenade eight steps, and the ladies once more change places. This movement is repeated until partners are again united, when all waltz.

42.—RIGHT AND LEFT VARIED.—Two couples waltz and select new partners, and all form as for a quadrille. The head couples right and left across and back with the couples on their right, and then half ladies' chain with the same couples. This will result in an exchange of partners. All then waltz with their new partners entirely round the set. The head gentlemen and their partners now right and left across and back with the couples on their left, and then half ladies' chain with the same couples. This causes a second change of partners, and all again waltz about the set. The head gentlemen and their new partners again right and left across and half ladies' chain with the couples on their right, after which all waltz round the set; and a repetition of the right and left across and half ladies' chain with the couples on the left brings all the dancers back to the positions from which they started. All then waltz.

43.—THE TRIPLE PASS.—Two couples dance, and at a signal the dancers join hands in a ring and circle to the left. At a second signal the leading gentleman and his partner disengage hands, pass under the arms of the other couple and again join hands after passing. The second couple then pass under the arms of the first, who once more pass under the arms of the other two dancers; and the four, still joining hands, arrange themselves in a ring and circle to the left. All then waltz.

44.—THE DOUBLE WINDMILL, No. 1.—Two couples dance, and at a signal choose new partners and form as for a quadrille. The four ladies advance, cross right hands and pass half round to the left; and at the same time the gentlemen walk half round to the right,

thus meeting their partners. Each lady gives her left hand to her partner, drops the hand of the opposite lady and is led by her partner to the outside. The gentlemen thus take the ladies' places, crossing right hands; and they pass half round on the inside, while the ladies walk half round outside in the opposite direction. When partners meet a change is made as described above, and all waltz.

FIGURES REQUIRING THREE COUPLES TO DANCE FIRST.

45.—THE DOUBLE WINDMILL, No. 2.—Three couples dance, and at a signal each lady selects another gentleman and each gentleman another lady, and all form a ring and move to the left. At a second signal each gentleman turns in his place, causing his partner to describe a circle about him. The ladies now join right hands across, forming a windmill (*moulinet*), and move around to the left; and at the same time the gentlemen promenade to the right until each meets his partner, when he gives her his left hand, swings round and takes his place in the *moulinet*, while the ladies promenade in the opposite direction. When the gentlemen have been twice outside and twice in the center, each takes his partner's left hand in his right and leads off in the waltz.

46.—THE PYRAMID.—The first three couples begin with a *tour de valse*. At a signal the three ladies select three others, and the six place themselves as in diagram II. The three gentlemen then



Dancers facing as indicated by arrows.

DIAGRAM II.

select three others, and all join hands in a line, with the leader or first gentleman on the right. The line is then conducted around the first lady (who stands alone), then around the two, and lastly around the three. The movement is then repeated in reverse order until the first gentleman arrives in front of the first lady; he then waltzes with her, and each of the other gentlemen takes the nearest lady.

47.—THE MYSTERIOUS SCREEN.—Three couples lead off with a waltz, polka or whatever dance is to be executed, and at a signal all choose new partners from those not dancing. A sheet or wooden screen is then brought into the room; and if the former is used, it is held by two persons to form a screen. The gentlemen stand behind the screen and display the tips of their fingers above it. The ladies choose partners by grasping the finger tips, and all waltz. This figure is often reversed, the ladies standing behind the screen and showing their hands above it for the gentlemen to choose. Still another variation of the figure is known as "The Mask." The gentlemen are provided with masks and show their covered faces above the screen; and the ladies choose their partners from this interesting group. The gentlemen retain the masks when waltzing.

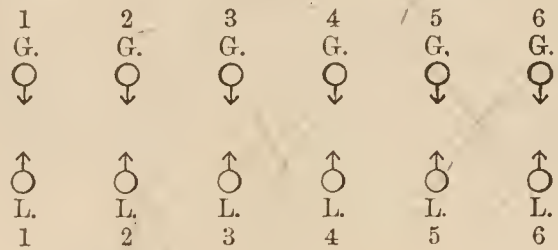
48.—THE CHANGING STAR.—The first three couples dance, and at a signal all select other partners from the rest of the company. The six ladies arrange themselves in a *moulinet* by joining their right hands in the center, and each places her left hand in her partner's right. All turn to the left, and at a given signal the first, third and fifth ladies leave the center and dance with their partners in the narrow space between each remaining lady and her partner. The second, fourth and sixth couples continue to turn slowly, and at a signal those who are waltzing form the *moulinet*, while the others waltz between. This change is repeated two or three times, and then all waltz. It will be noted that after the three ladies leave the *moulinet* one of the remaining three is without an opposite with whom to join hands; but she unites with the other two, placing her right hand over theirs.

49.—THE MAY-POLE.—The conductor holds a May-pole, to the top of which are attached six ribbons of different colors, each four yards long, with a loop at the end. Three couples waltz, and at a signal form a circle around the pole, the ladies to the right of their partners. Each dancer takes a ribbon by the loop, the gentlemen with the right hand and the ladies with the left, partners facing each other. At a signal the dancers perform the grand chain, the ladies going to the right and the gentlemen to the left, and each gentleman first passing between his partner and the pole, then outside the next lady, and so on until the ribbons are braided about the pole. At a signal, given when each gentleman faces his original partner, all turn half round, and each dancer changes the ribbon to the outer hand. The chain is then executed in the opposite direction until the ribbons are unbraided. The couples then waltz about the room, and the figure is performed by the next three couples. This figure is sometimes danced in the following manner: Three or four couples (the latter number when eight ribbons are

provided) find new partners, each lady choosing another lady, and the first gentleman choosing two gentlemen and the other gentlemen one apiece. The number of gentlemen thus engaged exceeds the number of ladies by one. The six or eight ladies now take the ends of the ribbons and walk about in a circle to the left, while the gentlemen form a second circle between the ladies and the pole, all facing the pole, and walk round to the right. At a signal from the leader the gentlemen face about and secure the nearest ladies for partners. The gentleman who fails to obtain a partner takes the conductor's place in holding the pole for the next party of dancers. Paper cambric may be used for streamers if economy must be considered. The pole is sometimes secured in a wooden standard; and the ribbons may be in but two colors, one for the ladies and one for the gentlemen.

50.—THE REVERSED ROUND.—Three couples dance, and at a signal the ladies stand side by side in line, with the first lady at the right-hand end of the line. The three gentlemen join hands, with the leader at the left, and pass to the left in front of the ladies. They form a circle about the first lady, and make a complete turn to the left; and when the first gentleman emerges again between the first and second ladies he drops the hand of the second gentleman, and the three form a ring about the second lady, all facing outward, and make another complete turn to the left. They next form a ring about the third lady, all facing inward; and after they have made a complete turn to the left, the first gentleman resumes his place as head of the line, which passes once about the three ladies until each gentleman faces his partner, when all waltz.

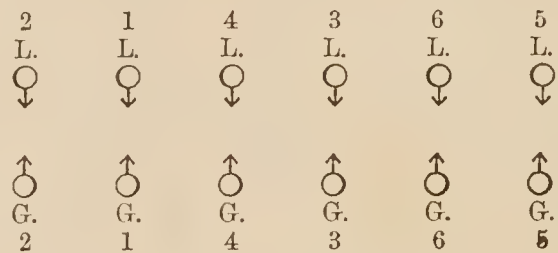
51.—THE NEW DEAL.—Three couples dance, and at a signal from the leader each person finds a new partner among those not dancing. The new couples form a column, with the leading gentleman and his partner at the head; the two lines face each other, the gentlemen being in one line and the ladies in the other; and all take two steps backward to widen the space between the lines. The dancers are now placed as at diagram III. Then follow a succession of



Dancers facing as indicated by arrows.

DIAGRAM III.

moulinets. The two couples at the head cross right hands and turn half round, thus changing places; the two couples at the foot (Nos. 5 and 6) do the same, and so do Nos. 3 and 4. This reverses the lines and changes the relative positions of the dancers, who are now located as shown by diagram IV. The head couple (No. 2) waltz



Dancers facing as indicated by arrows.

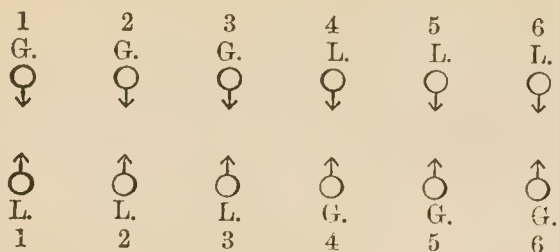
DIAGRAM IV.

down between the lines to the foot. When this couple commences to waltz, the gentleman of the bottom couple wheels round and passes up outside the gentlemen's line, while his partner passes up outside the ladies' line. Meeting at the head, these two dancers join right hands, cross over, and waltz to seats respectively with the lady and gentleman at the head of the column (No. 1). When couple No. 2, waltzing between the lines, reaches the bottom, the gentleman relinquishes his partner to gentleman No. 6, and himself takes lady No. 6, and the two couples waltz to seats. At the same time the gentlemen remaining in line waltz to seats with the opposite ladies. This is a very pretty figure, all the dancers being frequently in motion at the same time.

52.—THE INVERTED COLUMN.—Three couples dance, and at a signal from the leader each gentleman selects another gentleman, and each lady another lady. The dancers thus chosen unite to form couples, the original partners still remaining together. The dancers form in two lines facing one another, the three original gentlemen and the three newly chosen ladies forming one line, and the three original ladies and the three newly selected gentlemen forming the other, as at diagram V. The figure now consists of the grand

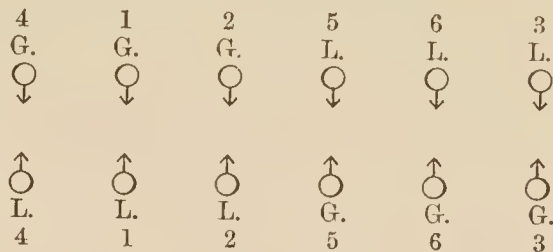
round, and is performed as follows: Gentleman No. 4 gives gentleman No. 3 his right hand, No. 2 his left and No. 1 his right, and

who is not dancing, chooses three gentlemen, who act as rovers and rob the other gentlemen of their partners. Each rover claps



Dancers facing as indicated by arrows.

DIAGRAM V.



Dancers facing as indicated by arrows.

DIAGRAM VI.

takes position at the head of the line. No. 3, after joining right hands with No. 4, gives his left to No. 5 and his right to No. 6, and takes position at the foot of the line. At the same time lady No. 4 gives her right hand to lady No. 3, her left to No. 2 and her right to No. 1, and takes her place at the head of the line; while No. 3 gives her left to No. 5 and her right to No. 6, and takes position at the bottom of the line. The dancers are thus located as at diagram VI. All forward and back and forward again, and partners join and waltz about the room.

his hands in front of a dancing couple, the gentleman of which relinquishes his partner and tries to possess himself of one of the other ladies. The figure continues until each of the original gentlemen has regained his partner. This is a very amusing figure, but to give it the proper animation it is necessary that as fast as each gentleman possesses himself of a lady another should be ready to take his place by her side. Sometimes six or eight gentlemen are called up by the leader to dance with the three ladies.

The next lesson will present German figures for four and six couples.

TERPSICHORE.

53.—THE PURSUIT.—Three couples dance, and then the leader,

OUR GUESTS AND OURSELVES.

TO-DAY America is host to many nations. We have invited civilized, half-civilized and savage people to our celebration, and they are here from so many different lands that no one can behold them and longer doubt the biblical account of Babel's confusion of tongues.

Within an hour the visitor at the Fair may hear the songs and prayers and see the dances, frolics and domestic labor of the strangest and most interesting races on the face of the globe. If



he is of an unsympathetic nature, his eyes may be wearied by the gorgeousness of some and by the squalor of others, and his ears may ache with the jumble of strange sounds which assail him on all sides, but he will surely thrill with enthusiasm in the presence of modern achievements, and he will be forced to admit that there is much good in other lands than his own. His intelligence will be increased by viewing higher creations in art, listening to richer melodies and observing more graceful and more beautiful courtesies, and he will be roused from his spirit of dull content with American characteristics, and especially with what we have called our "civilities." Not one of our countless guests can surpass us in the gift of vituperation, but they can give us the most exquisite lessons in graciousness and daily courtesy, although some of them have drifted hither from the eternal snows of the north and the ever-blooming lands of the south, and are classed as semi-savages.

Widely as these strangers differ one from another, they dwell at Chicago as though they were at home. Some live in villages or compounds, others have built castles and their dependencies, while others again are domiciled in bark or palm huts; and all are located within enclosures that shut them in and our world out, and serve as distinctive boundaries between the various nationalities. The Siamese sections of the Fair give the most vivid impression of remoteness, because Siam is so distant geographically, and also because nine-tenths of its twelve million inhabitants are Buddhists, of whom scarce a hundredth part are illiterate. Siam's royal commissioner, Phra Suriya, is highly intellectual, and has most charming manners. Indeed he is polite to us in half a dozen tongues, and

yet he is spoken of as a heathen by many of our self-satisfied fellow-citizens who have a talent for being rude to those who do not believe in their own creeds, and also to one another. Phra Suriya can give fine points in social grace to many of our most exalted people and to some of our conceited guests.

Siam has most valuable and interesting exhibits in the Liberal Arts, Woman's, Agriculture and Forestry Buildings. The most accomplished feminine workers of western nations may learn much from the display in the Woman's Building, which includes marvelous needlework, rich tapestries, metal laces, embroideries, raiment, fabrics, table delicacies, carvings and beautiful articles in hammered silver, copper, brass and iron. Siam's pavilion in the Building of Liberal Arts looks like a shimmering temple intended for fairies or houris, being inlaid with pearl, ivory, silver, bits of mirror, plaited silk, carved teak, etc.

Very strange, crude folk are most of those who have settled down with us for the Summer in huts and mat houses, and curiously do they contrast with the grandeurs of our guests at Victoria House, the beautiful half-Tudor mansion belonging to England, and also with the magnificence of the Germans, whose edifice is an exact reproduction of an ancient Nuremberg castle. Our rich neighbors ask of us only our perpetual friendship and an even interchange with them of the products of our brains and hands, but the Fijis, Samoans, Laplanders, Soudanese, Mandingoes from Africa, and other savage and half-savage people who are now dwelling at the Fair require a small daily recompense in money for exhibiting themselves to curious sight-seers.

Old King Bull presides over more than a hundred Laplanders, including men, women and children, who dwell in a village of native huts and have brought with them a number of reindeer. A visit to this village is worth more than the sum charged for admission, although there is neither a Venus nor an Apollo among its inhabitants. Their trappings and tents are very curious, and afford a relief to the eyes after inspecting the gaudy display of their near neighbors, the Algerians. These interesting guests of ours from the land of midnight sunshine are a simple, reserved, smoke-blinded, unclean and half-pigmy race, and are very eager to make money, which is scarcely to be wondered at considering the difficulties of existence in their own land. All exhibitors of this class are self-seeking, but nobody at the Fair is really extortionate. Of course, there are complaints of undue charges, but ours is a country of grumblers, and this is their especial day.

At a little distance from the Laplanders, who find our climate too fervent to allow them to wear their best furs and prettiest leggings, are located the Turks, Egyptians and Algerians, who all suffer from the variability of our weather, although this never causes them to forget their religious devotions. One cold, raw day in May they conscientiously arrayed themselves in their flowing, half-girdled and picturesquely colored robes for the dedication or consecration of the Algerian village. Its concessionaire had opened

their new home without the proper religious ceremony, and rebellion stared him in the face. He told the people that their prophet had been duly informed that a Spring lamb was difficult to obtain while so many people were hungry, and that he had consented to an omission of the usual woolly sacrifice; but the Algerians could not be brought to believe this of Mahomet, so two lambs were procured. The frightened little creatures bleated piteously, but it is safe to say that they were less terrified by the prospect of instant slaughter than by the horrible din which Moslems call music, and

ment, but any one can now look upon it and treasure it in his memory as a vision of perfect beauty.

The master of the East Indian exhibit, located above the turmoil of the tea-room, is a grave *pundit*, whose name is less agreeable to Americans than his manners, although it corresponds with the gorgeousness of his robes. He is known as Gobindpurshad Shookul, and his secretary is named Rameshwar Dial. Here are at least six men of several castes or occupations who are swathed from crown

to heel in beautiful silks of many colors. Of the warrior caste there are three who stand guard in turn. The one on duty clutches a rifle of immense length that is given a very peaceful appearance by visible evidences of habitual disuse. A curious impression is made upon the visitor who goes direct from the Krupp gun, that giant in the consumption of powder and in its power to throw mammoth projectiles, to this East Indian Building, where there is a breech-loading implement of war that antedates the large style of Western cannon. This Indian gun was made in the year of our continent's discovery, and is coeval with that curious invention of Leonardo da Vinci, which was also a breech-loader, but was not largely manufactured. The Brahmin's gun preceded the

Christian's by about three centuries, a fact that gives another blow to Occidental egotism.

Hindoo mythology as given to us in verse by Sir Edwin Arnold is here illustrated by silken and metal embroideries, hammered silver and brass, and carvings in iron, stone and wood. Here are also miniature copies, exact in proportion and ornamentation, of the greatest Indian monuments, idols and temples, and a model of that masterpiece of architecture, the Taj Mahal, at Agra. Indeed, a score of pages would not suffice to adequately describe or even catalogue the beautiful and instructive objects displayed in this little building, to construct and maintain which the Indian government donated

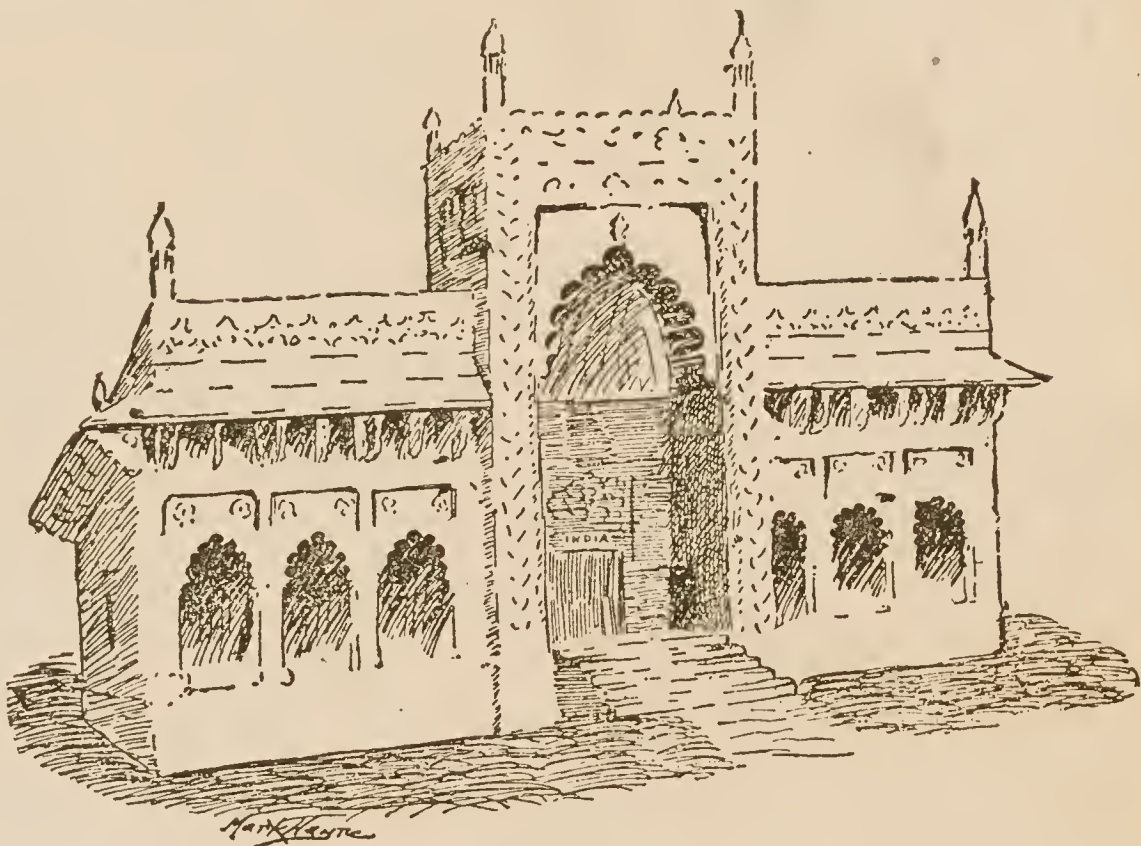


GROUP OF ALGERIAN WOMEN.

by the chant and whirling dance of a big black woman named Isha, who added to the frenzy that followed. The clown of the theatre, Abu Din, slashed the throat of one lamb while the dance grew more and more frantic, and then he slew the other. The mysterious whirl went on, faster and more furious, until one man after another fell exhausted to the ground; and then the clown prayed aloud with his face to the east and his bared feet planted flat upon a sacred rug. Thus was the theatre sufficiently consecrated and its prosperity safely entrusted to the care of the propitiated prophet. What became of the lambs can only be conjectured, but as concessionaires never miss a chance of gain, the ultimate destination of the sacrifice is not very difficult to surmise.

From this barbaric village it is but a step to the East Indian House, in which an enterprising tea-growing syndicate is cultivating an American taste and appetite for Ceylon tea. It does not require many euphems to create a liking for this beverage, as every one who has tasted it knows too well when he is where he cannot obtain it. The tea-house is built in graceful Oriental style, its roof being supported by tall pillars of a rich Eastern wood carved according to Ceylonese ideals of art. It is decorated with curious hangings, and the lower floor is filled with tables and chairs for the comfort of its many patrons. The chairs are all filled by applicants for tea, and crowds are standing, sitting or strolling about outside, while scores of visitors, mostly women, are seated on public benches, waiting for a free cup of tea. The tea is served with cream and sugar, and distributed as rapidly as ten East Indian attendants can pass it, and half a dozen guards strive to keep the crowd orderly and at bay. The tea servers, who are attractively attired in brilliant red costumes embroidered with gold, are of the lower caste, but they are gentle, patient and obliging in spite of the rudeness of many who demand gratuitous tea of them.

On the floor above the tea-room are displayed specimens of the artistic fabrications of mysterious India, whose people are unequalled for their skill in producing beautiful colors and associating them in seductive barbaric groupings. Perhaps the most entrancing of the Indian exhibits, however, is a rug displayed in the Woman's Building. This masterpiece is offered for the modest sum of fifteen thousand dollars, and as a picture in exquisitely blended hues it is worth the price. Its background is tawny, and its semi-geometrical figures show countless marvellous tints copied from blossom and leaf, sea and sky, moonlight and snow. Only a person of great wealth can afford to possess this small square of Oriental enchant-



INDIA BUILDING.

fifty thousand rupees. The structure is dedicated thus—"Honor to Ganesha!" Ganesha is the god of thrift and prosperity, and holds next to first rank among the most revered Indian deities. The exhibit cost its collector and custodian sixteen years of searching, choosing and bargaining. Some of the fabrics and carvings testify to Anglo-Indian influences by a less decided tone of barbarism and a closer sympathy with civilized standards.

The Javanese village is composed of pretty huts made of matting and hay or grass. Its active little inhabitants have dancing chil-

dren, who bob and whirl for pennies and insist upon payment in advance, although some of them are too young to articulate plainly in their own tongue, much less in ours. A decided greed for money is a conspicuous trait of young and old among the Siamese, Singhalese and other dusky folk. Their curious, non-picturesque, warm-weather raiment completes the strange, outlandish effect produced by their queer abodes, in which primitive Asiatic housekeeping is carried on for the enlightenment of Western visitors.

Thousands of miles seem to have been traversed when we enter the Streets of Cairo; and how real and far-off and gay and queer the scenes are! Black-veiled matronly figures, and maidens with white *yashmaks* over their noses and chins glide about in the mysterious Eastern fashion, and on every side are men clad in turbans or fezes and flowing robes of white cotton or richly colored silk, while numerous small children, almost devoid of clothing, and wearing curious bracelets and anklets, play about with a rollicking, mischievous alertness for pennies, their polished, tawny bodies looking like animated bronzes modelled by cunning artists. Then there are donkeys and camels, queer-looking fakirs, and priests calling to prayers; and for these animated items of the odd Oriental picture there are appropriate settings of temples and theatres, booths and bazars, and gayly colored, walled-in houses with

the olden time. It is a simple, dignified little mansion, and testifies plainly to the influences which produced our nation's patriotism and early integrity. A representative of the State of Virginia dwells in the house as custodian of its historic furnishings, all of which have been loaned for the occasion. This exhibit is in a way a museum of the finer appointments of cultivated life in America a century or more ago. Music and literature were zealously and lovingly cultivated in those days, and hospitality was free from the oppressive ostentation which so often disfigures modern social intercourse. Sincerity, grace, courtesy, cordiality and the spirit of the Golden Rule seem to be engraved, invisibly to the eye but most distinctly to the heart, upon this house and all the interesting relics that it contains.

The same in a lesser degree may be observed of the house which the State of Massachusetts has built and furnished. This is said to be a perfect reproduction of the handsome Colonial residence of John Hancock. Its great bricked hall, its huge fire-places flanked by tall fire-dogs, its long, comfortable settles, its blue-tiled walls, its lofty shelves filled with china, pewter, silver and delft table wares, and its antique decorations and furniture, including a hooded wooden cradle in which five generations of the Adams family were rocked, are all historic, and prove that we have not advanced very



A STREET IN CAIRO.

beautifully carved high hanging windows. The visitor can scarcely believe that he has not been transported to Egypt by magic as he walks through these streets, and the illusion is completed as he glances upward at the Luxor and strives to decipher the hieroglyphic symbols frescoed upon it and upon the temples. As in Cairo itself, cave-like huts of bark screen Soudanese women who perform strange, weird dances for the delectation of those who bestow dimes upon them. Their gyrations are not graceful, but they are national and characteristic, and are, therefore, extremely interesting to civilized spectators.

Leaving this confusion of sights and sounds, the visitor finds rest and satisfaction in an hour spent in the Mt. Vernon House half a mile away, which presents an exact likeness of a Virginia home in

much in the art of building and ornamenting dwelling houses, except, perhaps, in the matter of upholstery. Cushioned chairs were counted a menace to dignity by self-respecting folk a hundred years ago. The exhibits in this interesting house also include gowns and trinkets worn by stately women who have long since passed away, portraits and autographs of celebrated people, and pictures of scenes and events connected with the early history of our country. If it be true, as visitors say it is, that the semi-barbaric Algerian dancers in Midway Plaisance harmonize with the feelings of wearied, indolent Orientalists on a sweltering day, certainly these homes built and maintained on the Fair grounds by Virginia and Massachusetts are strictly in accord with the sentiments of true American statesmen, patriots and national economists.

DELSARTE PHYSICAL CULTURE.—Attention is called to an advertisement elsewhere in this issue of "The Delsarte System of Physical Culture," a work just published by us at Four Shillings or \$1.00 per copy. It presents in convenient book form the lessons which have appeared in this magazine during the past two years, and has been prepared under the personal supervision of the author, Mrs. Eleanor Georgen, who has added much valuable matter not contained in the original articles. The book is profusely illustrated with accurate

drawings, and its style and mode of arrangement render it particularly desirable as a text-book for schools and seminaries in which physical training forms part of the curriculum. Its teachings cover the ground thoroughly, and its explanations are clear without being profuse. The lessons as they appeared in *THE DELINEATOR* received the hearty approval of some of the most prominent educators in the country, and we have no hesitation in declaring the book to be the best that has ever been issued on the subject.

A SEPTEMBER FÊTE.

AL FRESCO THEATRICALS.

Whenever I have weighty matters to consider, I go out to the hammock under the trees (the weather permitting) and lie there and think the subject over, generally falling asleep during the arduous process.

On a recent occasion I had pondered over the matter a little, then slept for a considerable space, and was awake again and engaged in severe mental labor, when the elusive idea which I had been trying to grasp for days past suddenly presented itself and was forthwith captured.

The problem was a social one. I had long desired to entertain a number of friends to whom I was under social obligations, but had repeatedly postponed the effort, simply because I did not know what kind of an entertainment to give. It seemed that everything I had thought of or had consulted my friends about had been worn threadbare with frequent usage, and I was literally at my wits' ends to find something that had even the semblance of originality.

Another difficulty was that I would be compelled to invite a mixed company—that is, a company of old and young, grave and gay; and such an assembly is always harder to entertain than one composed of people whose ages and tastes correspond more closely. If I gave a dance, there were many who did not dance; a card-party could not be thought of, because there were some who did not approve of card-playing; and a "conversation" would certainly be voted a stupid affair by the younger folks. So I had to put on my "thinking cap" with a vengeance.

As I have said, the much needed idea came to me while lounging in the hammock, which was suspended between two large trees on the lawn. These trees stood some fifteen feet apart, and stretched out their branches until they met in a green arch overhead. There was a level sward between the trunks and extending some distance beyond to a very pretty group of shrubbery, which made an excellent background; and it suddenly occurred to me that the spot was admirably adapted to the giving of open-air theatricals.

This was the very suggestion I had been seeking, and I determined to follow it. I confided my brilliant idea to the other members of the household and announced my intention of giving a lawn fete; and my ardor was not dampened even when the wit of the family cruelly remarked that it would be my *for-lorn fate* to have a "damp, moist" audience if I attempted it.

I was too much pleased with the plan to relinquish it on account of a little chaff, and I decided to chance inclement weather, remembering that little is accomplished without a certain amount of risk. So the audience was invited, and a large one it was, as I intended on this occasion to liquidate my entire social indebtedness.

The space in which the hammock swung made a splendid proscenium arch, and it was simply necessary to stretch a wire from one tree to the other, six or seven feet from the ground, and hang some portières upon it. These were moved back and forth quite easily by means of two light poles having a screw-eye fastened in one end of each. The wire was passed through the two screw-eyes, which were then fastened to the first ring of each curtain, so that anyone moving the poles to and fro could adjust the curtain as desired.

I had a rough framework erected at each side of the improvised stage, and with branches of trees and vines and some old green curtains I constructed two screens or wings, behind which the players could stand until they were needed. They used rooms in the house for dressing purposes, and threw dark coverings around them in passing to and from the stage, which was not a great distance from the house. If this arrangement had not been possible, tents could have been used.

Chairs and benches (a good many of them rented) were arranged for the audience in a semicircle in front of the stage. Low benches were used for the first two or three rows, and higher chairs for the rest, that those at the back could have a good view of the stage; and I took the precaution to have boards laid on the ground in front of the chairs, for the guests' feet to rest upon in case the grass should be damp.

Rows of Chinese lanterns were hung across the curtained space and, with the help of the footlights, provided a mellow light sufficient for the performance. In hanging these lanterns care should be taken to place them so that no one will be likely to stand or sit beneath them for any length of time; for if the lights are not carefully watched, and the candles replaced when needed, there is danger of the lanterns taking fire and falling. An attendant should be detailed especially to put out the candles when they burn low, and replace them with fresh ones.

The piano was brought from the house and placed behind a stand of potted plants and flowers, and a row of low plants was arranged across the front of the stage to conceal the glass lanterns, which I had borrowed from different friends to use as footlights.

I had pressed into service those of my friends who were musically proficient, and the result was a very creditable little orchestra of five instruments—the piano, two mandolins, a violin and a guitar. Those who possessed dramatic ability were also called upon to lend a helping hand.

I selected a short, bright musical comedy, requiring little scenery, and of a nature suited to the respective talents of the several gifted friends who had promised to assist; and I made it a point to choose a play that required picturesque costumes.

In amateur performances the three chief requirements are brevity, humor and pretty costuming. When these points are properly considered, the production is almost certain to be successful. It is rather a difficult matter to persuade amateurs that they are not born Booths or Bernhardtts, but it is a great kindness to the audience to impress this fact emphatically upon the players' minds.

I resolutely turned a deaf ear to suggestions that "A Midsummer Night's Dream," "As You Like It," or a portion of "Romeo and Juliet," be performed, and hunted up something shorter, lighter and better suited the abilities of my performers. Where professionals can be engaged, or where amateurs have had considerable experience, selections from any of these plays may be attempted with some likelihood of success, but in ordinary conditions it is better to try something much less difficult.

Scenes from "Fanchon" may be used effectively, especially the one introducing the Maypole dance; and a condensed version of that old but always charming sentimental drama, "The Lady of Lyons," may be given with little trouble. Then there are a goodly number of bright farces and comedies that will serve the purpose admirably, among them one entitled "Swiss Swains," which requires attractive costumes and allows the introduction of numerous pretty Swiss airs.

I remember once seeing "Villikins and His Dinah" rendered in pantomime by several bright little tots, who looked like so many quaintly dressed dolls. Their ages averaged about six years, and they acted their parts with remarkable grace and spirit.

The pantomime is divided into three scenes, between which the old ballad may be sung. In the first scene Villikins and Dinah, suitably costumed, are seen promenading in the garden of the rich merchant, who is Dinah's stern "parent." While they are wooing and cooing, a maid warns them of the father's approach, and the lover makes a hurried adieu.

The father informs Dinah that he has chosen a lordly suitor for her, gives her jewels, and bids her adorn herself and make ready to welcome the suitor. In vain Dinah appeals to her father. He is obdurate, and an effective tableau follows.

In the next scene the lordly suitor arrives and is rejected by Dinah, which causes the stern "parent" to fall into a towering rage. The third scene discovers Dinah in the garden; Villikins thinks she is asleep until he kisses her and finds her dead; and then he perceives the cup of "cold pisen" at her side, and a letter explaining why the deed was committed.

In despair, the lover drains the fatal cup, and like Romeo of old, dies by the side of his faithful love.

The little folks did this pantomime wonderfully well, the garden scene being particularly effective; and the audience were highly delighted.

Between the two acts of the play on the evening of my entertainment several pretty girls in fancy costumes, including picturesque caps and aprons, served as ideal waitresses, passing tall glasses of sherryade, with straws through which to drink the beverage, and large, square crackers.

To prepare sherryade, first make a rich lemonade, and flavor it with sherry wine to suit the taste. Then beat whites of eggs into a light froth, and add a spoonful to each glass, together with a lump of ice. The effect is pretty, and the beverage cooling and delicious.

If the night should be a little cool, provide coffee, cocoa and sandwiches, serving the refreshments at small tables between the acts.

I felt amply repaid for my pains by the evident enjoyment which the entertainment afforded my friends; and, thank fortune! I found myself fully squared with the social world once more.

H. C. W.

THE ART OF NETTING.—No. 4.

BUREAU TOILET-SET.

FIGURES NOS. 1 AND 2.—This is a very dainty toilet-set and yet it is easily made. The set consists of five pieces—the large center

stitches, turn, and net 10 stitches, leaving the last one unnetted, which narrows the work. Continue in this way until you have but 1 loop on the mesh, and your point is completed. Begin the next point by tying the thread into the next stitch in the third row, and make all the points in the same way. Draw out the foundation thread and crochet 1 s. c. in each loop to form the heading. The edging may be made of very fine or coarse thread, silk or Kensington twine, and is pretty for trimming underwear, aprons or the edges of scarfs or throws. It may be made deeper by making the points larger, in which case you work more loops over the mesh in the first row of the point before

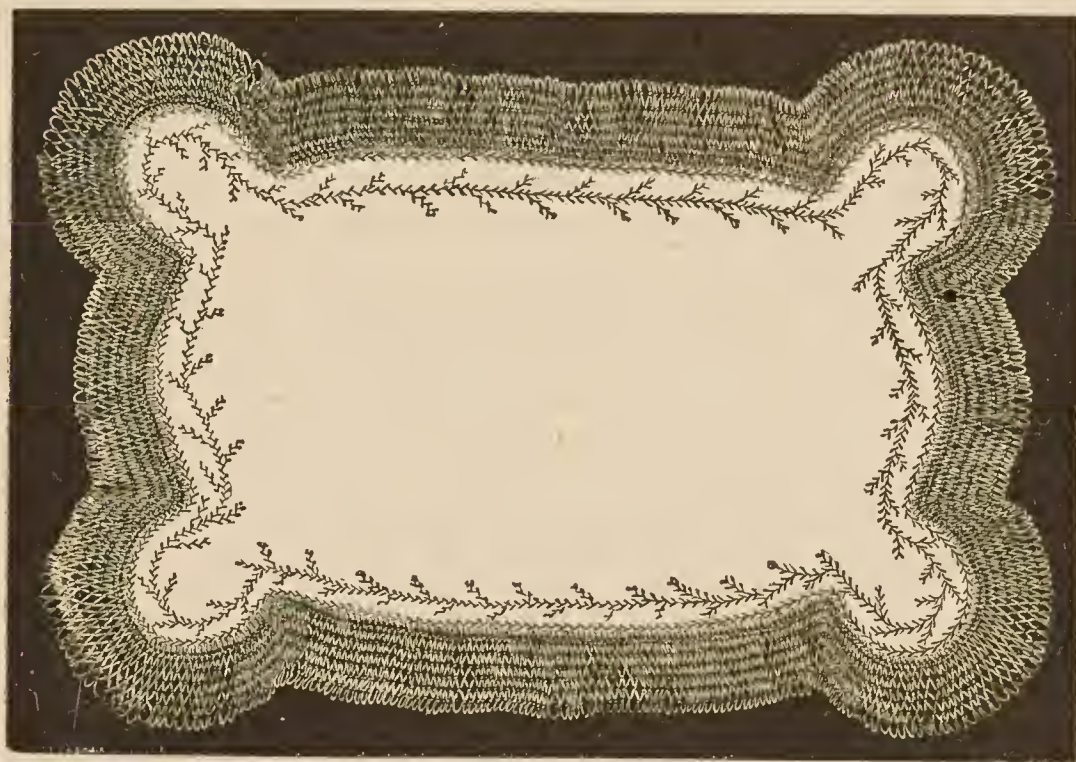


FIGURE NO. 1.



FIGURE NO. 2.

FIGURES NOS. 1 AND 2.—BUREAU TOILET-SET.

mat seen at figure No. 1, and four smaller mats like the one seen at figure No. 2. The sizes of these articles must depend upon the size of the bureau or dressing-ease they are to ornament. In the set illustrated the large mat is about five-eighths of a yard long and twelve inches wide, and the small mats are about eight inches in diameter. Each is very narrowly hemmed, and then a row of double crochets of pale-blue crochet silk are made around it over the hem. Then the netting is begun, one loop being made in every space made by the crochets. Six rows of plain netting complete the border of each mat. A plain row of feather-stitching is made with the silk around the center just where the crochets are inserted, and inside of this a vine is feather-stitched. Linen lawn is prettiest for the centers; and when the work is completed, it may be made fresh and smooth by wetting a cloth in borax water, wringing it quite dry, placing it over the wrong side of the lawn and pressing with a hot iron. The cloth must be damp enough to communicate sufficient moisture to the linen to erase the wrinkles.

turning back; or, if a smaller point be desired, make fewer loops to begin the point. In washing and doing up this lace, the points must be pulled into place with the fingers before the iron is applied, especially if much starch has been used. But little starch is advisable.

NETTED LACE.

FIGURE No. 3.—Use crochet cotton or thread, and make 3 rows of plain netting over a rather small mesh, making it of the length desired for the trimming; then net 11

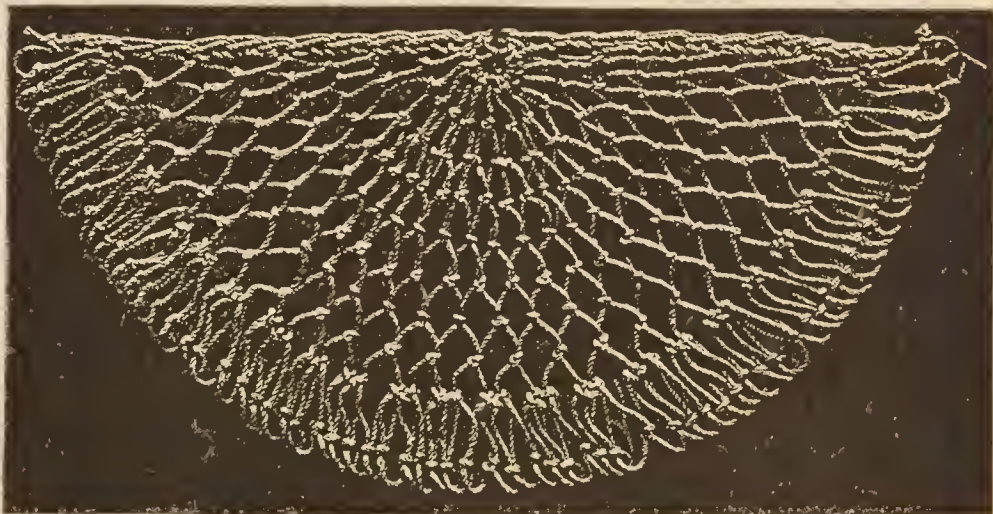


FIGURE NO. 4.—NETTED SCOLLOP FOR BORDERS.

NETTED SCOLLOP FOR BORDERS.

FIGURE No. 4.—Use Kensington twine in any dainty color, or any material preferred, and meshes in three sizes.

First net 12 stitches over the foundation-loop with the medium-sized mesh; then net 1 plain row; next, net 2 stitches into every loop; then, still using the same mesh, net 5 more rows, putting 1 stitch in each loop.

Now take the largest mesh and net 3 stitches into every loop, then finish with the smallest mesh by putting 1 stitch in each. Draw up the foundation-thread and tie in a firm knot to form the half-wheel, or scollop. Make a row of single crochets across the top, to form a firm edge for sewing on. Silk forms a pretty scollop of this kind for borders to tidies, throws, scarfs, etc. Linen or cotton scollops are pretty for decorating table linen or other cotton or linen household articles.

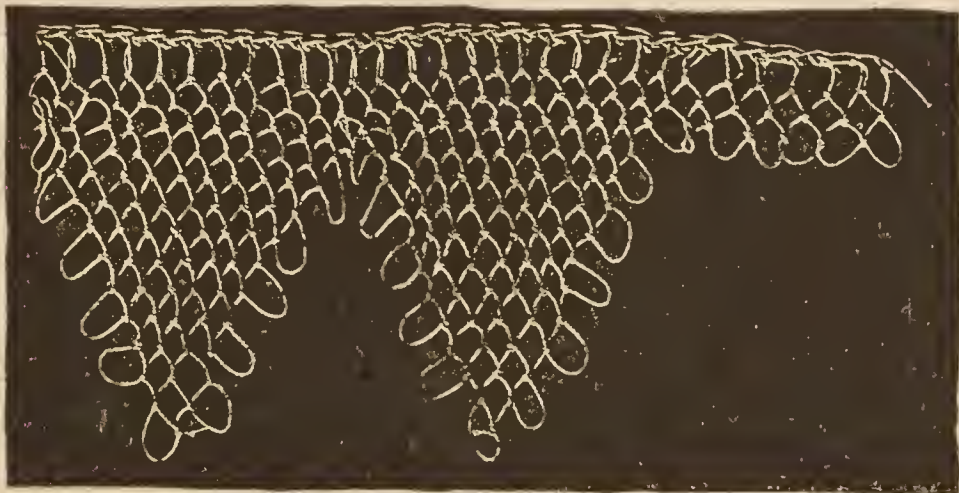


FIGURE NO. 3.—NETTED LACE.

SOUTHERN SKETCHES.—No. 6.

STREET SCENES.



PERHAPS the ante-bellum notion of plenteousness prevailed in the planning of those expansive streets which, as priceless legacies from a generous past, to-day enrich many Southern cities. To this fortunate class belongs the peaceful Alabama town of Scranton, whose broad avenues, shaded with oaks and elms and bordered with verdant stretches of smooth-shaven turf, look like the vistas of some great

park. It must be acknowledged that an occasional unkempt space intervenes, where some unprogressive landlord retains, in the midst of a genteel locality, a block of dilapidated negro cabins, with the usual accompaniments of predatory fowls and scantily clad babies; but to the indulgent beholder, especially if he happens to reside in another neighborhood, this constitutes a phase of the picturesque, while affording an excellent foil for the sedate, old-fashioned mansions embowered in magnolias and crêpe myrtles, and secluded beyond a semi-tropical exuberance of cape jasmine, sweet olive and rustling bananas.

In as kindly profusion roses blossom everywhere, from the luxuriant Marie Henriette wreathing a lofty verandah, to the clambering Maréchal Niel crowning a cottage porch with its fragrant gold. Not every householder owns part of this floral wealth bestowed with such a prodigal hand, yet some of the yards seem to fairly overflow with bloom, so that often an aspiring La Marc rose or an enterprising wisteria, escaping into the street, twines about an oak bough and forms a triumphal arch of Nature's own designing.

For the most part a settled calm broods over these ideal thoroughfares, which are guiltless of pavements and are seldom disturbed by the passage of vehicles or pedestrians. However, signs of an easy-going, courteous sort of business life appear as one approaches the principal street, which, even in a city of wide roadways, deserves its distinctive appellation of "Broad Street." There, since the completion of a commodious hotel, the city fathers have constructed a *chert* pavement, upon which hoof-beats resound with the regulation city clack; and to complete the illusion, certain ill-advised wiseacres have felled most of the trees which of yore detracted with their masses of foliage from the metropolitan semblance.

This likeness disappears as one enters the irregular lanes of the negro communities crowding beyond the town's corporate limits, where blossoming dog fennel, "unprofitably gay," and huge purple "jimson weed" brush the heedless wayfarer with most malodorous touch, and where scantily clad children play in the highway with utter disregard for passing vehicles. Within the narrow yards finer flowers than these flourish in cans, truncated jugs, fissured pitchers and superannuated coffee-pots, manifesting with bright, responsive bloom that love for the beautiful which may spring up in the humblest heart. This array adorns the doorside shelf of the lowly hut behind its primitive wattled fence, quite as frequently as it ornaments the elaborate flower-stand owned by the prosperous colored person whose cottage bristles with all the outdoor evidence of affluence expressible by gilded lightning-rods. A further token of wealth is to be seen in a truly Philistine laying on of glaring house-paints that is the opposite of soothing to the artistic eye.

But on Saturdays the offended optic receives ample gratification when the country colored folks come to town perched on queer vehicles, and costumed with a bland disregard of Fashion's mandates that is positively refreshing. When the majority of these holiday makers have collected about the calaboose and market-

house in a fetid, white-walled street patriotically named for "the Father of his Country," the varied tints and dusky faces bathed in a blinding glare of sunlight vividly recall the glimpses artists have given us of Oriental scenes. But to the close observer the spectacle is essentially Southern. Wanton groups swarm about the guard-room bars to chaffer with imprisoned friends awaiting trial in the mayor's court, or, as they express it, "waitin' ter git fotch up 'fo' de mare, 'count er bein' scused er sump'n' nuther ain't nuver been did." Conviction means an appointed amount of labor in the street gang, where the men, spurred with long iron gaffs and guarded by armed officers, grade the side-walks and clean the municipal ditches.

Near by, apparently deaf to the calaboose chatter, sits an old negro industriously netting a seine, for which he will find a ready sale among the colored fishermen in the adjacent market. One of these fellows even now gives evidence of his prowess as he staggers past with a sixty-pound turtle, while his co-laborer stoops under the weight of a cat-fish as large as a six-year-old child.

"Dat feesh dar cud swaller you wid one flop er he jaws, en den hone atter mo', Bud," declares an old Mammy to the little boy clinging to her skirt, and gazing awe-stricken upon the huge river scavenger. "But, shucks, honey," continues the nurse consolingly, "don't yer drap no tears 'bout hit, fer de feesh done daid, en sides, chile, you'er come Unker Sludge, de fresh candy man, en Mammy gwine git er nickel wuth er cokynut candy, 'less'n hit taste too much lack antses."

Finding the flavor sufficiently removed from rancidity, she unties a nickel from the knotted corner of her bandana handkerchief and purchases a slab of the sticky confectionery; and another coin from the handy portemonnaie is exchanged for a bag of goobers at the corner stand, where a steam roaster with rattling revolutions and whiffs of tempting odor effectually advertises the parched commodity.

In thorough keeping with the other adjuncts of this Southern scene, comes a lurching wagon drawn by a shaggy ox and a pensive mule, both as grimy as the cargo of charcoal which they haul. An old woman of corresponding hue guides the somnolent beasts with frayed ropes and assists a smutty urchin in crying the fuel so much in demand with the colored washerwomen. The peddler

calls run a familiar gamut the whole year through, increasing in variety as, with the advance of Spring, numerous berry hucksters supersede the light-wood retailers of Winter. With skirts girded about their hips, and walking in the single file to which they are habituated by the economical width of country paths, these diligent vendors stride along, evidently unweary by the five or six miles' tramp necessary to reach town; and no note of fatigue sounds in the cheery voices that accost the colored house-girl with some such solicitation as, "La-dy, la-dy, ax dat white 'umman in dar ef she don' wan' buy some jew-bêhs." Their succulent merchandise, lightly covered with sweet gum leaves, is carried in buckets or baskets on their cloth-swathed heads, and often both hands are burdened besides. Thus the same pleasant-faced black woman who sells you a breakfast dish of dew-berries at five cents per quart, will gladly furnish you at equally reasonable prices with okra and beans for your dinner from the cotton sack grasped in her left hand, while fifty cents will secure the two fat chickens that claim the attention of her right hand.

Sometimes, instead of ready money, the hucksters accept "trade," which term, being interpreted, means old clothes or groceries; but as the "party of the first part" and the "party of the second part" seldom place the same valuation upon such irregular currency, this method of purchase is generally unsatisfactory to all concerned. It is different, however, with the peddlers of ferns and wood-lily bulbs, and the small darkies who sell bunches of wild azalea and aromatic yellow jasmine; for it is incomprehensible to them that actual cash should be expended for "sump'n er nuther dat grow



"SCANTILY CLAD CHILDREN."



"WAN' BUY SOME JEW-BEHS?"

wile en ain't fitten for hawks ter eat, let 'lone folkses." So for the outlay of an old hat one may secure a basket of wild flowers, and for the greater price represented by a pair of half-worn shoes the purchaser may obtain enough ferns to stock a fernery.

As the season heightens, plums, peaches, apples, scuppernongs and other fruits are hawked about the streets, and the ubiquitous melon wagoner becomes a very burden in the land, breaking the sultry quiet with his insistent call: "Heah yo' millions, fresh en fine, Heah yo' millions, jes' frum de vine, One fer a nickel and two fer a dime."

Later, with the first hints of Autumn, a new activity springs up in the erstwhile tranquil streets leading in from the country roads, for then pours in a steady stream of wagons loaded with the fleecy staple of Southern agriculture. The creeping animals move on apparently oppressed

she can boast a "rockin'-cheer"; and as she and her light-hearted spouse contentedly munch delectable segments of that mysterious conglomeration called "Washington pie," they are happier than

many an ennuied couple looking out with weary eyes upon Alpine splendors and finding no amusement in them.

A daily recurrent pleasure rewards the early riser who is pastorally inclined, for every morning a sturdy negro herdsman halts at his patrons' back gates to make music of the simple call: "Turn out yo' cow! T-u-r-n out y-o' c-o-w!" Under the care of ragged boys playing away on rude Pandean pipes of graduated reeds, the already collected kine wait in bovine placidity, and with slow occasional movements cause a mellow elanking of cow-bells that immediately suggests green fields, cool shadows and running brooks. The same scene is enacted at sunset, when the lowing herd returns and gradually lessens in numbers as the different gates swing ajar to the open-sesame: "Put up yo' cow! P-u-t up y-o' c-o-w!"

In reality the magic of opening the gate is performed by no greater sorceress than black Sa' Ann, the cook, who a little later will exercise further magic in the preparation of a delicious supper of broiled chicken, hot biscuit or "Sally Lunn," hominy, corn muffins, coffee and waffles. A certain proportion of this

meal, together with like shares of dinner and breakfast, she will secrete in a capacious basket to carry home. "Caze," she argues, "me en my ehillen got ter eat, dey ain't no'sputin' er dat; en, 'sides, whut is er mou'ful er scraps, anyhow, fer de Lawd sake!" The mouthful of scraps so engrosses both hands that she must burden her head with the bundle of wood which is also viewed as a perquisite of office. Possibly the housekeeper perceives this petty depredation, but Sa' Ann is so good-natured and so willing to do anything, from minding baby to ironing Miss 'Genie's party organdy, and is such an excellent cook. Moreover, whispers Experience, can another be found half so efficient and without the fault of dishonesty?

As night falls with that sudden darkening noticeable in Southern climes, the surroundings present satisfaction to other senses than that of sight. Under the evening zephyr's caress the sweetest flowers distil their perfumes; from the distance comes the faint tinkle of banjo or guitar or the vibrant notes of a skilfully played harmonicon; and then, as the moon rises to flood the night with silvery radiance, the liquid melody of that Southern nightingale, the mocking-bird, pours through the warm and perfume-laden air.



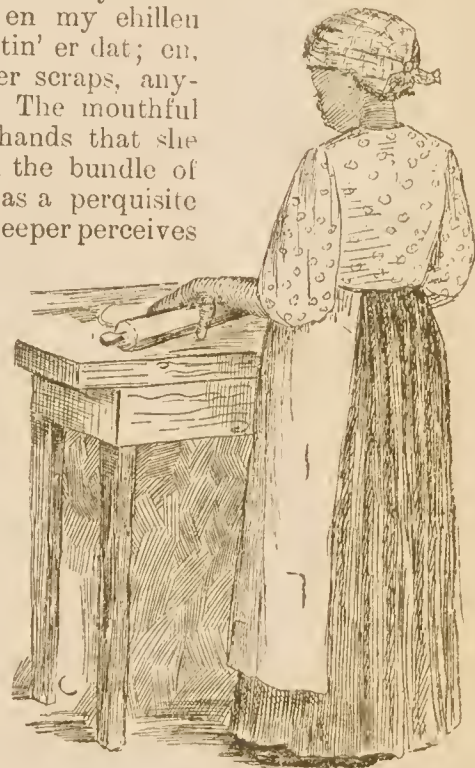
"IN BRIDAL TOGGERY."



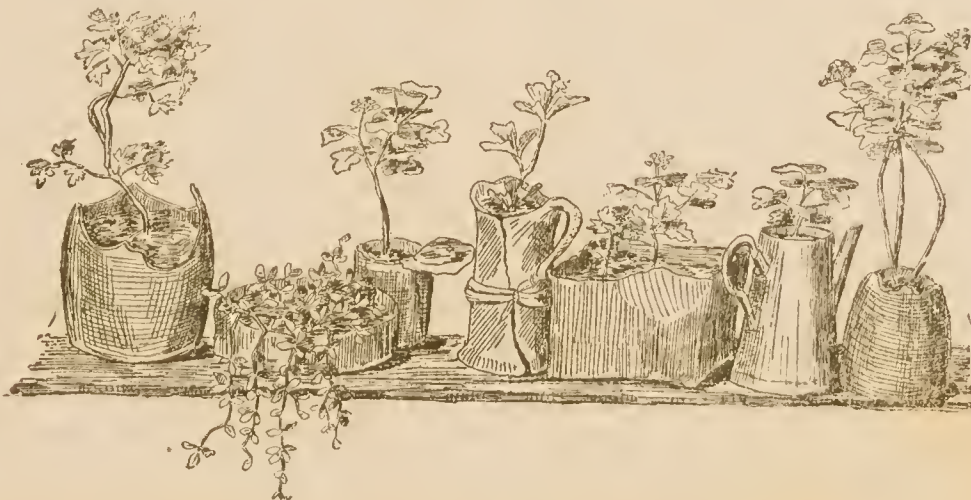
A WILD-FLOWER PEDDLER.

with the proverbial Southern inertia; but perhaps that old negro urging his patient beast with sonorous monologue has travelled twenty miles with his five hundred pounds of cotton, or it may be that those round-shouldered fellows dressed in hickory shirting and butternut jeans have driven their six steers in from the hill country forty miles distant. Caked about the wheels is the red mud of those far-away slopes, whose whispering pines yielded the rich brown bagging of pine straw that covers the bales in place of the usual jute.

In another street, where the county court-house rears its Ionic columns amid clustering trees, one may witness a more idyllic scene, as some dusky couple from the rural districts, awaiting not the time-honored marriage season of Yuletide, appear in bridal toggery and, with train of smiling friends, seek the probate office for a secure tying of the nuptial knot. The happy pair combine business with festivity, for, before their one day's wedding tour is ended, they have selected such furnishings for their future house-keeping as may be comprised in a gaudy pink trunk, a cheap bedstead and a black-framed mirror of protean reflecting qualities. To be sure, the bride has a "ehistful" of remarkable patchwork quilts, upon which she has been working since childhood, and doubtless



"SA' ANN."





THE woman who feels tempted to buy a white hat should look into the mirror more than once before making the purchase. I do not refer, my dears, to one of those lovely creations that are loaded with white plumes, and with everything else that is charitable to the feminine face, for such a costly *chapeau* is hardly to be thought of by the average woman. It is the inexpensive white hat offered in the shops late in the Summer and early in the Autumn that must be chosen only after mature deliberation. It may be a sailor, with a band of white about its crown, or a small, round hat, with a tiny turned-up brim, and a pretty bow of ribbon at the top through which is thrust a white quill, but whatever the style, a hat of this kind is certain to be severe and is only becoming to certain types. Nothing is more unkind to the average face than a small white bonnet secured by strings that are tied under the chin. White strings give a dark face a sallow tinge and cause it to appear much darker, and they impart to a light complexion a yellow pallor that is far from improving.

ON BOOTS AND SHOES,

she show a more decided change of opinion than in the choice of her boots and shoes. It is not many years since she rigidly adhered to a certain number and width, allowing no deviation from the rule. If her shoes made her miserable, as they generally did, she endured the discomfort with a fortitude worthy of a better cause, for she was convinced that if she once yielded so far as to purchase a larger shoe, the battle would assuredly be lost, and it would be but a short time before a still larger size would be necessary—in fact, there would be no knowing how much her feet would expand if given an opportunity. It was a mild form of Chinese suppression, and much ill-temper and many lines in her pretty face were the price she paid for wearing too snug a boot.

The inevitable reaction came, and to-day she buys foot-wear that is both comfortable and pretty. She chooses a shoe that is considerably longer than her foot, sometimes allowing as much as an inch between the tip of her great toe and the end of the shoe. She is likely, also, to prefer a slightly pointed shape, because it gives the foot a slender appearance that is now much admired. Fashionable boot-makers assert that tasteful folk pay no heed to the actual size of their shoes so long as the long, narrow effect is obtained.

AND UNDERWEAR,

In regard to underwear, also, the woman of to-day has learned wisdom. She has discarded those garments that place layer upon layer of belts and yokes at the waist, for they would not only weary her by dragging upon the hips, but would also impair the fit of her 1830 gown. Her figure below the belt must be smooth if it cannot be slender, so she wears only one under-skirt, which is made of white goods, mohair or silk. A colored skirt cannot be sent to the laundry, and for this reason it has been customary to wear a short white skirt beneath it. This, however, increases the size noticeably, and my lady has lately returned to the long-neglected chemise. This she makes of thin lawn, so it adds very little to the size of her waist, while answering every purpose of the short white skirt with its bulky band and gathers at the top; and she wears her corsets over all her undergarments, thus assuring the smooth effect below the waist-line that is now so eagerly sought.

Fashion is kind in ordaining that the street skirt, with all its apparent fulness, shall not touch the ground. It ruins the "hang" of the 1830 dress to raise it, and this attention is no longer necessary,

since a skirt is not correct if it does not clear the ground by an inch or two at the back. The *fin de siècle* woman has shown that it is possible to adopt or adapt those garments of the sterner sex that are pleasing and comfortable. A man's bifurcated garments are too inartistic in effect to commend themselves to fastidious women, but the bifurcated style of underwear has found high favor of late. Union suits and riding tights were adopted last Winter with an enthusiasm that banished the long petticoat almost entirely from the cold-weather wardrobe. Woman has thus secured much of man's freedom of movement, for while such undergarments afford perfect protection to the lower limbs, there is no dragging of skirts to interfere with one's motions in walking. So, too, woman has taken what is pretty in man's attire, and the effect is always *chic*. She has borrowed his sailor hat, his jacket, his scarf and standing collar, and his shirt front of starched linen or soft silk, and the wearing of these masculine garments never detracts from but rather increases her womanly grace and daintiness.

If she is denied certain conveniences by the cut of her garments, she provides others in their place. The pocket that was so sadly missed at first is now seldom thought of. When she goes shopping, the black silk bag containing pocket-book, handkerchief, lead-pencil, etc., more than takes the place of a pocket, holding, as it does, many small purchases that would otherwise have to be carried in the hand. The silk shopping-bag has risen out of the ashes of the vanished pocket, and is a far more convenient contrivance. If the bag is not carried, the wise woman folds her handkerchief tightly and slips it into her sleeve at the wrist. It is a mistake to place the kerchief under the bodice, for it is certain to stretch the seams at the waist and thus destroy the garment's perfect fit.

To change the subject, Margie, that delicate cup from which you are drinking is one of the latest triumphs of the potter's art. It is banded with ribbon, as you will notice, and a bowknot of the ribbon forms the dainty handle. It is by far the prettiest specimen in my collection of tea-cups. Be sure, my dears, to take a bit of lemon with your tea in true Russian style. A generous use of acids during warm weather is certain to be beneficial. Some sort of acid taken with every meal will do much to cure an eruptive skin. This very embarrassing affliction is usually due to indigestion, and the acid, by aiding digestion, tones up the stomach and purifies the blood, the effect of which is a bright eye and clear complexion.

Indigestion is the cause of innumerable evils, not the least of which is sleeplessness. The latest scientific advice for wooing the sleepy god is to place the right hand on the forehead and the left at the back of the neck while counting forty-nine. Why forty-nine rather than fifty the scientists say not, but they explain the soothing effect of this position of the hands by stating that they form a magnetic current, which directs the blood from the head into the body, thus establishing its normal circuit and inducing perfect composure. Overwork and improper food are the chief causes of sleeplessness, for they produce indigestion, which is an arch enemy of repose.

Still another evil that often results from physical and nervous exhaustion is a wholesale falling out of the hair; and the average woman will endure sleeplessness with a much better grace than the depletion of her pretty tresses. Often a scanty growth of hair is looked upon as a natural condition that cannot be remedied, but it is the result of a weak digestion. A confirmed dyspeptic is rarely blessed with a fine head of hair. Without an ordinarily plentiful supply of tresses, Venus herself would have been anything but fair to look upon; and whenever the scalp is exposed by loss of its natural covering, every care should be taken to prevent further falling out.

A really bald woman is rarely met with, while men who are partly or wholly bald are so common that they cause no comment. This difference may be accounted for, in part at least, by the severe

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AND MINOR CONVENIENCES.

ON ACIDULATED TEA,

AND INSOMNIA.

CARE OF THE HAIR.

treatment to which men subject the roots of their hair. A brush cannot be too stiff for their use, and it is usually applied several times a day, and with a fierceness quite out of proportion to the end to be attained. The hair, being worn short, affords little or no protection to its roots, and this severe stroking gradually kills them, until eventually the top of the head is totally bereft of its covering.

Women are often erroneously advised to brush and brush their hair if they would promote a thick growth, but the best authorities agree that the brush should be used very mildly, if at all. If the hair is very thick, brushing may be beneficial, as the roots are largely protected by the closeness of the growth; but she who has scanty tresses destroys her last chance of a reasonable supply by brushing her hair too vigorously and too frequently. Careful attention to diet is urged, that the digestive organs may be kept in a healthy condition. Over-indulgence at table should never be allowed; as one wise physician advises, stop eating "while there is still a mild desire for more." If this rule is conscientiously observed, and a good tonic is used on the hair, the woman whose locks are thin may rest in the assurance that she is pursuing the best method for increasing its growth. Hair roots that are dead, however, can never be revived.

A hair tonic that is highly commended is composed of the following ingredients:

- 1 pint of bay-rum.
- 1 drachm of quinine.
- 1 ounce of glycerine.

Apply to the roots of the hair with a soft sponge three times a week for two weeks, then twice a week for two weeks more, and then once a week until the hair commences to thicken.

Some of the evils that Summer brings us may easily be cured without the aid of a physician if treatment is not deferred too long. One of the effects of even a day's rambling in the country may be ivy poisoning or sun-burn. Nothing is more injurious to the complexion than ivy poisoning. Its effects are visible for weeks and sometimes for months, and the redness and roughness are likely to return with the heat of another Summer. With a soft handkerchief or an old linen cloth apply to the afflicted parts a wash made of the following:

IVY POISONING AND SUN-BURN.

- $\frac{1}{2}$ ounce of impure carbonate of zinc.
- 2 " " lime-water.
- 2 " " glycerine.

For sunburn use the following preparation:

- $\frac{1}{2}$ draehm of sublimed sulphur.
- 1 " " carbonate of zinc.
- 1 ounce of ointment of oxide of zinc.

An excellent wash for prickly heat may be made of the following ingredients:

- 4 ounces of lime-water.
- $\frac{1}{2}$ " " levigated calamine.

Among the articles of silver required by a well equipped housewife forks now play a most important part. There are forks for everything eatable, and the latest addition to the list is the dainty ice-cream fork. Forks have, in fact, largely superseded tea-spoons, which are only used to convey drinkables to the mouth, and are not generally favored even in that capacity. E. S. W.



IN AND OUT OF THE FAIR.—No. 3.

BY OUR SPECIAL CORRESPONDENT.

THERE is a hushed and hushing interval between day and night in the heart of the "White City," and wise folk come to enjoy its poetic beauty and peace, or remain through it to forget the mental and bodily fatigue of a day spent in beholding the world's wonders.

A change of visitors is usual when the sun goes down, and the day's closing arranges a peculiarly fascinating entr'

acte between the departure and the arrival of different multitudes. In this interval a strange calm settles down upon the lagoons, the arched bridges, the white roadways and the flower-strewn stretches of turf, while one by one the bordering globes of crystal display the blaze of their electrical flames as if they were some sort of fiery blossoms that had been imprisoned by the sun. The hum and murmur of thousands of voices die away in the park, and the stars venture forth to look upon their own unbroken reflection in the deep-azure waterways that have all day long been stirred with restless oars and churning propellers, and varied by a thousand shifting tints and shadows. The sharper outlines of sculptured façade and battlemented tower are softened to so delicate a perfection that the scene becomes almost unearthly in its impressiveness.

After a brief period of this perfect serenity, a high-prowed gondola, decked with purple draperies that are deepened in hue by the twilight, and manned by a pair of Venetians, who are clad in white and crimson silk as though they were servitors of a Doge, softly breaks the tranquility of the lagoon in answer to a low call from a dimly seen couple—lovers, perhaps, who, held by the spell of the approaching night, quietly take their seats in the drifting boat and listen in silence to the low-keyed *barcarole* of the oarsmen. It is truly an evening in Venice; and if it be a night when the white palaces are not to be set aflame with a myriad lights, a few hours spent among these exquisite scenes will store the memory with pictures that will never be effaced. The waters reflect beauty everywhere, peopling their depths with shadows of crouching beasts and mythological figures, and mirroring the splendors of arch and spire and stately dome.

It is difficult to leave this enchanted park, but wearied eyes and

limbs remind us that physical endurance has limits that cannot be safely transgressed. Had we not drifted so far from Nature and fallen so deeply into habits of luxury, we could slumber deliciously among the flowers and beneath the shadows of Wooded Island, with a Japanese temple enriched by graceful carvings and gilded gods on one hand, and a queer Australian bark hunting-camp on the other. But as penance for our artificiality, we must betake ourselves for rest to a crowded hotel and the unpoetic comforts of modern existence.

Those who desire to form an adequate estimate of the possibilities of electricity, that mysterious friend and foe of man, should go unwearied to the Exposition grounds when the great buildings are to be illuminated. This visit should be made as the sun is departing, that the sight may be entranced by the coming forth of a splendor which is greater than that of day. As the dusk drifts over the sky and night is near, a weird coronet of light, produced by a force that no man can yet explain, rests upon the most beautiful of domes. From this crown of fire hang strings of stars, and below them is a girdle of flambeaux—gonfalons that flash and wave and flutter as though playing with the breezes. Then plashing fountains burst forth, and lights are showered over the Pinta, that beautiful gem of modern sculpture, while Neptunes standing aloft on gleaming columns are allowed no part in the waltzing fire-wraiths. At a signal from the flame-crowned dome, starry lights leap out from heights that would startle us were we not already beyond the reach of amazement or of fear. The buildings are fairly wreathed in flame, and the waters of the lagoons are frescoed with the most exquisite colors, reproducing the airy graces of the great structures with which the park is literally strewn.

As we gaze in mute wonder and admiration, sweet music thrills the air and adds the one element needed to complete the thralldom of our senses. Life itself becomes for the moment a phantasy, a witching dream, from which few of us would willingly be awakened. Electric boats, rich in color and gracefully shaped, glide swiftly and noiselessly hither and thither between the rose-decked banks of shaven greensward, and swan-prowed gondolas, laden with human freight, shiver the waters until they seem to be made up of moving, skarkling gems of every hue. Everything wears a robe of friendly light, and every structure is garlanded by thousands upon thousands of incandescent flames. If the skies are black with clouds, the illumination is all the more impressive for the sombre background; and on a clear night the glowing stars seem to draw near in friendly rivalry, while the moon sails almost unnoticed

across the firmament, her lustre fairly eclipsed by the lightnings of man's evoking.

By and by a search-light flashes across the horizon and illuminates with strange radiance the bosom of Lake Michigan, lying placidly in one of its rare intervals of calm or fiercely fretting in resentment of the lashing winds. Next the strong white light passes like lightning to the Plaisance and reveals the gaily painted Egyptian temples, the rounded roofs of mosques, the aged walls of old Vienna, picturesque groups of Arabs wearing fezes and clinging robes of blue or red, and the shining faces of Samoans, Dahomeyans, Singhalese and Soudanese. Then the light

makes another sudden leap, and this time casts its almost noontide glare upon a young couple seated, each with an arm about the other's waist, upon a bench that a moment before was enveloped in darkness. The arms are at once withdrawn, and shouts of laughter prove that the throng finds even more interest in human nature than in the electrical display.

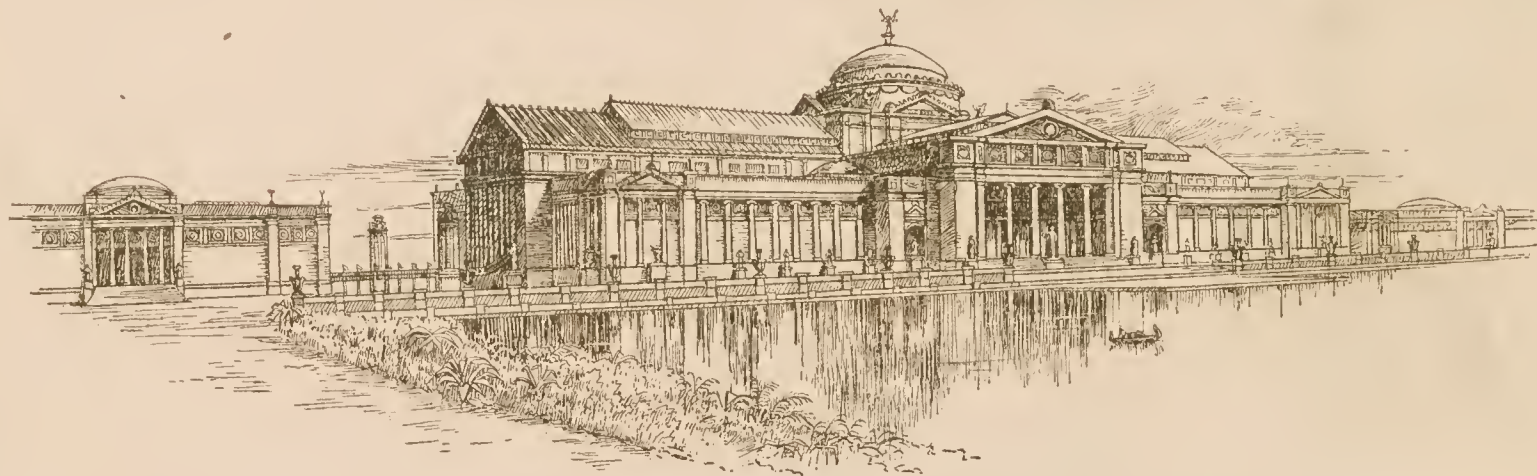
The Palace of Art is one of the chief centers of interest for the vast throngs that daily attend the Fair, although not a few of those who pass through its magnificent galleries are blissfully ignorant of all matters pertaining to art and its expression. The other day a



show a lunacy of color called "impressions of artfulness." Germany displays her pride in emperors and generals and her triumphs in war, and also testifies to the splendors of her national attainments. Norway is proud of her supremacy over Nature's obduracy, and Russia of her churches, her religious ceremonies and her devotions.

Many visitors seek the Art Palace as a place of rest, its comfortable couches being most alluring to foot-weary folk; but this is an indignity to the greatest products of genius the Exposition contains. The mind should be fresh and the spirit at its highest to appreciate the beauties stored in this temple. There is but one cause for regret in the midst of the countless evidences of our nation's creative and reproductive genius, but this sorrow is pervasive and real. We exhibit in the Art Palace next to no pictured reminders of our famous statesmen, of our great national and international events or of the uncrowned heroes who gave their lives, which were their all, to the maintenance of our liberties. This omission is humiliating and disappointing to Americans who take a just and reasonable pride in their country and its history.

That most prevalent of social maladies in America, grumbling, is wholly forgotten in the Fisheries Building, because there is nobody there to be blamed. From this point of view the marvellous aquatic exhibit may be regarded as remedial, although it does not by any means effect a permanent cure. At no previous time has so wide an acquaintance with sea folk been possible to people of ordinary attainments. Many persons visit the aquarium day after day and stand enchanted for hours before curious marine monsters or gracefully gliding and beautifully colored denizens of the deep. That there should be so little difference between the finny tribes of the ocean and those that dwell in fresh water, perplexes everybody. The tanks provided for them have sides of glass and are upon a level with the beholder's eyes, so that the fish may easily be studied as they live and move in their familiar element. Their natural furtiveness cannot be indulged, and how the small boy longs for a bit of thread and a bent pin baited with a wriggling angle-worm. Many of these scaly exhibits stare at the spectator with bulging



ART PALACE.

pleasant-faced old lady, evidently too full of amazement and guide-book statistics to hide her lack of artistic knowledge in discreet silence, approached the young woman who is custodian of catalogues in the Art Gallery, and said to her: "I hear there is more'n ten thousand pictures in this buildin'. Now is it true that every one on 'em was painted by hand?" "Every one," replied the girl solemnly.

It is quite impossible to write specifically of this Palace and its precious contents without far exceeding our allotted space. Only those who know how to see can understand what so large a collection of masterpieces means in the estimation of those to whom ideality is more than reality and beauty is more than meat—more than any other luxury. The manifestations of art in this exhibit of the finest paintings and sculptures of the Nineteenth Century are among the processes by which we are educated. Pictures of the allegorical, impressionist and realistic types hang side by side. Some of them require an interpreter, but others, and these are what the world likes best and remembers longest, tell their own tales and need neither questions nor catalogues to make their beautiful meanings clear.

American art has never before appeared so dignified and so free from French influences and affectations, although here and there a painter seems to have been infected with the hysteria of lavender in France. American characteristic painting is most touching in its almost universal human aspects. Landscapes are not our best works.

French exhibits are finely dramatic or intensely whimsical, or else

eyes and wide smiles which prove that curiosity is not confined to the human species. Here are swimming tragedians and comedians, egotists and pompous braggarts, and briny cynics, both aged and youthful. Literally we are brought face to face with monstrosities of the sea, beauties of the brook, and fishy comicalities from everywhere.

Immense as the Fisheries Building is, and ingeniously as it is arranged for purposes of display, its corridors are always filled and sometimes crowded. By listening to the continuous flow of remarks and exclamations uttered by the throngs about the tanks, it is easy to discover that the greater part of the people who daily visit this exhibit are from the interior and have little or no acquaintance with the sea and its inhabitants. Not a few visitors approve or disapprove of the various darting or gliding occupants of the tanks according to their own appetites for them or according to the convenience or inconvenience of eating them, bones and flavor determining the amount of admiration bestowed on the various edible species. One of the most interesting objects in this building is a pure-white baby seal from Norway. It is dead and stuffed, but its artificial eyes are so natural and so pathetic that, were it not for its glass case, which tells the story of its condition, it would call forth many an expression of sympathy.

The Fisheries Building's object lessons in natural history are as vast and comprehensive as it was possible to make them; and to serious-minded students they afford enlightenment that would otherwise cost many a year of research to obtain. The great collection of fish was very costly. Of course, losses by death are fre-

quent and unavoidable by reason of the unnatural environments, although these are as wholesome and comfortable as skill and experience could make them. There is a doctor for the fish, and also a hospital to which afflicted members of rare species are taken to be cured; and it is remarkable how often they are restored to vigor. The most common ailment is a puffy, fungous growth upon fins or snout that is contagious; and for this a bath in water containing a proper proportion of carbolic acid is usually an efficacious remedy. This treatment is one of the triumphs of medical science and is invaluable to fish commissioners.

There is also a complete exhibit of canned and dried fish in this important building, to which nearly all nations that possess sea-coasts have contributed generously. In some of these preparations the fish has been ground to meal after being salted and dried. This immense display of seafoods gives the observer the comforting assurance that if bread and meat should fail mankind, the sea would give us sustenance.

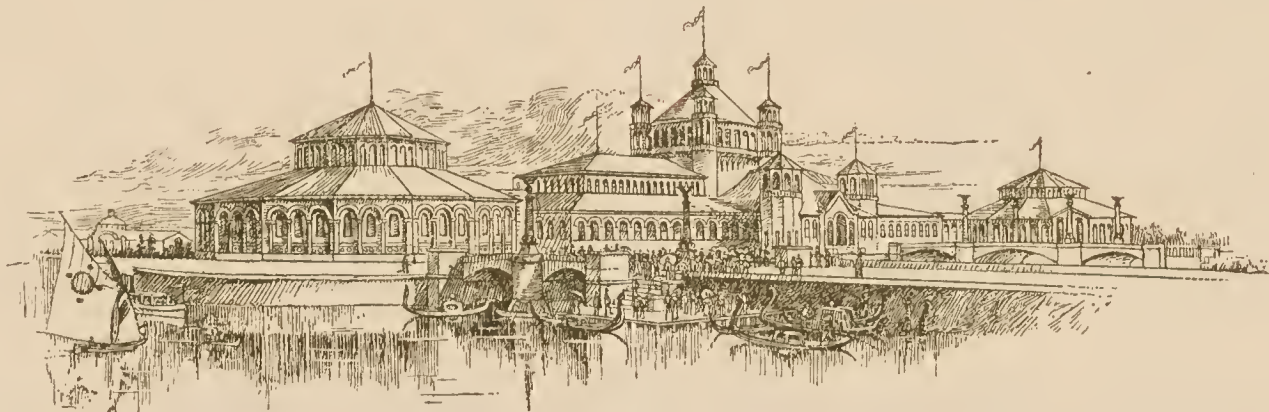
It is a natural step in thought from food to feeding. Everywhere in the grounds the visitor may purchase something to eat. The question most frequently asked is, "Where can one get the best meals?" although not a few brave souls inquire, "Where is food the cheapest?" As we have previously remarked, there are few extortions at the Fair. Restaurants of every grade are to be found; and those who go to gorgeous eating-houses and order the most expensive delicacies, must expect the charges to be proportionate to the quality of the service and food. If simpler fare is desired, it may be procured everywhere about as reasonably as in any large city. No one who reflects will expect to find country prices prevailing in the restaurants of the Exposition and its environs.

At the exhibits of many firms that produce or prepare chocolate a cup of this delicious beverage with a few wafers may be procured at a nominal cost; and coffee is dispensed in the Javanese village for a trifling sum, so desirous are the coffee-growers of introducing their especial varieties. At the India House delicious tea with cream and sugar is supplied gratuitously from twelve to three o'clock to all who will accept of it. At first the tea was served at all hours, but as the public seemed inclined to take undue advantage of this liberal plan, the above-mentioned limitation as to time was deemed expedient.

No one should visit the Fair who anticipates all the comforts of home or who expects to escape fatigue and the various irritations that

are inevitable where great throngs of human beings are gathered, each individual member of which has a more or less distinct notion that he or she has a right to expect first attention or the best places. The old motto may be adapted for the occasion to read, "None but the brave deserve the Fair"; and those who adopt it as the regulator of their conduct and expectations will receive ample compensation for the petty discomforts and annoyances which few can hope to avoid.

Men who wear tight boots, and women with French heels and demi-trained gowns are not included in this reassuring promise. To such the World's Fair will be a source of dull weariness and keen misery, no matter how large their ordinary moral superiority to personal annoyances may be. A pair of old, wide shoes that have been strongly re-soled; an easy-fitting gown of becoming material that is not new or expensive enough to cause undue anxiety for its preservation; a becoming hat that shades the eyes; wash-leather or Biar-



FISHERIES BUILDING.

ritz gloves of comfortable size, and a small umbrella will form a satisfactory outfit for a woman, whether girlish or matronly.

It requires courage of the most stoical variety to wear the dress of a reformer, for public taste has not yet reached the point of accepting abbreviated skirts with equanimity. Not one of the newly ordained short gowns worn with leggings or trousers is pretty or truly feminine. Happily, such raiment does not often disfigure this beautiful place; but that there is a remote and sensible approval of it is definitely recognizable in some of the latest walking skirts, the hems of which barely touch the instep. These skirts are a reasonable and refined expression of feminine daintiness and are certain to prevail with the best costumed women at the Fair.

Now a word in conclusion about conveyances. To most women it is easier to mount and dismount from a tally-ho, or a camel in the streets of Cairo than it is to possess one's-self of a roller chair. But when the adventurous passenger is once seated, perfect comfort effaces all pity for the romantic-looking human motor. Sedan-chairs are much easier to enter, but offer far less opportunity for observation. Their Moslem bearers inherit and cherish a prejudice against everything feminine, except when money makes a Christian woman's patronage seductive. Students of anthropology may find much to interest them in the transforming power of coin upon a musselman's cynically curled lips when in the presence of an American man's goddess.

THE USE OF SMALL MEANS.

The great majority of homes are supported by small incomes, and the woman who grows restless under the reflection that it requires about all the money at her command to provide for the real needs of her family, has at least the consolation of knowing that she is one of a great army of housewives who are similarly situated financially. Happily, the nineteenth century has produced a class of capable women who take delight in overcoming by their industry and ingenuity many of the disadvantages of a meagre purse. They know how to do work that a few years ago was deemed unfit for feminine hands, and they are thus enabled to keep their homes presentable at the least possible cost. In fact, they have been confronted with the necessity of making one dollar do the work of two, and their mental and manual dexterity has been equal to the occasion.

When the household has grown in numbers with the years, and the income has not shown a corresponding increase, every demand upon the family treasury becomes more and more onerous. One of the most difficult problems that confront the housewife under such conditions is that of keeping the furniture in repair, for upholstering has a most uncomfortable tendency to wear out, even when subjected to only occasional use. The chairs and couches that

made the new home so attractive years ago have at last succumbed to the attacks of time and restless humanity, and are now positively shabby. Sending them to a shop to be recovered means an alarming outlay of money that cannot be thought of. Tidies and temporary coverings may conceal their condition for a time, but there comes a day when the housewife is obliged to face the fact that her furniture has passed the bounds of respectability, and *must* be covered. In desperation, she determines to do the work herself, and, of course, she succeeds, although it is her first attempt.

For covering either chairs or couches there is nothing more satisfactory among moderate-priced fabrics than corduroy. It is offered in all colors, is very rich-looking, wears well and is easy to handle. With a suitable quantity of this material, and a supply of gimp (which is very cheap) and of furniture and gimp tacks, the energetic woman is equipped for her work. The furniture should first be well whipped and brushed and the old gimp removed, and the wood-work should then receive a coat of furniture varnish. When the varnish is quite dry, the real work of renovation commences. The amateur should never venture to remove the old covering from a chair or couch, but should place the new one over

it. The new covering need not be tufted, even when the old one was arranged in that way; indeed, tufting is too difficult for unskilled hands to attempt. If the new covering is drawn as tightly as it should be, no one will suspect that the stuffing is tufted. The goods should be arranged with the weave straight up and down, and the nap should all run downward, so that when the covering is brushed it will all appear to be of the same shade.

In covering any article of furniture it is unsafe to cut the material before it has been tacked in place. Begin by tacking the entire piece of goods across the top of the chair, commencing at the center; then, pulling the fabric very tight and keeping it perfectly straight, tack across the lower portion, opposite the starting point; and lastly tack the sides. After this section is in place, cut the goods a quarter of an inch from the tacking, using a pair of sharp scissors; and cover the tacking with gimp, fastening it with gimp tacks. If the springs at the bottom of the chair have sagged, replace the old webbing with new, which may be obtained for a trifling sum. The springs are always sewed to this webbing, and after the old webbing has been carefully removed, sew them in exactly the same position to the new. With care and patience the work is sure to be entirely successful.

Nothing in the way of furniture can be a greater trial to the tasteful housewife than a set of hair-cloth. Perhaps the objectionable chairs and sofas were a gift from some generous relative of the possessor, or are relics of her mother's housekeeping days; but whatever their source, they occupy her very best room and are a continual source of discomfort, both physical and mental. Even with a moderate degree of æsthetic perception, she is sure to desire dainty furnishings in her home; but the staring hair-cloth coverings render artistic effects simply impossible. There is, however, a very simple method of overcoming the difficulty. As a rule, the frames of hair-cloth furniture are very substantial and are well worth the labor of recovering; and the surfaces are so hard and smooth that the new coverings may be easily applied. A tapestry fabric that will wear for years is now offered at a very reasonable price. It is fifty-four inches wide and cuts to good advantage, so that a surprisingly small quantity of the goods is required to cover an entire set. If this expense is too great, however, it is always possible to make linen or crash coverings, which are dainty and inviting in appearance, and will not look out of place even in Winter, if the windows are warmly curtained.

When hair-cloth has grown rusty and new coverings cannot be procured, the case is indeed unfortunate; but the shabby look can be partially removed by the frequent application of olive oil. Slightly wet a bit of flannel with the oil and moisten the entire surface of the hair-cloth; allow the oil to remain for half an hour, and then rub with a clean flannel until the cloth is quite dry and free from grease. If this does not produce satisfactory results, give the cloth a coat of a suitable shoe-dressing.

Occasionally there is a piece of old furniture in the house that is dear from association, and that would be really valuable if it could be made more presentable. If the possessor knew how to "bring out" the wood, as cabinet-makers term it, she could make a really handsome article out of the antique chair or sofa. A few hints regarding the methods pursued in the furniture shops are here given. The so-called stains for furniture are to be avoided. They fade when exposed to the light; and, after all, nothing is so handsome as the natural tint and grain of the wood. The red stains called cherry and mahogany are no longer used for either furniture or interior decorations.

If the shabby heirloom is an old oak chair, dip a sponge in strong ammonia and moisten the old varnish until it may be scraped off with a piece of glass. When the varnish has all been removed and the wood is dry, rub with No. 0 or 00 sandpaper until the surface is perfectly smooth. The wood must then be redressed. The first coat should be pure shellac varnish—white, if the natural color of the oak is to be retained, or orange if a darker tone is desired. Allow the varnish to dry until next day, and then go over it lightly with the sandpaper. There are many kinds of varnish suitable for finishing. Dealers always have a "rubbing varnish" or a "hard oil finish," but furniture polish will not be satisfactory. Apply not less than three coats of varnish after the shellac, allowing each coat at least forty-eight hours in which to dry. When the second coat is dry, it should be smoothed with sandpaper. Three days after the application of the last coat place a small quantity of powdered pumice-stone in one saucer and some raw linseed oil in another, and with a soft flannel cloth dipped first in the oil and then in the powder, rub the wood vigorously, keeping the cloth well oiled. If there is carving that cannot be reached with the fingers, place the cloth on the end of a sharp-pointed stick and rub into all the crevices. The object of this treatment is to remove the gloss and render the surface perfectly smooth. Wipe the wood with a soft cloth as the work proceeds. The last coat of varnish makes the wood very glossy, and the application of pumice produces what is known as a "dead finish," which is far preferable to a brilliant surface, as it

grows smoother with use, while a glossy finish would soon become greasy-looking.

New furniture that has a fine polish will, even with the best of care, show signs of wear after a few months. This is often caused by sudden changes in the atmosphere, from dampness to dryness or the reverse, the surface of the furniture being rendered dim and unsatisfactory. When there are little children in the family, it is simply impossible to keep their restless hands from the brilliant surfaces of the much-prized piano or bedroom set. Disfiguring marks, whether produced by dampness or greasy fingers, may be easily effaced. Procure a piece of soft chamois skin and a fine sponge. Dip both in lukewarm water, and wring the chamois dry; then wash the wood work with the sponge, and carefully dry it with the skin. Very little water should be used, and the wood should be wiped always one way. The worst marks of grease or dampness can be safely removed in this way from the most highly polished surface. The chamois and sponge should be of the finest quality, and should be kept for this purpose only.

Carpets of good quality are among the most expensive items in the list of house furnishings, and the liking for uncovered floors which is now becoming so general is a positive boon to people of limited means. Of course, if choice rugs are purchased, the cost of arranging the floors will be about the same as if carpets were used; but this is not necessary, as really artistic and durable rugs may be had at reasonable prices. Bare floors certainly mean a healthier and cleaner house, and are much easier to care for than carpets. They show the dust, it is true, but it is much less laborious to brush them frequently than to drag a broom over a heavy carpet.

Bare floors are usually prepared in some way, being either painted, stained and varnished, stained and waxed, or polished and waxed. The last finish is the most expensive. Painted floors are not as attractive as those that are varnished or waxed, but they are much less difficult to keep in order; and next to them are stained and varnished floors. A painted floor should be swept with a long-handled, stiff brush, not a broom; and after the dust has been gathered up, a piece of woollen or Canton flannel should be pinned about the brush, and the floor again gone over to remove all traces of dust. If there are spots, they should be wiped with a damp cloth and then rubbed with a dry one until perfectly dry. Water should never be used on a painted floor, except to remove soiling; and then it should be carefully wiped away as soon as possible. A floor that is well painted and varnished will remain bright and handsome for years, if properly cared for.

A stained and varnished floor requires about the same treatment as a painted one, but liquids spilled upon it will cause spots more quickly. A stained floor that is polished with wax is very beautiful, but as it is not cheap to begin with and must be freshly waxed at least once in six months, it is not commended for people of small means.

Housewives who live in rented houses rarely have a voice in the selection of paper for the walls, but those who are consulted in the matter should know that the hue of the wall-paper has much to do with the lighting of the apartments. Recent experiments have shown that the most absorbing color in wall paper is brown, after which comes blue and then yellow. The lighter the walls the less light will be required to illumine the room. Thus, a whitewashed room will be as well lighted by one light as a room papered in dark-brown will be by five lights of the same power. This fact should be remembered when one is selecting wall-paper. An almost white ground bearing a few gold flecks makes an ideal paper for lighting.

There are few housekeepers who do not grow weary of their surroundings, and become restless with the same chairs, couches, pictures and curtains staring them in the face year after year. This is particularly true in homes where a new chair or table is so rare a treat that it marks an epoch in the family history. The wise woman knows how to remake her home with the same old furnishings. She does not allow the sofas and chairs to retain undisputed possession of the locations to which they were assigned ten years ago, when they were new-comers, but introduces novel combinations and effects. The arm-chair that has stood for years by the window is placed in the seclusion of a shadowy corner; the big rocker emerges from the corner and finds a resting-place before the hearth, and the piano and sofa are made to change places. It is also a good idea to exchange the parlor hangings for those of another room, even if the latter are not quite so handsome; and pictures removed to a new light often take on an appearance of freshness that is surprising.

There are few of us who do not tire of monotony and routine and long for a change. So when in a state of discouragement, dear general woman, try what pulling your parlor to pieces will do for you. Contrive changes of drapery and furniture, and you will declare that the old things do look respectable after all, and will take on fresh courage, that will last, perchance, until the much desired new furnishings can be procured.

W. S. E.

FLORAL WORK FOR SEPTEMBER.

FERNS.

The airy grace and beauty of ferns should induce every one who cultivates flowers to rear at least a few specimens both in the garden and in the house. Every variety is interesting as well as ornamental, from the dainty dwarf only a few inches tall, to the lofty tree-fern, with a trunk from twelve to fifteen feet high and broad fronds that reach out to nearly the same distance horizontally. Many species are especially suitable for cultivation in jardinières or window-boxes, either by themselves or associated with flowering plants. Ferns resemble palms in that they grow better as they grow older. Well established plants are exceedingly decorative, having an air of exquisite delicacy that is possessed by no other ornamental foliage.

Nearly all kinds of ferns can be grown to perfection in a north window, provided a few simple rules are observed. Thorough drainage of the soil is absolutely necessary, and this is best secured by filling the pots or boxes to at least a third of their depth with bits of broken pots or lumps of charcoal. A suitable soil for all sorts of ferns is composed of equal parts of loam, and leaf mould from the woods, with a liberal addition of sand. A small quantity of bone-dust mixed with the soil will provide an excellent stimulant of growth, but the amateur is advised to use fertilizers carefully, as a very slight excess in this respect will cause fern fronds to droop and turn yellow.

All fern roots are extremely fine and lie near the surface of the soil, and when the latter lacks moisture the roots soon dry out, causing the fronds to wilt and turn brown. Therefore, the soil should never be allowed to become dry. In Summer, ferns should be thoroughly watered at the roots every day, and the foliage should be liberally sprinkled at the same time; but in Winter water need be supplied only twice a week. Ferns cannot be grown successfully in a hot, dry atmosphere, except when placed under glass. They thrive best in moist, half-shaded places where few other plants would flourish.

The ferns mentioned below may be planted in a window-box and will form a most charming group. For the center use *pteris argyrea*, which is a showy, strong-growing variety, with variegated foliage. The fronds are very large and are light-green in color, with a broad band of silvery white at the center of each. *Pteris tremula*, an exquisite species with long, beautifully divided fronds, and *lastrea aristata variegata*, a grand, dark-leaved fern, should also lend their beauty to the center of the window-box. The *adiantum*, or maidenhair fern, in any of its varieties will look particularly well in the corners of the box, owing to its airy lightness. *Adiantum Furleyense* has large but delicate pinnules, while the fronds of *adiantum gracillimum* are very thin and fragile.

An exquisite miniature variety of the old-fashioned but ever-popular sword fern, that commends itself to every one by its easy growth and graceful appearance, is to be found in floral catalogues under the name, *nephrolepis Duffi*. This should be planted near the edge of the box. After the above-mentioned varieties have been arranged, all visible soil should be set with any tiny, moss-like species, that the whole may present an appearance of "living green." The box may then be placed in the window, where its beauty will be appreciated most during the Winter months.

When ferns are cultivated for ornament the fronds should never be plucked. Maidenhair ferns in the possession of amateurs are often greatly weakened, if not entirely ruined, by an indiscriminate cutting of their foliage. All ferns are beautiful with cut flowers, but when desired for such use they should be grown especially for the purpose; and the plants should always be allowed to rest after being deprived of their foliage.

Native ferns are very desirable for cutting and are generally to be found in abundance in cool, shady ravines, and on hillsides. If carefully planted on the north side of a house or wall, or in a rather shady spot on the north side of a fence, where they will be protected from the hottest rays of the sun, they will flourish as vigorously as though in their native wilds. They may be most readily transplanted early in the Spring, before many fronds have

appeared; but the change may be made in safety at any time during the Summer if the plants are plentifully watered in their new home.

DESIRABLE NEW PLANTS.

In choosing plants for Winter blooming, it is well to remember that blue flowers are rare during cold weather and that any plant producing blossoms of this hue is highly prized. The *agathea celestis*, or blue daisy, is very easy to grow, blooms in great profusion from November to April, and will prove a novel and pleasing feature of any collection of plants. The flower is daisy-shaped and is of a delicate light-blue tint, with a yellow disc.

The dainty forget-me-not (*mysotis*) conveys to one's mind the tenderest sentiments of the garden. A new variety of this popular flower is called the "Eliza Finrobert." The blossom of this species is very much larger than that of any other Alpine forget-me-not, and is of a beautiful shade of sky-blue, with a clearly defined yellow eye.

Orchids are a highly interesting class of plants, but the majority of them are very tender, and must be grown in specially constructed glass houses where great heat and moisture can be maintained. Two hardier species, however, have lately been presented. They are known respectively as *epidendrum conopseum* and *epidendrum venosum*, and grow on the trunks or branches of trees instead of in soil; and in order to rear them as window ornaments it is necessary to fasten them to blocks of wood or pieces of bark. Very rustic and curious ornaments can be formed by growing the plants on forked branches, miniature stumps, etc. The only culture recommended is to frequently immerse in water each plant and the wood to which it is attached, being careful that neither becomes at all dry.



NOTES FOR SEPTEMBER.

Do not wait until late in October to take up house plants that have been bedded out. Have clean pots and fresh soil in readiness, and some damp, cool day in September begin potting, allowing a large clod of earth to adhere to each plant. In most instances a little cutting back will be necessary. After the plants are potted, water, and set them in the shade; and in a few days, when the leaves have lifted themselves, place the plants in the sun.

Now is the time to gather a collection of seeds; and a spool chest will make a nice cabinet in which to preserve them. Gathering seeds from choice plants is always interesting, as it makes one look forward hopefully to another year and to the beauties which the tiny seeds will bring forth.

Seeds should not be selected until the seed pods are fully grown, which is indicated by their appearing ready to burst; but at this time close watching is necessary in order to prevent the pods suddenly bursting, and scattering the seeds on the ground. When the pods are fully ripened they should be taken from the plant, and laid on plates or papers in a shady place where they will be exposed to fresh air. As soon as the pods are thoroughly dry, the seeds may be taken out and tied in papers or sealed in small envelopes, each packet being carefully labelled.

The best pansies are produced from seeds sown in September. The soil for growing these plants can scarcely be made too rich. After the seeds are sown the soil must be kept moist, especially if the weather is warm and dry, until the young plants appear. In the higher latitudes the pansy bed should be protected during the Winter with evergreen boughs.

Cuttings of all greenhouse plants root more readily in September than at any other season of the year. A soil composed of two-thirds sand and one-third leaf mould is best for propagating purposes, and shallow wooden boxes are preferred to pots by all successful florists. The cuttings should be snapped off with the fingers (if they break or bend, the wood is too old) and then inserted in the soil above described. A sunny situation should be chosen for the box containing cuttings, and the soil should be kept moist as for growing plants.

A. M. S.

DRILLS.—TENTH PAPER.

THE LAWN TENNIS DRILL.



SIXTEEN girls were chosen for this drill. The costume consists of a red-and-white striped skirt and a white shirt-waist. The skirt was cut by pattern No. 6113, which costs 1s. 3d. or 30 cents, and is formed of five gores; and the shirt-waist was shaped according to pattern No. 3981, price 1s. or 25 cents. On the head is a cap of the skirt material fashioned by pattern No. 3166, which costs 5d. or 10 cents; and tennis shoes or low russet ties are worn. A white canvas belt conceals the union of the

skirt and waist, and a red four-in-hand scarf is at the throat.

Each maid carries a tennis racket, the handle of which is decorated with a red ribbon bow. The ribbon, which is two yards long, is tied about the handle in an ordinary knot, and the long ends are then tied together and bowed, thus forming a loop, through which the arm is passed when the hand holding the racket is needed in the drill. During the march the racket is placed under the right arm, the strung end resting against the hip, and the right hand grasping the handle well in front of the body. This position is easy and perfectly graceful.

Unless otherwise stated, the terms *right* and *left* used in the directions for the march and drill mean the right and left sides of the observer, not of the maids.

THE MARCH.—The music for the march should be a spirited $\frac{4}{4}$ movement, played with vigor and marked emphasis.

1.—The girls enter the stage at A and B (diagram I), eight at each point. The two files pass each other at E and march about the stage, meeting at the center of the front, F.

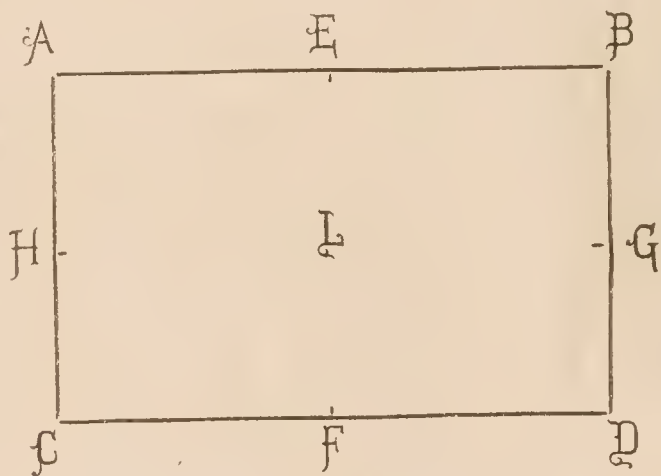


DIAGRAM I.

2.—At F the files unite to form couples and march to the back at E, where they separate, turning to the right and left and marching respectively to C and D.

3.—At these points the files turn acute angles toward the center of the stage, L, as shown in diagram II. The files meet at L, unite

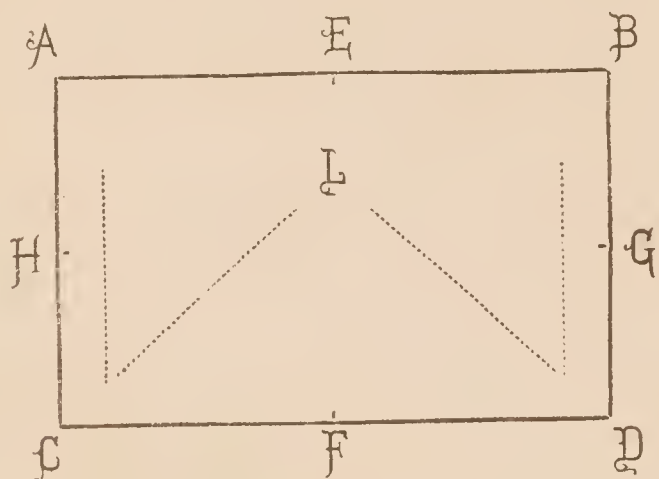


DIAGRAM II.

to form couples, pass to E, again separate and march respectively to B and A, where they turn acute angles toward L.

4.—Meeting at L, the files unite and pass to F, where they separate and march respectively to C and D. There they again turn acute angles and march to L, where they pass each other, the line from C continuing to B and that from D passing to A. At these points they turn toward E.

5.—Meeting at E, the files unite to form couples and pass to F, where the first couple turns to the right, the second to the left, the third to the right, and so on; and the resulting columns pass about the stage and meet at the center of the back, G.

6.—There the maids forming the couples in the column from the left separate sufficiently to allow the column from the right to pass through, and the two columns march about the stage and meet again at F. There the maids in the couples of the column from the left separate, and the column from the right passes through. The columns then march about the stage until they meet at E.

7.—At E the columns unite to form fours, which march toward the front and halt when the first four nearly reaches the front of the stage, the other fours stopping at intervals behind. Eight beats are then allowed, and the first two ranks face about. The company will then be located as shown at diagram III, lines *a* and *b* facing the back of the stage, and *c* and *d* the front.

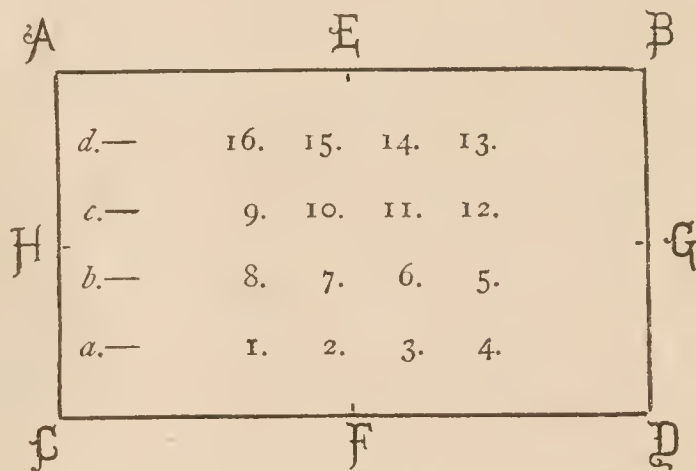


DIAGRAM III.

8.—After the two forward lines face about four counts are allowed, and then the following movement is executed: Nos. 12 and 5 turn, march toward G and halt; and Nos. 13 and 4 follow them, marching toward each other and taking the places vacated by Nos. 12 and 5. Nos. 9 and 8 turn toward H and halt, and Nos. 16 and 1 follow, taking the places previously occupied by Nos. 9 and 8. Nos. 10 and 15 and Nos. 11 and 14 march toward F and halt near the front of the stage, and at the same time Nos. 7 and 2 and Nos. 6 and 3 march toward E and halt near the back of the stage. The maids will then be stationed in the form of a cross, as shown by diagram IV, all standing with their backs to the center of the stage.

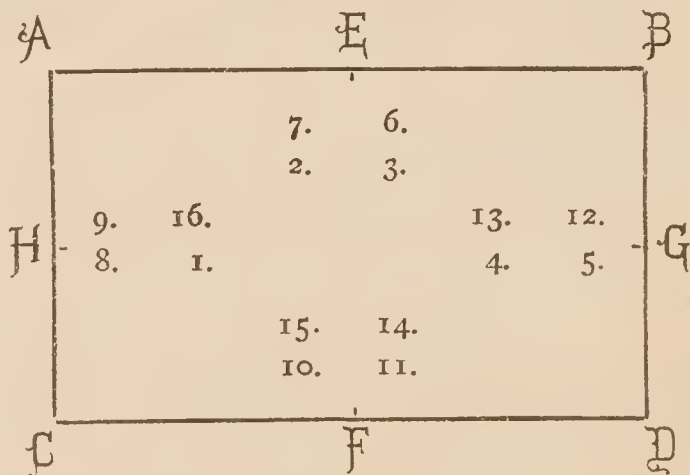


DIAGRAM IV.

Eight counts are required to execute this movement, and a halt of four counts is made before commencing the next.

9.—The maids form couples as they stand, and then march forward and turn right angles to their right on reaching the center of the front, side or back, as the case may be. Thus Nos. 10 and 11 turn a right angle at F toward C. Nos. 15 and 14 following them; Nos. 5 and 12, followed by Nos. 4 and 13, turn at G toward D; and so on. The couples march until opposite the points at which they

turned, and then the maids forming the couples separate and fall in line one behind another, thus forming a single file about the stage. When Nos. 10 and 11, for example, reach E, opposite their turning point, No. 11 falls behind No. 10 and No. 15 behind No. 14. No. 10 may now be considered the leader, and she leads the line to F.

10.—From F she leads the way to her right round and round, making each successive round inside the one before it. The company thus describes a spiral to the center of the stage, at which point the leader turns sharp round to her left and retraces her steps between the coils, thus unwinding the spiral. (See diagram V in the Columbian Drill given in the July DELINEATOR.)

11.—On reaching F the file passes about the stage, and at E every other girl steps back and joins the maid behind her. The double column marches from E to F, and here the first couple turns to the left, the second to the right, the third to the left, and so on. The resulting columns pass respectively to D and B and to C and A.

12.—Meeting at E, the couples unite to form fours, which pass to the front of the stage, where the first four turns to the right, the second to the left, the third to the right, and the fourth to the left. The fours meet at E and there unite to form eights, which march toward the front and take positions for the drill. The maids should not stand too closely in the ranks, and the ranks should be three or four feet apart if the size of the stage will permit.

THE DRILL.—For this the music should change to a spirited schottische, to provide the needed rhythm for the exercises. Every movement requires eight counts, except where otherwise stated.

1.—*Present.*—Grasp the handle of the racket with the left hand, turn the racket upside down in front of the body, with the strung end level with the face, and at the same time change the position of the right hand on the handle.

2.—*Salute.*—Raise the racket with the right hand until the large end touches the visor of the cap, and at the same time gracefully bend the body forward.

3.—*Right Face.*—Take one step obliquely to the right with the right foot, and raise the left foot gracefully on the toe without changing its location. The racket is held before the face, the maid looking through the strung end.

4.—*Return.*—Step back to position, and place the hand holding the racket against the waist-line, thus bringing the handle across the right hip.

5.—*Left Face.*—Raise the racket with the right hand, quickly change it to the left and take one step obliquely to the left, poising the right foot on the toe without changing its location. The racket should be raised before the face so the maid can look through the strung end.

6.—*Return.*—Same as 4.

7.—*High Prime.*—Raise the racket with the right hand, grasp the end of the strung end with the left, and at the same time slide the right hand along the handle nearly to the end. Hold the racket about two inches in front of the forehead, and bend the body slightly forward, looking under the racket, which should be held with the wide part parallel with the floor.

8.—*Carry.*—Place the racket flatly against the right shoulder, with the top about an inch above the shoulder, grasping the handle comfortably at the end with the right hand. The left hand should assist by placing the top of the racket against the shoulder, and should then be dropped at the side.

9.—*Rear Rest.*—Grasp the top of the racket with the fingers of the left hand, and then, holding the end of the handle with the right hand, raise the racket over the head and rest the handle across the back of the neck, holding the flat surface parallel with the back of the head.

10.—*Carry.*—Same as 8.

11.—*Kneel.*—Carry the right foot about twenty inches to the rear, and kneel on the right knee, with the front of the knee on a line with the back of the left heel. In taking this position place the larger end of the racket on the floor and flatly against the left leg, grasping the handle at the top with both hands.

12.—*Carry.*—Same as 8.

13.—*Front Rank About Face.*—The maids of the front rank face about to the left without change of location, and at the same time the maids of the rear rank step back as far as possible. The ranks now face each other.

14.—*Transfer and Unite.*—Each maid passes her right arm through the ribbon loop on the handle of her racket, which is thus suspended from the arm; and all join hands in line.

15.—*Forward and Back.*—The hands being still joined, the two ranks advance and retreat four steps. The hands should be held rather high, and the motions should be gracefully made.

16.—*Forward and Join.*—Each maid takes four steps forward,

unclasps hands with the maid at each side, joins hands with the opposite maid, passes through the other rank, takes four steps more, and faces about. This movement reverses the positions of the ranks. Opposite maids join hands only for a moment in passing.

17.—*Return.*—The maids in each rank join hands, forward four steps, unclasp hands, join hands with opposites, pass through, forward four steps more, and face about. The maids are now in their original positions, as shown by diagram V.

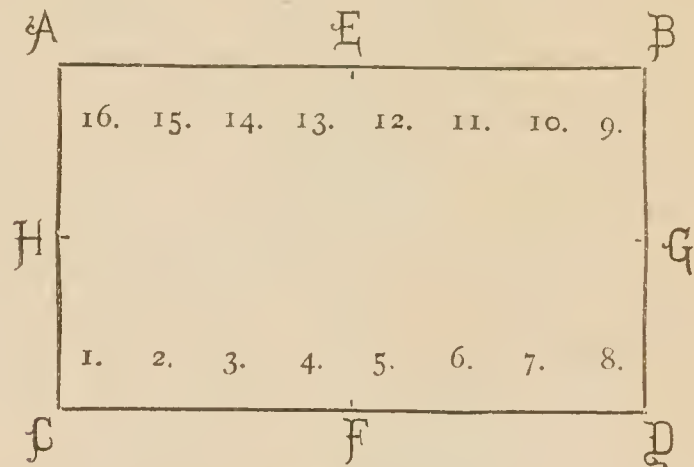


DIAGRAM V.

18.—*First of Column March.*—Nos. 9 and 8 are considered the heads of the files. No. 8 gives her right hand to No. 9, and the couple march between the files toward H, the files at the same time moving toward G. Reaching H, the couple separate and take the positions of Nos. 16 and 1. As soon as Nos. 8 and 9 pass the second couple below them (Nos. 11 and 6) the second couple (Nos. 10 and 7) join hands, follow the first couple down the center, and take their places beside Nos. 9 and 8. In this manner the two files make a continuous round, those on the outside moving toward G, and those at the center marching toward H. When 9 and 8 arrive at their original positions the movement is repeated, and at its termination a halt of four counts is made.

19.—*Circle Right.*—The eight maids on each side of the center of the stage join hands and circle about to the right. The right-hand circle will include Nos. 5, 6, 7, 8, 9, 10, 11 and 12, while the left-hand circle will be composed of Nos. 1, 2, 3, 4, 13, 14, 15 and 16.

20.—*Circle Left.*—The same maids, still clasping hands, circle about to the left until they reach their original places. A halt of four beats is allowed before the next movement.

21.—*Hands All.*—Every other maid in each eight faces to the right, and the others face to the left. Each maid then passes forward as she faces, giving her right hand to the first maid she meets, her left to the second, her right to the third, and so on. When all have reached their original positions, the two circles form two ranks as before, and halt during four beats. For this movement, as for some others, it is impossible to state exactly how many bars of music are required. The captain must see that her company is not hurried, as haste is certain to mar the effect.

22.—*Carry. Forward March.*—The maids are now placed as in diagram V, and all face toward G, place their rackets as in 8 and march forward. At G No. 8, followed by her file, turns toward D, while No. 9 leads her file toward B. The files march about the stage and meet at H.

23.—Here the files unite to form couples, which pass to the center of the stage and there turn a right angle toward F. At F the members of each couple separate, and the resulting files pass about the stage and meet at E.

24.—At E the leading maids halt, raise their rackets and form an arch. The second maids in the lines meet at E, turn toward the front, pass through the arch and stand in front of the first couple, also forming an arch with their rackets. The remaining maids unite, pass through and form arches in the same way, the last arch being at the front of the stage. A halt of eight counts is made after the last arch is formed, and then the two maids at E lower their rackets to the former position and pass through the seven arches to F, where one turns to the right and the other to the left. The other maids follow in turn, and the two files pass about the stage and meet at E. To perform this movement with ease, the maids forming the arches should stand well apart, to allow ample space for two maids to pass through abreast.

25.—As each maid reaches E she turns toward F, raising her racket to the position described in 7. At F all change to the position described in 9, and the two files pass respectively to C and D, and then to A and B, where they pass off.

S. E. W.

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

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HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

GLADYS:—Marshmallows are so named from the decoction of inmarshmallow root formerly used in their preparation; but as this flavor imparts a bitter taste to the candy, most confectioners now omit it. To make marshmallows: Place two pounds and a half of pulverized gum-arabic in a basin, and add a quart of water. Place this basin in another containing water, set the latter vessel on the fire, and stir the gum until it is dissolved. Then add four pounds and a half of pulverized sugar, and allow the mixture to evaporate, stirring all the time until it is thick. Now add the whites of a dozen eggs beaten to a stiff foam, and stir the mixture until perfectly white and stiff. Test by laying the back of the hand upon the mass; if the candy does not adhere to the hand, it is done. Flavor with orange oil or vanilla. At the last, run the candy through a funnel into starch prints, sift a little starch over the top, and set away for twenty-four hours to harden. The drops should be kept in air-tight tin boxes.

SUBSCRIBER:—To polish a piano and remove specks and the bluish color caused by the action of damp air, apply a drop or two of sweet oil, and rub the surface thoroughly dry with a bit of chamois.

MRS. E. T. N.:—Bread may be made in French style by shaping it in long, narrow loaves and baking until it is half crust.

TYBEE:—A decoction of spinach is the simplest green coloring for confectionery; but as you cannot procure spinach, you must unite blue and yellow in suitable proportions to produce the shade of green desired. Pure, soluble Prussian-blue, being a preparation of iron, is perfectly harmless, and may be liquified by adding one drachm of the powdered color to two ounces of water. A yellow fluid may be made by adding two ounces each of alcohol and water to an ounce of saffron, and allowing the mixture to stand for several days.

SIDNEY CARTON:—To prepare devilled oysters: Open the proper quantity of oysters, leaving them on the "half-shell" in their own liquor. Add to each oyster a few drops of lemon juice and a little salt, pepper and butter. Place the shells carefully on a gridiron over a clear, bright fire, and boil for a few minutes. Serve on a napkin with bread and butter. Devilled ham is an excellent dish and affords a most satisfactory method of utilizing remnants of cold boiled ham. Allow one-third of fat to two-thirds of lean; chop the meat as finely as possible, and to every quart of it allow

- 1 table-spoonful of white sugar.
- 1 tea-spoonful of dry mustard.
- 1 salt-spoonful of cayenne.
- 1½ cupful of vinegar.

Mix the seasoning well with the meat, and press the whole in a bowl. It is ready to serve at once.

LINLITHGO:—To make tomato fritters, use the following:

- 1 quart of tomatoes.
- 1 egg (yolk only).
- 1 tea-spoonful of salt.
- ¼ " " pepper.
- Bread-crumbs.

Stew the tomatoes until they are reduced to a pint, and set aside to cool. When cold, add the seasoning, the yolk of the egg, and sufficient bread-crumbs to make a thick mixture. Drop by the spoonful into hot fat, and fry the same as doughnuts.

CASCO:—Apples are often fried with bacon, many people being very fond of the flavor thus produced. The dish is prepared thus: Choose tart, well-flavored apples, cut them into half-inch slices, and carefully remove the core part from each slice. Cut as many thin slices of bacon as there are slices of apple, fry the meat in its own fat until very crisp, and place it on a hot dish. Fry the apples in the bacon fat until quite brown, drain, and lay them on the slices of meat. Sprinkle with a little sugar, and serve.

NEW ENGLAND:—Reed-birds for broiling should be thoroughly dried, and then greased with Lucca oil, placed on a steel skewer, and held close to the coals on a broiler for one minute on each side, to stop the pores and prevent the juice escaping. They should then be held a little farther from the coals, and cooked much or little, as preferred. Serve on toast with currant jelly.

R. G.:—Tartare sauce is simply mayonnaise with a table-spoonful each of chopped pickles, olives and capers beaten into it.

FERN-BELL:—To destroy bed-bugs, rub a mixture of equal parts of spirits of turpentine and kerosene oil into the joints and corners of the bedstead, and also into the cracks of the surbase in rooms where there are many. Filling the cracks with hard soap is also an excellent preventive.

F. A. D.:—There is a process by which fruits and vegetables may be preserved without boiling or the use of sugar, but it is not to be recommended. The method of canning given in "Canning and Preserving," published by us at 6d. or 15 cents, is the most satisfactory yet discovered, and is always productive of good results if carefully followed.

GRISELDA:—Faded ribbons may be restored to their natural color by placing them in a soap lather to which a little pearl-ash has been added. Faded breadths of silk may be restored in the same way.

WREN:—The following recipe for rhubarb jelly has been well tested: Wash the stalks thoroughly, cut into pieces an inch long, boil to a soft pulp, and strain through a jelly bag. To each pint of juice add a pound of loaf sugar, and boil again, skimming often. When the juice "jellies" on the skimmer, remove it from the fire and pour into jars.

MRS. A. H.:—Orange salad is a delicious and novel relish for roast duck or game, and is made as follows: Slice six oranges for eight persons. Grate the rind of one, add the juice of one lemon, three table-spoonfuls of salad oil or melted butter and a pinch of cayenne pepper, and pour this mixture over the oranges.

HOUSEWIFE:—For frozen rice-pudding measure the following:

- ½ cupful of rice.
- 1 quart of cold water.
- 3 oranges.
- 1 quart of milk.
- 1 pint of cream.
- 2 small cupfuls of sugar.
- ⅛ tea-spoonful of salt.

Wash the rice carefully, and put it on the fire with the water in a small saucepan. As soon as it begins to boil, pour off the water, and add the milk and the grated rind of the oranges. Cook for an hour in a double boiler, and then add the sugar, and cook for half an hour longer. Remove the rice from the fire, and after adding the salt, set away to cool. When the rice is cold, add the juice of the oranges, and the cream whipped to a froth. Freeze the same as ice cream, and serve with iced orange sauce. Four table-spoonfuls of wine or one table-spoonful of lemon or vanilla extract may be substituted for the orange juice, the flavoring being added after the pudding is cold and before it is frozen.

MRS. W. H. J.:—A recipe for marshmallow drops is given to "Gladys" elsewhere in this department.

AJAX:—Lobster chops are at present a very fashionable dish, being served at teas, luncheons and evening parties. They are very dainty, and are prepared as follows:

- 2 cupfuls of boiled lobster.
- 2 eggs (yolks only).
- 1 cupful of cream or milk.
- 3 table-spoonfuls of flour.
- 1 table-spoonful of butter.
- ⅛ of a nutmeg.
- Salt and pepper to taste.

Put the butter in a stew-pan, and when it bubbles, stir in the flour. Cook this paste, slowly stirring all the time; then pour in the cream, and add the lobster cut into small dice. Stir until scalding hot, take from the fire, and when slightly cooled, stir in the yolks of the eggs, well beaten, the grated nutmeg and the salt and pepper. Return to the fire and cook two minutes, stirring all the time. Butter a platter, and on it spread the mixture half an inch deep. When the mass is cold form it in the shape of chops that are pointed at one end, roll the chops in beaten egg and then in bread or cracker crumbs, place them in the frying basket, and plunge them into boiling hot fat until they are of a nice brown color. The frying should not take longer than three minutes. Drain well, and thrust the end of a small claw into each chop to represent the bone. Serve on a napkin, placing the chops so they overlap one another, and garnishing with parsley.

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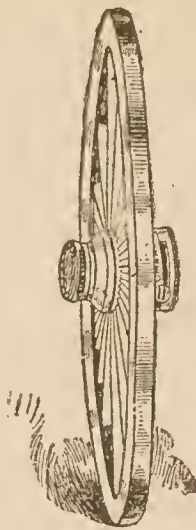
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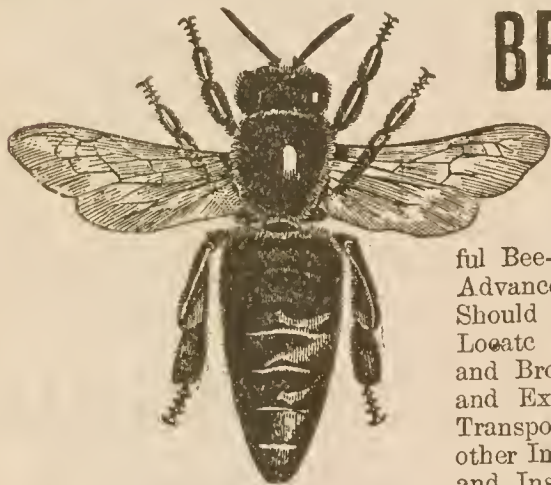
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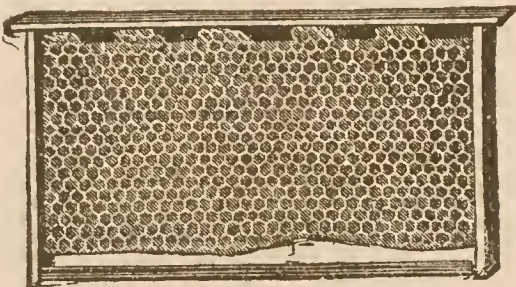
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MISS L. R.:—The "queen's" throne may be a raised platform large enough to hold two chairs, with steps leading up to it, over which a strip of bright carpeting may be thrown. The framework of the platform may be concealed with bunting and branches of flowering fruit trees.

ANNIS ELENOR:—It is better form to retain the fork in the left hand.

SUBSCRIBER:—The style of coiffure mentioned is called the "Cleveland roll." The side hair and bang are curled fastidiously and drawn into the general knot. The hair is then fluffed a little about the face with the hands, to give the roll effect.

GRATIA:—The number of bridesmaids and ushers is governed solely by personal inclination. Invitations should be sent to the groom's family.

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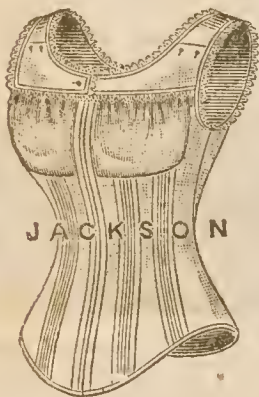
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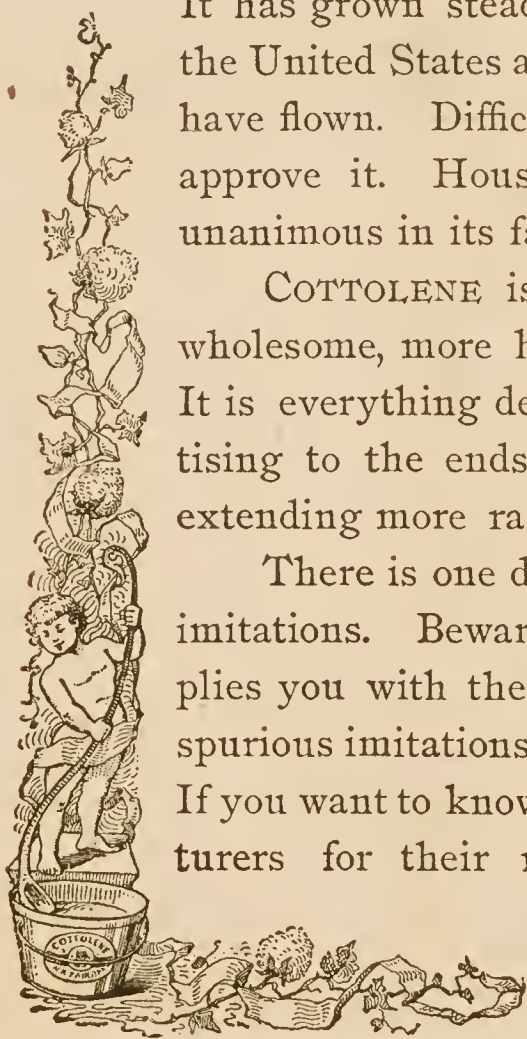
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No. 16.—DRESSMAKERS' or HOUSEKEEPERS' STRAIGHT SHEARS (7¾ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross.

No. 21.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (7¾ inches long).

(With Patent Spring that forces the Shanks apart and the Edges together, making the Shears cut evenly independent of the Screw.)

75 Cents per Pair; \$6.50 per Dozen Pairs; \$65.00 per Gross.

No. 22.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (9¼ inches long).

(With Patent Adjusting Spring, as in No. 21.)

\$1.00 per Pair; \$9.00 per Dozen Pairs; \$90.00 per Gross.

Order these Shears by Numbers, cash with order. When ordered at the Retail or Single-Pair Rate, they will be sent prepaid to any Address in the United States, Canada or Mexico. When ordered at Dozen or Gross Rates, transportation charges must be paid by the party ordering. In lots of half a dozen or more, they can, as a rule, be more cheaply sent by express. If a package is to be sent by mail, and the party ordering desires it registered, 8 cents extra must accompany the order. We cannot allow Dozen Rates on less than Half a Dozen of one style ordered at one time, nor Gross Rates on less than Half a Dozen.

THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 West 13th St., New York.

The Banner Button-Hole Cutters!

Order these Button-Hole Cutters by Numbers, cash with order. Button-Hole Cutters, ordered at the retail or single-pair rate, will be sent prepaid to any Address in the United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be remitted with the order. Dozen rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross.

No. 1.—In these Cutters the size of the Button-hole to be cut is regulated by an Adjustable Screw, so that Button-holes can be cut of any size and of uniform length. These Cutters are of solid Steel throughout and full Nickel-plated.



No. 1.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Outside Screw (4 inches long).
25 Cents per pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 15 Cents.

No. 2.—These Cutters are of the Highest Grade English Razor Steel, full Nickel-plated, and Forged by Hand. The Gauge-Screw being on the inside, there is no possibility of it catching on the goods when in use.



No. 2.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Inside Gauge-Screw (4 inches long).
50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross. Postage per Dozen Pairs, 20 Cents.

No. 3.—These Cutters are of the Highest Grade of English Razor Steel, Full Nickel-plated and Hand-forged. They are regulated by a Brass Gauge, with a Phosphor-Bronze Spring sliding along a Graduated Scale, so that the Button-Hole can be cut to measure.



No. 3.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Sliding Gauge on Graduated Scale (4½ inches long).
75 Cents per Pair; \$6.50 per Dozen Pairs; \$65.00 per Gross. Postage per Dozen Pairs, 20 Cents.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 West 13th Street, N. Y.

FOR YOUR NEW GOWN,

Why not use the Best Dress-Stay made?

It does away with all wrinkling at the seams, and insures a much better fit.

There is but one best, and that is DR. WARNER'S CORALINE DRESS-STAY. They are lighter and more flexible than whalebone and are absolutely unbreakable, while they cost but little more than steel or French Horn.

Put up in yard lengths the same as whalebone, and also muslin covered, 6 to 10 inches long.

Sample dozen for one dress, by mail, 25 cents. Sold by leading merchants.

Warner Bros.,

359 Broadway, New York.



MASSAGEO

Develops, preserves BEAUTY. Will massage away wrinkles, lines, creases, darkness under eyes, facial blemishes. Neglect, not age, first causes wrinkles. Why do arms keep round and fair, and bodies plump, while faces get wasted and sallow? Wrinkled, sallow, shriveled or blemished faces show stagnation and starvation of tissues. MASSAGEO feeds and nourishes; restores youthful bloom, gives a lovely complexion. Cure of pimples, blackheads, freckles, tan, sallowness, guaranteed. Price \$1, by mail, in elegant ebony case with Manual teaching use of Massageo in Parisian Face Massage, bodily development, &c. You can treat yourself and all will wonder at the improvement. MASSAGEO FACIAL SOAP. For Complexion, Skin & Scalp. Purifies, heals blemishes, beautifies. Counteracts the injurious effects of changeable weather, dust, soot and wind. A Medico-dermal cream soap, luxurious for toilet, bath and for refined and delicate skins which suffer from the harshness of ordinary toilet soaps. Price, 50c.; 3 cakes \$1, prepaid. SYLVAN TOILET CO., Detroit, Mich. LADY WANTED to manage sale at home of the elegant SYLVAN "Toilets." Terms, Toilet Parlor Plan, and Beauty Book. "ART OF FACE MASSAGE," Sent Free.

ANSWERS TO CORRESPONDENTS, (Continued).

DAYSE DEANE:—Regarding the purchase of sheet music, write to F. Brehm, Erie, Pa., mentioning the DELINEATOR.

M. O. D. Y.:—Trim the royal-purple silk with black bourdon lace, and the black cashmere gown with plaid taffeta silk.

EMMA:—Concerning the sale of natural hair, write to L. Shaw, 54 West 14th Street, New York City, mentioning the DELINEATOR.

MRS. F. G. J.:—You can render your blue suiting less conspicuous by combining black satin with it. Cut it by pattern No. 6289, which costs 1s. 8d. or 40 cents, and is illustrated in the July DELINEATOR.

ANXIOUS MOTHER:—Many infants thrive on sterilized milk. You could prepare it with ordinary utensils, but a sterilizer would be more convenient. Write to Wilmot Castle & Co., Rochester, N. Y., for the Arnold Steam Sterilizer, mentioning the DELINEATOR in your application.

GLADYS:—Facial massage materially benefits the complexion, but to be efficacious it must be properly done. Full directions for the treatment are given in "Beauty," published by us at 4s. or \$1.00. Directions for making marshmallow drops are given in the "Housekeepers' Department."

ANSWERS TO CORRESPONDENTS,
(Continued).

A SUBSCRIBER:—The following menu would be dainty for a wedding supper:

- Asparagus Soup.
- Baked Salmon, Sauce Hollandaise.
- Roast Chicken, with Currant Jelly.
- Potato Croquettes. Asparagus.
- Lettuce.
- Pineapple Sherbet. Cake.
- Harlequin Ice-Cream. Coffee.


IVY:—Write to the advertiser for full information. We have no personal knowledge of the article, but have had no reason to doubt its efficacy.

RUTH:—An elaborate supper for a party includes both hot and cold dishes. Boned fowl, salads in variety, rich patties, ices, fruits, etc., are considered essential. Claret punch, lemonade and other light beverages are also furnished. Menu cards are not requisite. Suggestions as to what to do and how to act in giving receptions, dinner parties, etc., are offered in "Good Manners," published by us at 4s. or \$1.00.

NEW SUBSCRIBER:—Write to Le Boutillier Bros., East 14th Street, New York City, relative to purchasing silk, mentioning the DELINEATOR in your correspondence.

A. H. H.:—You could add a border to your opossum fur to enlarge it, but a furrier would do the work in a much more satisfactory manner.

CURIOSITY:—Although the practice of wearing gloves at a home wedding is generally favored, it may be set aside without violating sensible etiquette. The groom, not the bride, engages the services of the clergyman.



**LOVELY FACES,
WHITE HANDS.**

Nothing will CURE,
CLEAR and WHITEN
the skin so quickly as

Derma-Royale

The new discovery for curing cutaneous affections, removing discolorations and bleaching and brightening the complexion. In experimenting in the laundry with a new bleach for fine fabrics, it was discovered that all spots, freckles, tan, and other discolorations were quickly removed from the hands and arms without the slightest injury to the skin. The discovery was submitted to experienced Dermatologists and Physicians, who incorporated it with well known curatives and prepared the formula of the marvelous Derma-Royale, which is the most efficacious preparation known, and yet it is as mild as dew and so harmless that one might drink a whole bottleful without any bad effect. It is so simple a child can use it. Apply at night—the improvement apparent after a single application will surprise and delight you. THERE NEVER WAS ANYTHING LIKE IT! One bottle usually cures the most aggravated case, and thoroughly clears, whitens and beautifies the complexion. It has never failed—IT CANNOT FAIL. It is the only cutaneous preparation that is uncontestedly indorsed by all who have used it. We have thousands of grateful testimonials, with photographs, which we will be glad to send FREE to anyone. It is highly recommended by Physicians, and its sure results warrant us in offering

\$500 REWARD.—To assure the public of its merits, we agree to forfeit Five Hundred Dollars CASH for any case of eczema, tetter, blotches, pimples, moth-patches, brown or liver spots, blackheads, ugly or muddy skin, unnatural redness, freckles, tan, or any other cutaneous discolorations or blemishes (excepting birthmarks, scars, and those of a scrofulous or kindred nature), that Derma-Royale will not quickly remove and cure. We also agree to forfeit Five Hundred Dollars to any person whose skin can be injured in the slightest possible manner, or to anyone whose complexion (no matter how bad) will not be cleared, whitened, improved and beautified by the use of Derma-Royale.

Put up in elegant style in large eight-ounce bottles. Price \$1.00. EVERY BOTTLE GUARANTEED. Derma-Royale sent to any address, safely packed and securely sealed from observation, safe delivery guaranteed, on receipt of price, \$1. per bottle. Send money by registered letter or money order, with your full postoffice address written plainly; be sure to give your County and mention this paper. Correspondence sacredly private. Postage stamps received the same as cash.

Agents Wanted. Send for Terms. Sells on Sight. Address: **THE DERMA-ROYALE COMPANY,** Corner Baker & Vine Streets, CINCINNATI, OHIO.

FOR LANGUOR, LOSS OF APPETITE AND STRENGTH, USE

© BROMO-SELTZER, ©

IT INVIGORATES PROMPTLY AND SURELY. CURES HEADACHE.

THE CHAMPION CHEAP SCISSORS.

The Lowest-Priced First-Quality Scissors ever placed on this Market. Made of the Best Quality English Razor Steel, full Nickel-Plated, and neatly finished.

Order by Numbers, Cash with order. When ordered at the Retail or Single-Pair Rate, these Scissors will be sent prepaid to any Address in the United States, Canada or Mexico. When ordered at Dozen Rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 Cents extra should be sent with the order. Dozen Rates will not be allowed on less than Half a Dozen of one style ordered at one time, nor Gross Rates on less than Half a Gross.

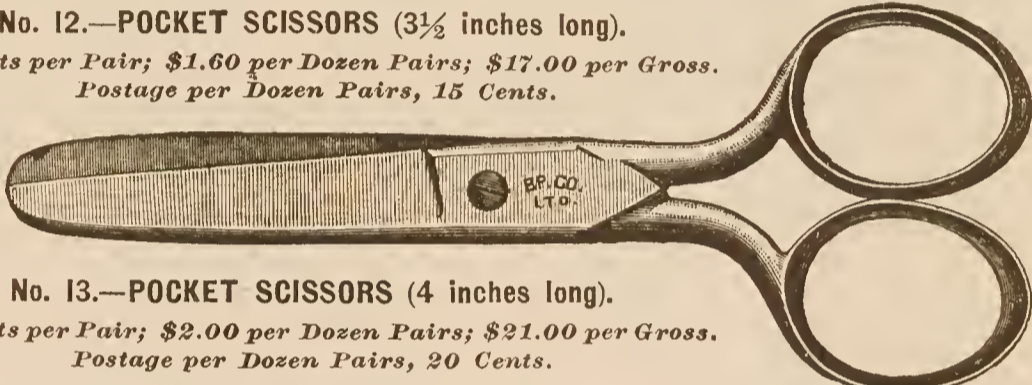


No. 11.—LADIES' SCISSORS (5½ inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 20 Cents.

No. 12.—POCKET SCISSORS (3½ inches long).

20 Cents per Pair; \$1.60 per Dozen Pairs; \$17.00 per Gross. Postage per Dozen Pairs, 15 Cents.



No. 13.—POCKET SCISSORS (4 inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 20 Cents.

No. 14.—POCKET SCISSORS (4½ inches long).

30 Cents per Pair; \$2.50 per Dozen Pairs; \$27.00 per Gross. Postage per Dozen Pairs, 20 Cents.



No. 15.—RIPPING OR SURGICAL SCISSORS (5 inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 10 Cents.

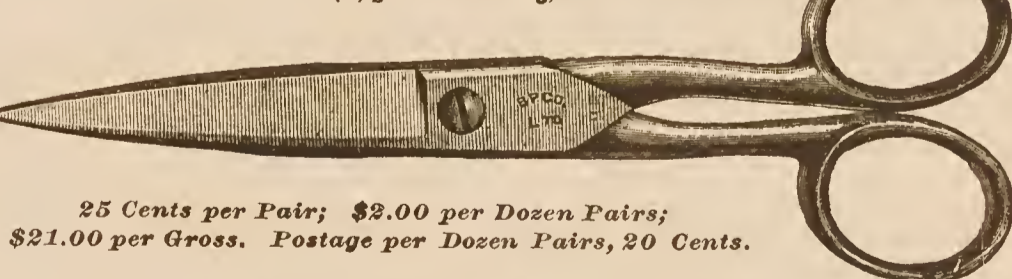
No. 17.—SEWING-MACHINE SCISSORS AND THREAD-CUTTER (4 inches long).

(With Scissors Blades 1½ inch long, having File Forcep Points to catch and pull out thread ends.)



35 Cents per Pair; \$3.00 per Dozen Pairs; \$32.00 per Gross. Postage per Dozen Pairs, 10 Cents.

No. 18.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (4½ inches long).



25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 20 Cents.

No. 19.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (5½ inches long).

35 Cents per Pair; \$3.00 per Dozen Pairs; \$32.00 per Gross. Postage per Dozen Pairs, 25 Cents.

No. 20.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (6½ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross. Postage per Dozen Pairs, 30 Cents.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 W. 13th St., N. Y.

USE ONLY
MURRAY & LANMAN'S



REFUSE ALL SUBSTITUTES!

Wraps Made to Order.



Do you know that you can dress more stylishly and get your cloaks and wraps made to order for less money than you pay for ready-made garments, by purchasing them from manufacturers?

We make cloaks and wraps to order, thus insuring a perfect fit and excellent finish, and can save you from \$3 to \$15 on every garment. We pay the express charges to your town at our expense.

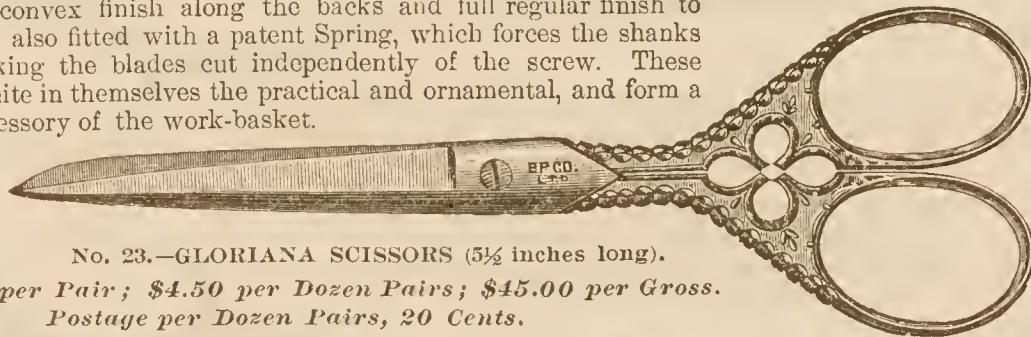
Our new Fall catalogue illustrates Jackets from \$4 up; Capes from \$4 up; Newmarkets from \$7 up; Velvet and Plush Capes, Jackets, etc.

We will send you our catalogue by return mail, also new measurement diagram (which insures a perfect fit), a 48-inch tape measure, and a full assortment of samples of stylish cloakings, velvets and plushes from which to select, on receipt of six cents postage. You may choose from our catalogue any style you desire and we will make it to order for you from any of our materials. We also sell cloakings by the yard. Please mention THE DELINEATOR when you write us. We invite ladies residing in New York to visit our salesroom.

THE NATIONAL CLOAK CO.,
21 Wooster St., New York.

Scissors for the Work-Basket.

THE GLORIANA SCISSORS.—Made of Finest Razor Steel, with Bows beautifully embossed in Nickel and Gold and fluted along the sides; with Blades finely polished and nickelled, having a convex finish along the backs and full regular finish to the edges; also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw. These scissors unite in themselves the practical and ornamental, and form a dainty accessory of the work-basket.



No. 23.—GLORIANA SCISSORS (5½ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross.
Postage per Dozen Pairs, 20 Cents.

EMBROIDERY SCISSORS.—These Scissors are made of the Best Quality English Razor Steel, Nickel-plated and Double-pointed. They are used as Lace and Embroidery Scissors and Glove-Darners, being Dainty and Convenient

No. 9.—EMBROIDERY SCISSORS (3½ inches long).

20 cents per Pair; \$1.60 per Dozen Pairs; \$17.00 per Gross. Postage per Dozen Pairs, 5 Cents.

No. 10.—EMBROIDERY SCISSORS (2½ inches long).

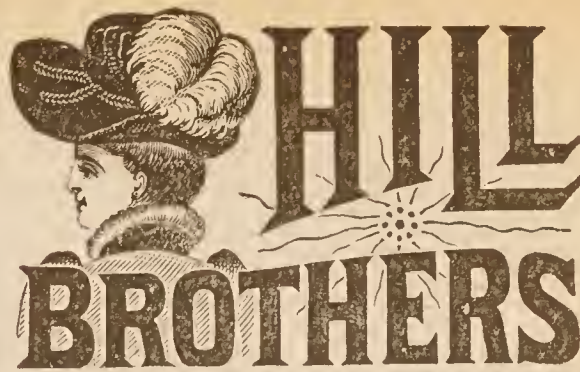
15 Cents per Pair; \$1.25 per Dozen Pairs; \$13.00 per Gross. Postage per Dozen Pairs, 5 Cents.

Implements of the *Nécessaire* and Companion, Indispensable to every Lady's Work-Basket.

Order by Numbers, cash with order. Ordered at the retail or single-pair rate, they will be sent prepaid to any Address in the

United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. We cannot allow dozen rates on less than half a dozen of one style ordered at one time, nor gross rates on lots of less than half a gross.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 W. 13th St., N. Y.



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.

How to Become A
TRAINED NURSE

by home study. A thorough and practical method of teaching men and women to become capable nurses. A full explanation of the system with terms explained in our Catalogue. Address: Correspondence School of Health and Hygiene, 42 Telephone Bldg, Detroit, Mich.

ANSWERS TO CORRESPONDENTS,
(Continued).

A SUBSCRIBER:—The electric needle will permanently remove superfluous hair, but it must be applied by a professional.

VIRGINIA:—We do not give addresses in these columns. If you will write again, repeating your first question and enclosing stamp, we will give you the desired information by mail. For early Autumn wear choose a gown of French hopsacking in a light-gray shade, trimmed with black satin.

CONSTANT READER:—Relative to becoming a trained nurse, write to the Mount Sinai and Bellevue Hospitals, New York City.

L. E.:—White silk mitts are entirely out of date. Choose instead white Suède gloves. White silk muslin would make a very pretty frock.

MIRANDA:—See our advertisement of manicuring implements elsewhere in this issue. Terebinth of Mecca is plain white pine turpentine, and the proportions for the famous whitening lotion in which it is used are as follows:

- Oil of sweet almonds,..... 4 ounces.
- Spermaceti,..... 2 drachms.
- Flour of zinc,..... 1 "
- White wax,..... 2 "
- Rose-water,..... 6 "
- Terebinth of Mecca,..... 3 grains.

Mix the ingredients in a water bath and melt together.

JACINTA:—We cannot frame exact phrases suited to hypothetical occasions; exercise a little tact and judgment, and you will be able to reply properly.

One-half this space
To catch your eye,
One-half to tell
You what to buy.
One-half the work
Of cleaning gone,
One-half the time
Of working won
BY USING

GOLD DUST

Washing Powder

The Best, the quickest,
and by far the cheapest
cleaner in the world.

Sold everywhere.

Made only by **N. K. FAIRBANK & CO., Chicago,**
St. Louis, New York, Philadelphia, Boston, Montreal.

One-half this space
To catch your eye,
One-half to tell
You what to buy.
One-half the work
Of cleaning gone,
One-half the time
Of working won

BY USING

GOLD DUST

Washing Powder

The Best, the quickest,
and by far the cheapest
cleaner in the world.

Sold everywhere.

Made only by **N. K. FAIRBANK & CO., Chicago,**
St. Louis, New York, Philadelphia, Boston, Montreal.

THE BUTTERICK MANICURE IMPLEMENTS.

The goods here offered are Low-Priced, and of the Highest Quality and Best Designs, having the approval of Leading Professional Manicures and Chiropodists.

Order by Numbers, cash with order. Any of these Articles, ordered at the retail or single-pair rate, will be sent, prepaid, to any Address in the United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be remitted with the order. Dozen rates will not be allowed on less than half a dozen of one Article ordered at one time, nor gross rates on less than half a gross.

No. 4.—MANICURE CUTICLE SCISSORS
(4 inches long).
50 Cents per Pair; \$4.50 per Dozen Pairs;
\$45.00 per Gross.
Postage per Dozen Pairs, 10 Cents.

No. 4.—These Cuticle Scissors are of the best quality English Razor Steel, Needle-pointed, Hand-forged, and Ground by French Cutlers.

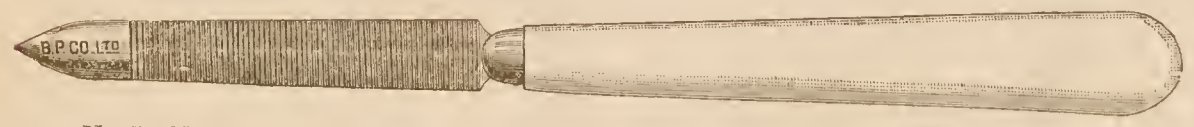
No. 5.—BENT NAIL-SCISSORS
(3½ inches long).
50 Cents per Pair; \$4.50 per Dozen
Pairs; \$45.00 per Gross.
Postage per Dozen Pairs, 10 Cents.

No. 5.—These Bent Nail-Scissors are of the Highest Grade of English Razor Steel, Forged by Hand, with Curved Blades and a File on each side.



No. 6.—CUTICLE KNIFE (With Blade 1½ inch long). 35 Cents per Knife; \$3.00 per Dozen; \$32.00 per Gross. Postage per Dozen, 10 Cents.

No. 6.—The Handle on this Cuticle Knife is of Finest Quality White Bone, and the Blade is of Best Hand-forged English Razor Steel, the connection being made with Aluminum Solder, under a Brass Ferrule.



No. 7.—NAIL FILE (With Blade 3¼ inches long). 35 Cents per File; \$3.00 per Dozen; \$32.00 per Gross. Postage per Dozen, 15 Cents.

No. 7.—The Handle and Adjustment of this Nail File are the same as for the Cuticle Knife, and the Blade is of the Highest Grade English Razor Steel, Hand-forged and Hand-cut.



No. 8.—CORN KNIFE (With Blade 2¼ inches long). 50 Cents per Knife; \$4.50 per Dozen; \$45.00 per Gross. Postage per Dozen, 10 Cents.

No. 8.—The Handle, Blade and Adjustment of this Corn Knife are the same as for the Cuticle Knife.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 West 13th St., N. Y.

ANSWERS TO CORRESPONDENTS,
(Continued).

EUGENE:—An English translation of "Caesar's Commentaries" may be ordered through any bookseller.

M. S. P.:—Write to W. Von Bergen, 87 Court Street, Boston, Mass., regarding your coin, mentioning the DELINEATOR.

S. A. C.:—A publication on croquet can be ordered of any bookseller.

WASHINGTON:—It is very bad form to wear a high silk hat with a sack coat, and a full dress suit is never worn until evening—that is, the dinner hour.

DORA R.:—The proper form of introduction is given to "Alhambra" elsewhere in these columns. Among the foods and beverages suitable for picnics may be mentioned pressed chicken, tongue, ham, stuffed eggs, olives, crackers, orange marmalade, cake, cold tea and lemonade. Lemon juice for lemonade should be extracted at home and carried to the grounds in bottles. The front hair may be softly waved about the forehead.

MEXICO:—The trousseau of a bride should be embroidered with the interlaced initials of her maiden name.



MRS. GRAHAM'S
Cucumber and
Elder Flower
Cream
CREATES A
PERFECT
COMPLEXION

Yes! after using it daily for six months a lady's skin will be as pink, soft and velvety, as pure and clear as the most delicious baby's skin. It is not an artificial cosmetic. It cleanses, refines, purifies and whitens. It feeds and nourishes the skin tissues, thus banishing wrinkles, marks and scars. It is harmless as dew, and as nourishing to the skin as dew is to the flower. Price, \$1.00. Bottle lasts three months. **SAMPLE BOTTLE** mailed free to any lady on receipt of 10 cents in stamps to pay for postage and packing. **Lady Agents wanted. DRESSMAKERS AND MILLINERS** are offered very liberal inducements to become agents.

MRS. GERVAISE GRAHAM,
"Beauty Doctor," 1355 MICHIGAN AVENUE, CHICAGO, ILL.

The Bryant Rings

Are solid gold, standard quality and stylish. A thousand patterns. Each ring stamped with this trade-mark inside the guarantee of the oldest ring makers in America. If your jeweler don't keep them, and won't send for them, send us your money, and we will deliver them through the nearest reliable jeweler.

"Santa Maria" Intaglio, \$6.75.
Crusader Sword, turquoise and pearls, \$3.50.
Circle of lucky moonstones and doublets, any color, \$3.

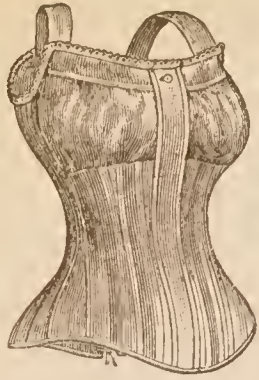
M. B. BRYANT & CO., 10 Malden Lane, N. Y.

PAINSF OE

THE
HOUSEHOLD
REMEDY FOR PAIN.

Mild, effective, contains no opium.
Cures Neuralgia, Sciatica, La Grippe,
Rheumatism, and all bodily pains.

Warranted to Cure any Headache
in 10 minutes. Sample and book sent **FREE.** Box containing 75 doses—**Price 50 cts.**—at druggists or by mail.
PAINSF OE CHEMICAL CO., 37 College Pl., N. Y.



FRONT.

ASK FOR THE
HAUT-TON
CORSET
WAIST.

The most perfect garment of its kind, meeting the demand for an article embodying true hygienic principles, and giving an elegance and perfection of figure, without resorting to a corset. It is thoroughly stayed with cord. The back only, to give the necessary support, is well boned. It is soft and yielding, and can be worn by the most delicate of ladies with comfort and relief.

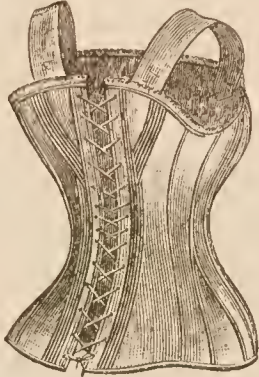
The Haut-Ton Waist is made of fine sateens, both steel and button front, in white, drab, old-gold and fast-black, in sizes 18 to 30 only.

WARRANTED.

Price, \$1.00 and postage 10c.

Bortree Mfg. Co.,

MAKER DUPLEX CORSET.
JACKSON, MICH.



BACK.



Her
Experiment.

"I sprinkle two ounces of sand on my carpet. I cannot make a broom take up an ounce of it. My sweeper removes it all. That shows me that the broom rubs grit in. I prefer to take it out, and I always use only a **BISSELL CARPET SWEEPER.**"

The "BISSELLS" lift out the grit. Brooms rub it in—try it. Sold everywhere.

45
DOLLARS PROFIT

On seventy-five dollars' worth of business is being easily and honorably made by, and paid to, hundreds of men, women, boys and girls in our employ. **Nor is that all.** In addition to the forty-five dollars cash, we give them absolutely, as a present, a ladies' or gentlemen's WATCH, one that will run well, wear well, and keep good time. This offer is magnificent, and surpasses any heretofore made by ourselves or any one else. No capital required. We start you and furnish everything needed to carry on the business successfully. If employed during the day, you can do the work evenings, and before you can realize it, you will be in possession of a nice watch and \$45.00 in money. You need the profit. You want the watch. Sit right down **now**, and write for pamphlet explaining all.

TRUE & CO.,

BOX 1347, AUGUSTA, MAINE.

FREE ——— **FREE**
A GRAND OFFER.
MME. A. RUPPERT'S FACE BLEACH.



MME. A. RUPPERT says: "I appreciate the fact that there are thousands and thousands of ladies in the United States that would like to try my World-renowned FACE BLEACH; but have been kept from doing so on account of the price, which is \$2.00 per bottle, or 3 bottles taken together, \$5.00. In order that all of these may have an opportunity, I will give to every caller, absolutely free during this month, a sample bottle, and

in order to supply those living outside of city, or in any part of the world, I will send it safely packed, plain wrapper, all charges prepaid, on receipt of 25c., silver or stamps." In every case of freckles, pimples, moth, sallowness, black-heads, acne, eczema, oiliness or roughness, or any discoloration or disease of the skin, and wrinkles (not caused by facial expression) FACE BLEACH removes absolutely. It does not cover up, as cosmetics do, but is a cure. Address all communications or call on MADAME A. RUPPERT, 6 East 14th Street, New York.

ANSWERS TO CORRESPONDENTS,
(Continued).

A SUBSCRIBER:—Tiny bridesmaids may precede the bride and her father, carrying baskets of roses, which they may throw in her path as she walks down the aisle after the ceremony. The little ones may be attired in white corded silk frocks made in Empire style, and large, picturesque hats.

OLD SUBSCRIBER:—Remove the lace from the bottom of your silk basque, which may be worn inside the skirt, a crush girdle being used for a finish. White or lemon-colored chamois gloves are fashionable for hot-weather wear.

PIXIE:—A seal ring has the crest of the wearer intagliated. As the name implies, it is used to seal letters, documents, etc.

STRAWBERRY:—A surgical instrument maker will supply you with a brace. Write to Geo. R. Fuller, Rochester, N. Y., mentioning the DELINEATOR.

PATSY:—Olives are eaten from the fingers. Trim your gray suiting with soutache braid.

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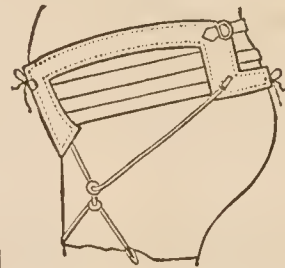
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ANSWERS TO CORRESPONDENTS,
(Continued).

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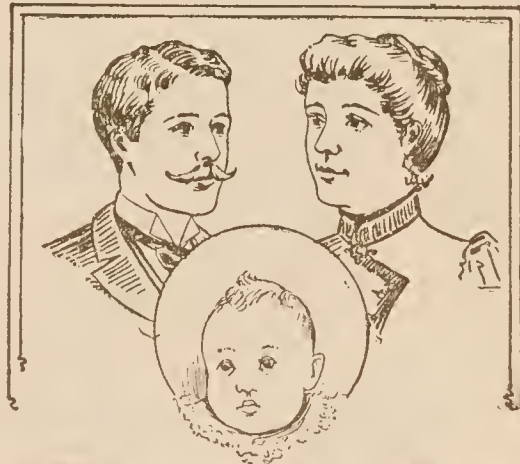
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ANSWERS TO CORRESPONDENTS,

(Continued).

BABA:—If the eyebrows are thin, brush them with coconut oil or inodorous castor oil; either will greatly promote their growth and give them a glossy appearance.

MARIE:—We can prescribe nothing to change the color of the complexion. Read "Treatment of the Hair" in the January DELINEATOR.

X. Y. Z.:—A woman always precedes a man in entering church, and he invariably performs such courtesies as selecting seats, etc.

G. H.:—Sulphur will to a certain extent strengthen the natural coloring of the hair. The coming of gray hair may be retarded by using a wash composed of the following:

- Bay rum, 4 ounces.
- Sulphur (in small lumps), .. 1 ounce,

Lump sulphur is better than powdered, since it is more cleanly and will not form a sediment or deposit upon the scalp.

INQUIRER:—Read answer to "Jacinta" elsewhere in these columns. The clergyman is the first to offer congratulations to the groom.

FERN-BELL:—Your question relative to destroying vermin in beds is answered in the "Housekeepers' Department" of this issue. Read standard authors and a few trustworthy magazines to improve your education.

O. G.:—Girls of fifteen may wear colored silk petticoats.

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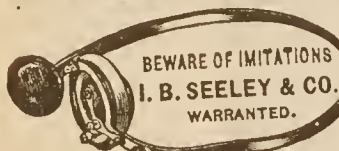
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ANSWERS TO CORRESPONDENTS,
(Continued).

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JULIE:—The length of an engagement is not determined by any rule of etiquette. When a man and woman who are acquainted meet each other on the promenade, the one who is the first to perceive the other bows. It is absurd to say that a man should always wait until a woman has recognized him.

MISS ANXIOUS:—Consult your mother in the matter referred to.

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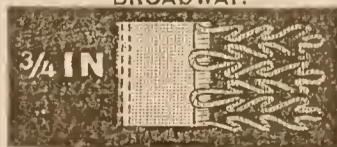


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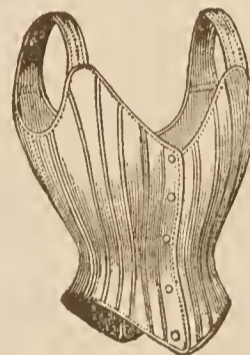
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ANSWERS TO CORRESPONDENTS,
(Continued).

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M. A. B.:—The whitening lotion to which you evidently refer is composed of the following:

- Tincture of camphor, 1 ounce.
- " " benzoin, 1/2 "
- Cologne water, 2 "

The whole mixture may be used in the ordinary bath, but a little of it in the water used for the face, neck and hands will soften and whiten the skin wonderfully.

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ANSWERS TO CORRESPONDENTS,
(Continued).

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DORINDA:—A pretty jug in Rockwood ware would make an acceptable gift for your artist friend. This American ware is produced in graceful and artistic forms and has a wonderfully fine glaze.

URANIA:—When eating grapes, the half-closed hand should be held to the lips, and the seeds and skins adroitly allowed to fall therein and thence quickly placed on the side of the plate. Cherries and other fruits having small stones should be eaten in the same way.

M. H.:—Mr. Ruskin is an English art critic whose works include "Modern Painters," "The Stones of Venice," "Lectures on Architecture and Painting," "The Crown of Wild Olive," and the "Seven Lamps of Architecture." He was born in 1819.

SHAMROCK:—The *fleur-de-lis* is the national flower of France.

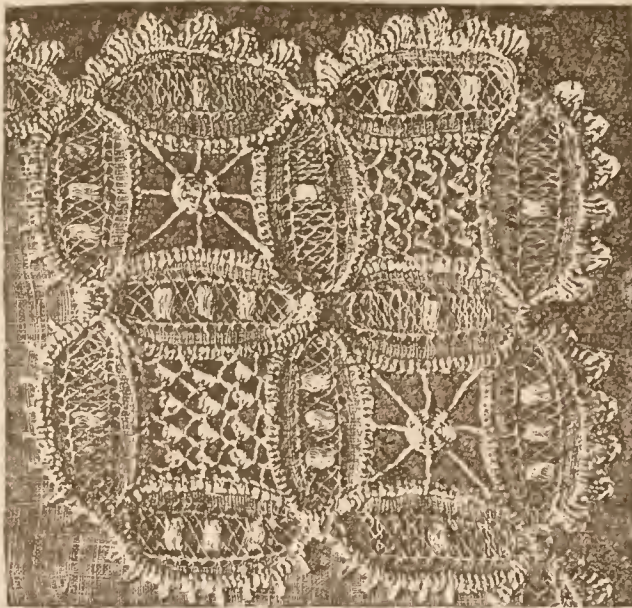
READER:—Since you have not enough brocade to make an entire costume, why not have a plain satin skirt, and a long basque of the brocade shaped by pattern No. 6368, price 1s. 6d. or 35 cents. Wraps matching the costume are stylish. Cut the dark mixed tricot by pattern No. 6419, price 1s. 8d. or 40 cents. Both patterns are illustrated in this DELINEATOR. Black Bengaline would harmonize with your brown material. In remodelling, make the bretelles, crush girdle and collar of the Bengaline.

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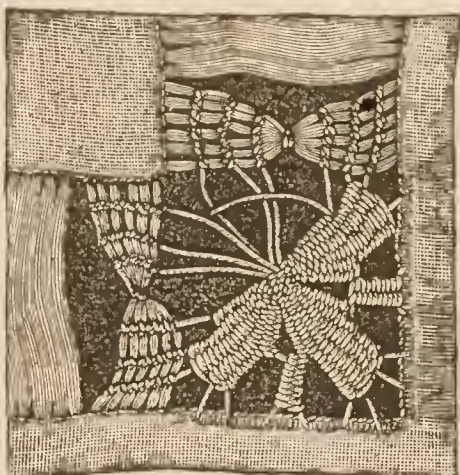
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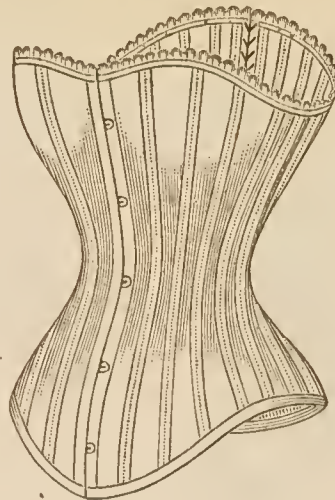
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ANSWERS TO CORRESPONDENTS, (Continued).

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L. A. H. G.:—The proverb, "Cleanliness is next to godliness," is attributed to John Wesley, and the quotation, "God tempers the wind to the shorn lamb," as it is rendered, to Lawrence Sterne. Cervantes is the author of Don Quixote.

Mrs. W. D.:—If Henrietta cloth is sponged prior to making it up, it will not spot easily.

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ANSWERS TO CORRESPONDENTS, (Continued).

SUBSCRIBER B.:—A gentleman should not ask a young girl to correspond with him. Such a request should be made to her parents or guardian, whose judgment must be governed by circumstances. This is the usual form for introduction: "Miss A., permit me to present my friend, Mr. B."

FLOSSIE:—Why not have a candy-pull? All the girls may wear cheese-cloth aprons and sleevelets to protect their gowns, and the boys white linen aprons, and cook's caps of white paper. Directions for making taffy are given in "Candy-Making at Home," which is published by us at 6d. or 15 cents. After the candy has been pulled it may be broken, wrapped in paraffine paper and packed in small boxes provided for the purpose. At the end of the evening one of these boxes may be given to each guest to carry home.

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ANSWERS TO CORRESPONDENTS,
(Continued).

ALHAMBRA:—A man should always be introduced to a woman, except when he is notable or much her senior. The following form is correct: "Miss Blank, allow me to present my friend, Mr. Dash." The electric needle will remove superfluous hair between the eyebrows.

A. B.:—Your sample is navy-blue. Old-blue is a rather dull Gobelin shade. We do not answer correspondents by mail unless postage for a reply is enclosed.

DAISY:—Novel suggestions for church fairs and bazars are given in "What You May Do," in the February DELINEATOR.

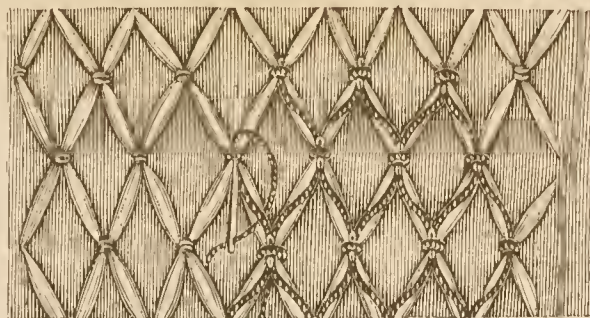
CRANK:—Write to the American Book Co., Broadway and 8th street, for particulars regarding the old song book; and to the Rural Publishing Co., Times Building, New York City, for a book on the treatment of flowers.

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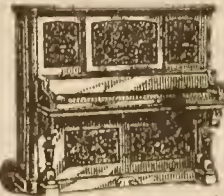
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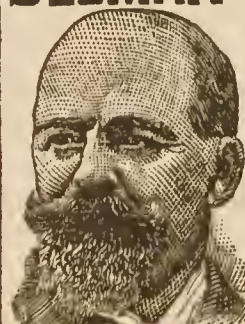
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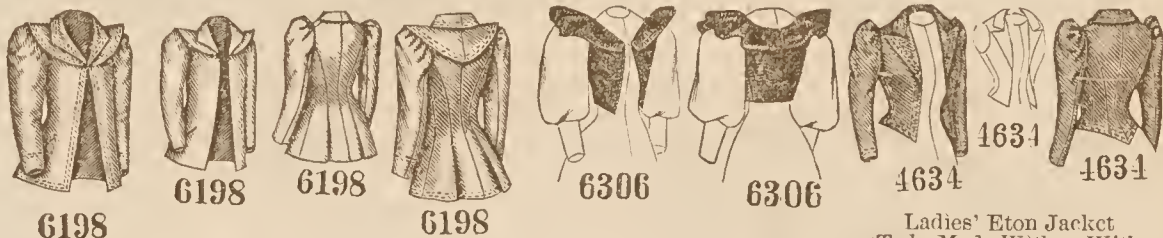
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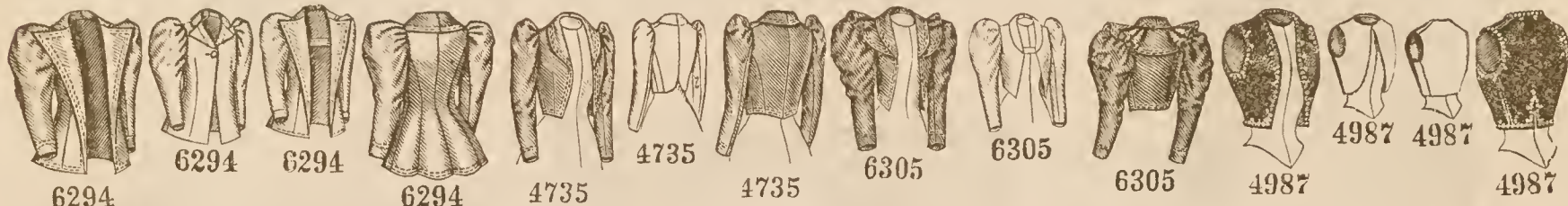
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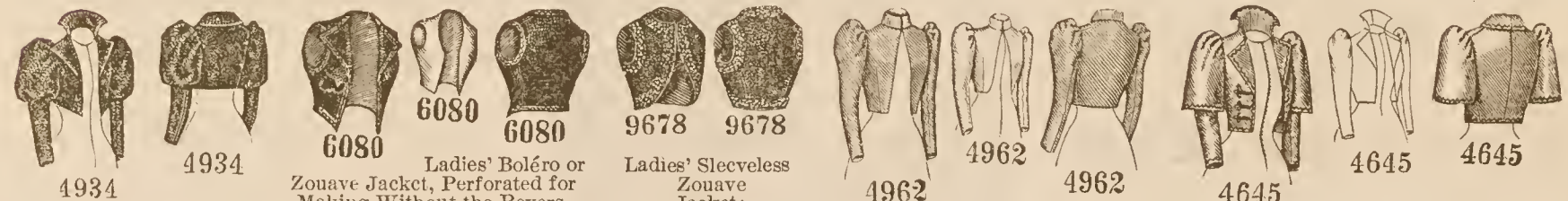
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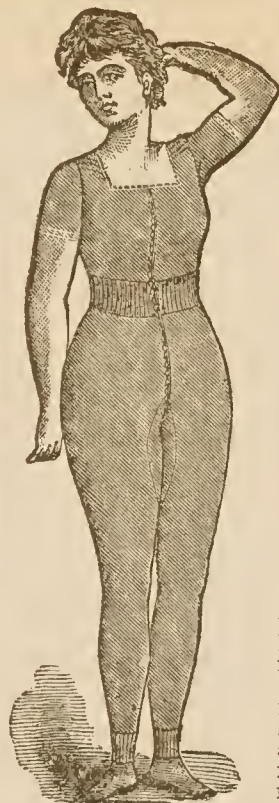
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ANSWERS TO CORRESPONDENTS,

(Continued).

SUNNY:—Hints for guest and hostess are given in "Gossip from China," in the July DELINEATOR. The article entitled "Dress at the World's Fair," in the May DELINEATOR, will give you valuable suggestions.

SUBSCRIBER:—Refer your question regarding the removal of superfluous hair to John Woodbury, 125 West 42nd Street, New York City, mentioning the DELINEATOR in your correspondence.

DISCONTENTED:—Wear a bunch of violets in your basque at the bust.

Y. Z.:—Ordinary hemp rope, such as is used for clothes lines, was chosen for making the screen described in the June DELINEATOR. The little man may wear a cap cut by pattern No. 4393, price 5d. or 10 cents.

L. L. L.:—The electric needle in the hands of a dermatologist is the only means known for permanently removing superfluous hair.

L. M. K.:—Cut your black Henrietta cloth by pattern No. 6358, which costs 1s. 8d. or 40 cents, and is illustrated in the August DELINEATOR; and trim with black spangled passementerie.

S. SWEET:—Girls of thirteen may arrange their hair in a Catogan or two Gretchen braids, having the loose ends curled. Equal parts of Castile soap and orris-root make a very cleansing and fragrant tooth-powder; and, if desired, an equal part of precipitated chalk may be added, the three ingredients forming a tooth-powder highly recommended by physicians.



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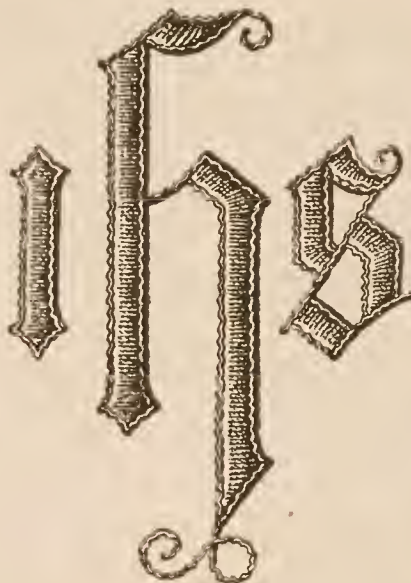
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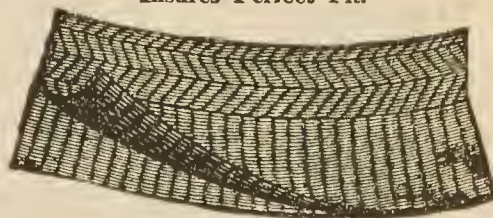
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ROBIN:—Regarding the removal of superfluous hair, read answer to "Highland Heather" elsewhere in these columns.

SADIE K.:—When walking alone, a young woman keeps the inside of the walk when passing men. Various methods of treating black-heads are given in "Beauty," published by us at 4s. or \$1.00.

C. V. G.:—Our publications "Good Manners" and "Social Life," which cost 4s. or \$1.00 each, are works of reference containing valuable suggestions as to what to do and how to act in every phase of social life. "Good Manners" lays down the essential rules governing good society, while "Social Life" practically illustrates them. If you have been invited to call, do so without further invitation.

FAY:—Regarding the recipe for keeping the hands in nice order given "I. R." in "Answers to Correspondents" in the August DELINEATOR, the pure liquid is to be used for washing the hands; it should not be diluted. About two pounds and a half of oatmeal will suffice.

ATALANTA:—Saratoga chips and olives may be handled with the fingers of the left hand. Green corn is frequently cut from the cob and then eaten from a fork.



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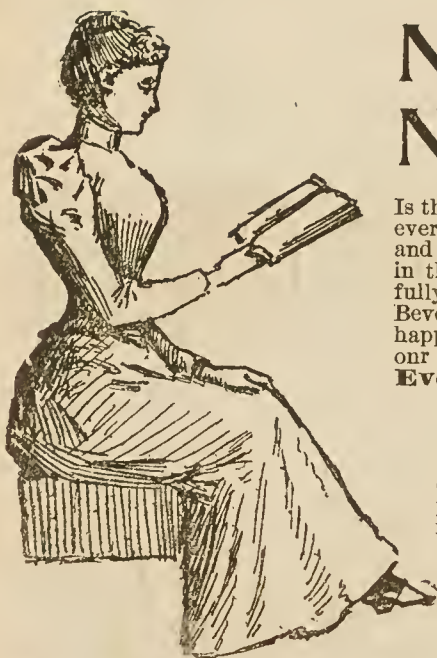
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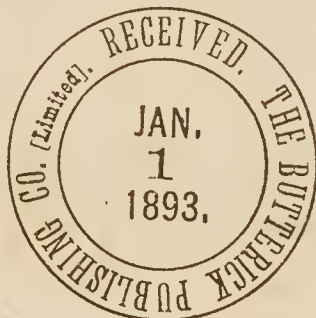
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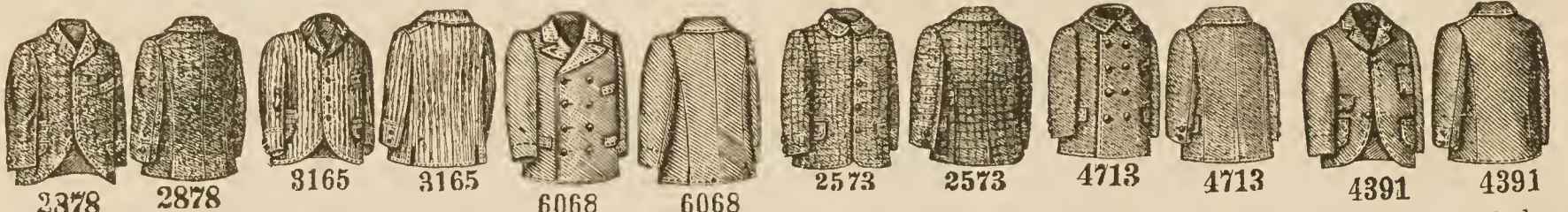
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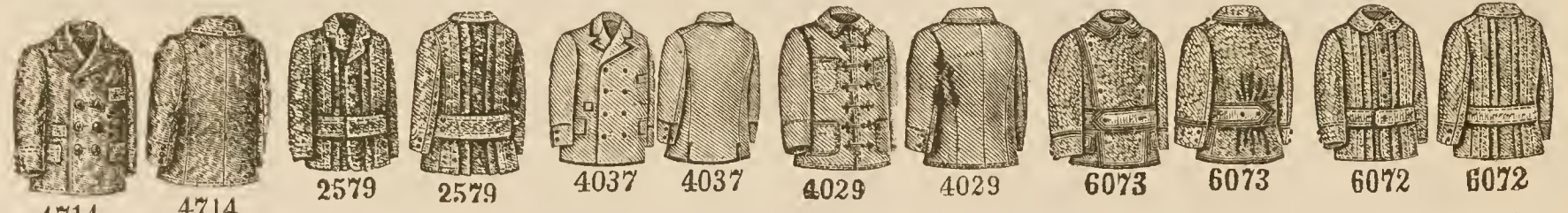
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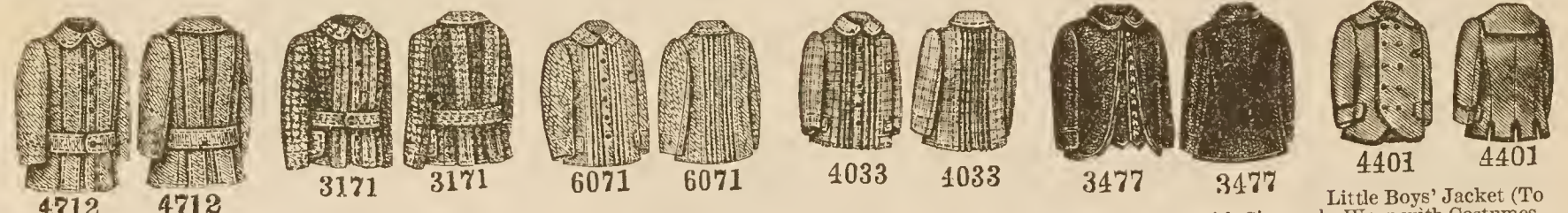
4026 Little Boys' Overcoat, with Military Cape (For Wear Over Kilted Costumes, etc.) (Copy'r't): 6 sizes. Ages, 2 to 7 years. Any size, 1s. or 25 cents. 4026 Little Boys' Overcoat, with Military Cape (For Wear Over Kilted Costumes, etc.) (Copy'r't): 6 sizes. Ages, 2 to 7 years. Any size, 1s. or 25 cents. 4707 Little Boys' Overcoat (Known as the Covert Coat) (To be Worn with Kilts and Short Trousers): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents. 4707 Little Boys' Overcoat (Known as the Covert Coat) (To be Worn with Kilts and Short Trousers): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents. 1694 Boys' Cutaway Sack Coat: 11 sizes. Ages, 5 to 15 years. Any size, 1s. or 25 cents. 1694 Boys' Cutaway Sack Coat: 11 sizes. Ages, 5 to 15 years. Any size, 1s. or 25 cents. 4038 Boys' Three-Button Cutaway Sack Coat: 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents. 4038 Boys' Three-Button Cutaway Sack Coat: 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents. 2879 Boys' Five-Button Sack Coat: 6 sizes. Ages, 4 to 9 years. Any size, 10d. or 20 cents. 2879 Boys' Five-Button Sack Coat: 6 sizes. Ages, 4 to 9 years. Any size, 10d. or 20 cents.



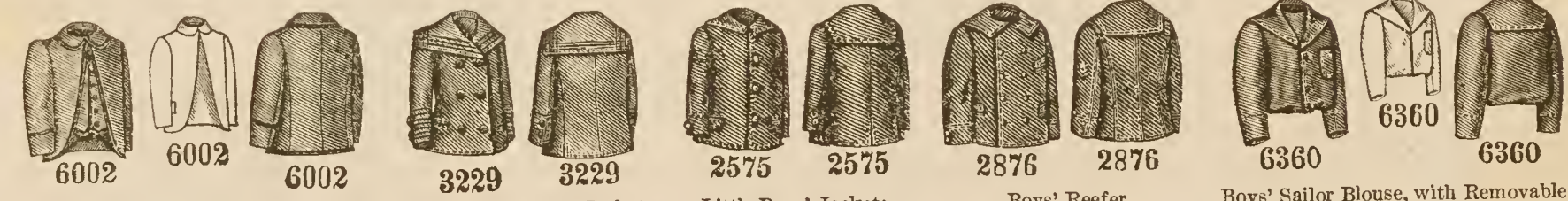
2378 Boys' Three-Button Cutaway Sack Coat: 11 sizes. Ages, 5 to 15 years. Any size, 1s. or 25 cents. 2878 Boys' Three-Button Cutaway Sack Coat: 11 sizes. Ages, 5 to 15 years. Any size, 1s. or 25 cents. 3165 Boys' Four-Button Cutaway Sack Coat: 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents. 3165 Boys' Four-Button Cutaway Sack Coat: 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents. 6068 Boys' Double-Breasted Sack Coat: 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents. 6068 Boys' Double-Breasted Sack Coat: 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents. 2573 Boys' Sack Coat: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents. 2573 Boys' Sack Coat: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents. 4713 Boys' Sack Coat, Buttoning to the Neck: 14 sizes. Ages, 3 to 16 years. Any size, 1s. or 25 cents. 4713 Boys' Sack Coat, Buttoning to the Neck: 14 sizes. Ages, 3 to 16 years. Any size, 1s. or 25 cents. 4391 Boys' One-Button Sack Coat (Copy'r't): 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents. 4391 Boys' One-Button Sack Coat (Copy'r't): 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents.



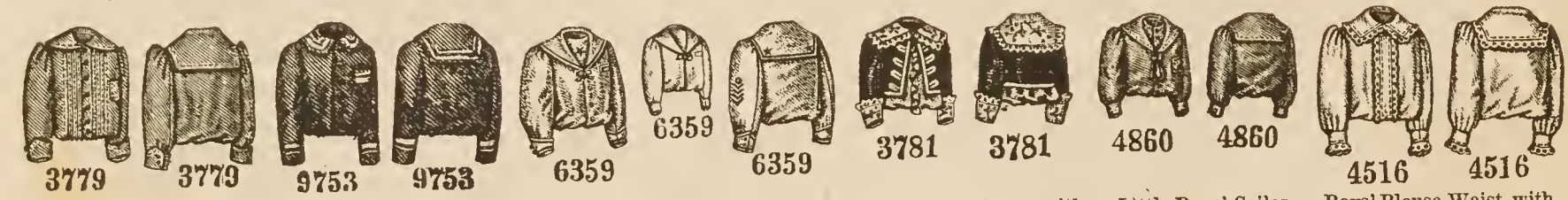
4714 Boys' Pea Jacket: 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents. 4714 Boys' Pea Jacket: 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents. 2579 Boys' Side-Plaited Jacket: 11 sizes. Ages, 5 to 15 years. Any size, 10d. or 20 cents. 2579 Boys' Side-Plaited Jacket: 11 sizes. Ages, 5 to 15 years. Any size, 10d. or 20 cents. 4037 Boys' Double-Breasted Reefer Jacket: 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents. 4037 Boys' Double-Breasted Reefer Jacket: 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents. 4029 Boys' Bicycle Jacket: 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents. 4029 Boys' Bicycle Jacket: 12 sizes. Ages, 5 to 16 years. Any size, 1s. or 25 cents. 6073 Boys' Russian Blouse Jacket (Copyright): 8 sizes. Ages, 3 to 10 years. Any size, 10d. or 20 cents. 6073 Boys' Russian Blouse Jacket (Copyright): 8 sizes. Ages, 3 to 10 years. Any size, 10d. or 20 cents. 6072 Boys' Side-Plaited Jacket: 10 sizes. Ages, 7 to 16 years. Any size, 1s. or 25 cents. 6072 Boys' Side-Plaited Jacket: 10 sizes. Ages, 7 to 16 years. Any size, 1s. or 25 cents.



4712 Boys' Norfolk Jacket: 7 sizes. Ages, 3 to 9 years. Any size, 10d. or 20 cents. 4712 Boys' Norfolk Jacket: 7 sizes. Ages, 3 to 9 years. Any size, 10d. or 20 cents. 3171 Boys' Norfolk Jacket (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents. 3171 Boys' Norfolk Jacket (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents. 6071 Little Boys' Side-Plaited Jacket: 5 sizes. Ages, 2 to 6 years. Any size, 10d. or 20 cents. 6071 Little Boys' Side-Plaited Jacket: 5 sizes. Ages, 2 to 6 years. Any size, 10d. or 20 cents. 4033 Boys' Side-Plaited Jacket (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents. 4033 Boys' Side-Plaited Jacket (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents. 3477 Boys' Jacket, with Simulated Vest: 7 sizes. Ages, 4 to 10 years. Any size, 10d. or 20 cents. 3477 Boys' Jacket, with Simulated Vest: 7 sizes. Ages, 4 to 10 years. Any size, 10d. or 20 cents. 4401 Little Boys' Jacket (To be Worn with Costumes, etc.) (Copyright): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents. 4401 Little Boys' Jacket (To be Worn with Costumes, etc.) (Copyright): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents.



6002 Boys' Jacket, with Removable Vest Buttoned in at the Shoulders and Under the Arms (Copyright): 8 sizes. Ages, 3 to 10 years. Any size, 10d. or 20 cents. 6002 Boys' Jacket, with Removable Vest Buttoned in at the Shoulders and Under the Arms (Copyright): 8 sizes. Ages, 3 to 10 years. Any size, 10d. or 20 cents. 3229 Little Boys' Reefer Jacket (To be Worn with Kilts and Sailor Suits) (Copyright): 5 sizes. Ages, 2 to 6 years. Any size, 10d. or 20 cents. 3229 Little Boys' Reefer Jacket (To be Worn with Kilts and Sailor Suits) (Copyright): 5 sizes. Ages, 2 to 6 years. Any size, 10d. or 20 cents. 2575 Little Boys' Jacket: 5 sizes. Ages, 2 to 6 years. Any size, 10d. or 20 cents. 2575 Little Boys' Jacket: 5 sizes. Ages, 2 to 6 years. Any size, 10d. or 20 cents. 2876 Boys' Reefer Jacket (Copyright): 7 sizes. Ages, 3 to 9 years. Any size, 10d. or 20 cents. 2876 Boys' Reefer Jacket (Copyright): 7 sizes. Ages, 3 to 9 years. Any size, 10d. or 20 cents. 6360 Boys' Sailor Blouse, with Removable Shield (To be made With or Without a Supporting Under-Waist): 10 sizes. Ages, 7 to 16 years. Any size, 10d. or 20 cents. 6360 Boys' Sailor Blouse, with Removable Shield (To be made With or Without a Supporting Under-Waist): 10 sizes. Ages, 7 to 16 years. Any size, 10d. or 20 cents.



3779 Boys' Blouse, with Tucked Front: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents. 3779 Boys' Blouse, with Tucked Front: 10 sizes. Ages, 3 to 12 years. Any size, 10d. or 20 cents. 9753 Boys' Sailor Blouse-Waist, with Supporting Under-Waist (Copyright): 11 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cents. 9753 Boys' Sailor Blouse-Waist, with Supporting Under-Waist (Copyright): 11 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cents. 6359 Boys' Sailor Blouse, with Removable Shield (To be made With or Without a Supporting Under-Waist) (Copy'r't): 11 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cents. 6359 Boys' Sailor Blouse, with Removable Shield (To be made With or Without a Supporting Under-Waist) (Copy'r't): 11 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cents. 3781 Little Boys' Blouse, with Removable Jacket (Copyright): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents. 3781 Little Boys' Blouse, with Removable Jacket (Copyright): 6 sizes. Ages, 2 to 7 years. Any size, 10d. or 20 cents. 4860 Little Boys' Sailor Blouse (Copyright): 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents. 4860 Little Boys' Sailor Blouse (Copyright): 7 sizes. Ages, 2 to 8 years. Any size, 10d. or 20 cents. 4516 Boys' Blouse-Waist, with Supporting Under-Waist (Copyright): 11 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cents. 4516 Boys' Blouse-Waist, with Supporting Under-Waist (Copyright): 11 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cents.



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3786



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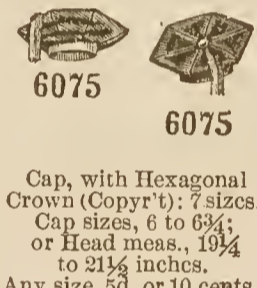
Boys' Short Trousers, without a Fly (Terminating Above the Knee): 7 sizes. Ages, 4 to 10 years. Any size, 7d. or 15 cents.



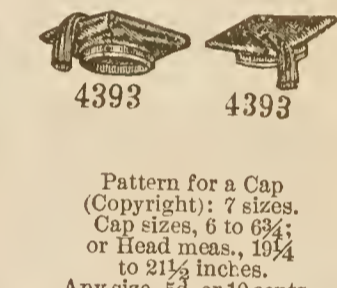
Pattern for a Cap (Available for Tam O'Shanter or Sailor Style): 7 sizes. Cap sizes, 6 to 6 3/4; or Head meas., 19 1/4 to 21 1/2 inches. Any size, 5d. or 10 cents.



Pattern for a Polo or Travelling Cap (Copyright): 6 sizes. Cap sizes, 6 1/4 to 7 1/2. Any size, 5d. or 10 cents.



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Little Boys' Costume (Copyr't): 6 sizes. Ages, 2 to 7 years. Any size, 1s. or 2s cents.

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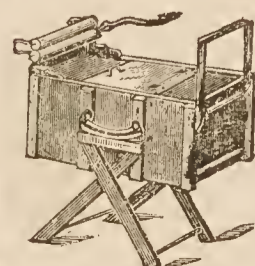
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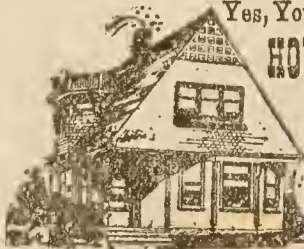


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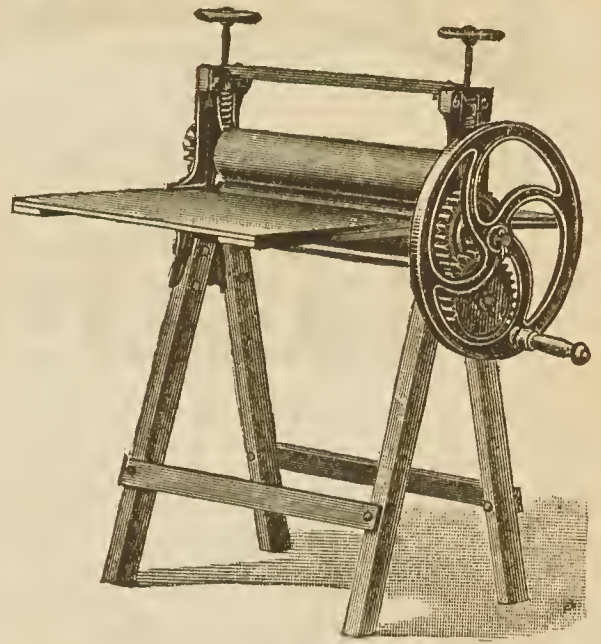
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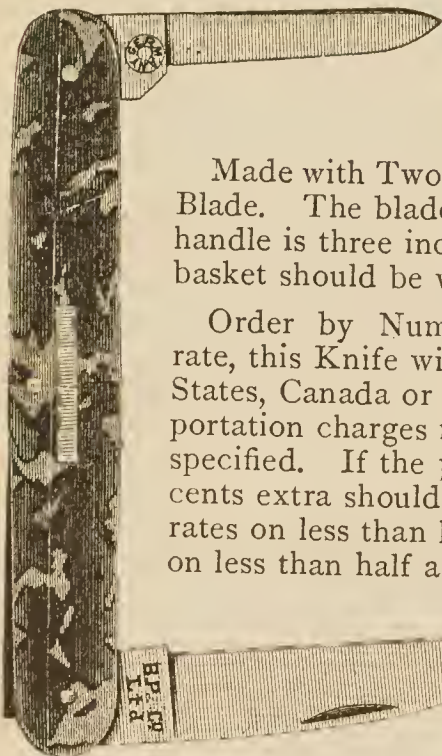
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BY READING THE STATEMENTS below our Patrons can inform themselves fully as to the best methods of sending MAIL ORDERS or INSTRUCTIONS to Ourselves or to Agents for the Sale of Our Goods.

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 or Gentlemen, 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. Patterns will not be exchanged by Us, unless a mistake shall have been made by us in filling the order. A convenient Form for Ordering Patterns is as follows:

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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.

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"MRS. JOHN MARTIN."

How to take Measures for Patterns.

To Measure for a Lady's Basque, Stays 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 any Garment requiring a Waist Measure to be taken:—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 Man's or Boy's Coat or Vest:—Put the Measure around the body, UNDER the jacket, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Overcoat:—Measure around the breast, OVER the garment the coat is to be worn over. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Trousers:—Put the measure around the body, OVER the trousers at the waist, drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's 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 14 inches, select a Pattern marked 15 inches. In other words, give the size of collar the shirt is to be worn with. For the breast, measure the same as for a coat. In ordering a Boy's Shirt Pattern, give the age also.



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 insure satisfactory results.

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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 name of the Publication, and the Month and Year in which the subscription to it began. Thus:

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"Mrs. John Martin, formerly of Smithville, Bullitt Co., Ky., whose Subscription to the DELINEATOR began with December, 1892, desires her address changed to Manchester, Delaware Co., Iowa."

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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:—

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"Mrs. John Martin, of Smithville, Bullitt Co., Ky., has not received the January number of the DELINEATOR, for which she subscribed commencing with the number for November, 1892. She knows of no reason for its non-receipt."

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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 October will be certain to secure copies of that Edition by sending in their orders by the Tenth of September.

To Parties Ordering Patterns or Publications by Mail.

In sending money through the mail, to us or to agents for the sale of our goods, use a Post-Office Order, an 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.

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Autumn Number.

VOL. XLII.

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of

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LONDON & NEW YORK.

OCTOBER.

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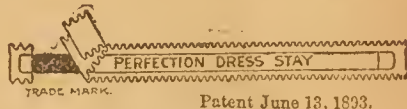
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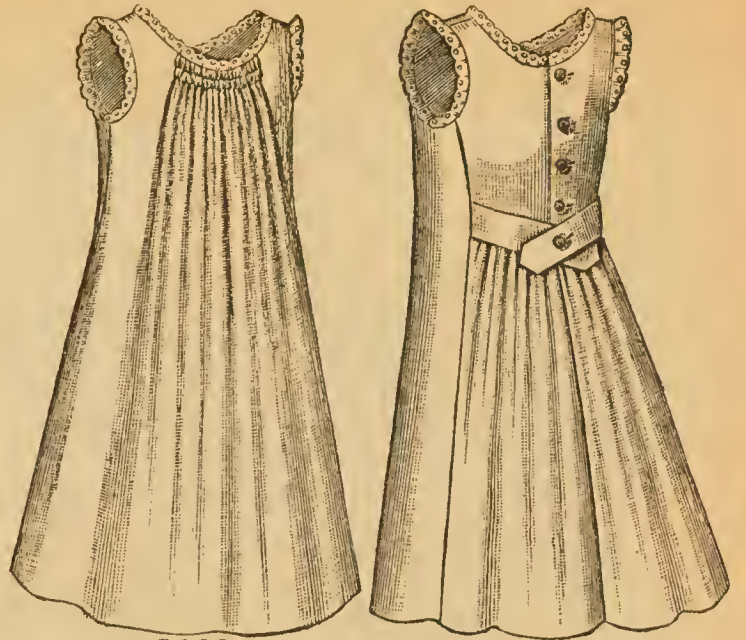
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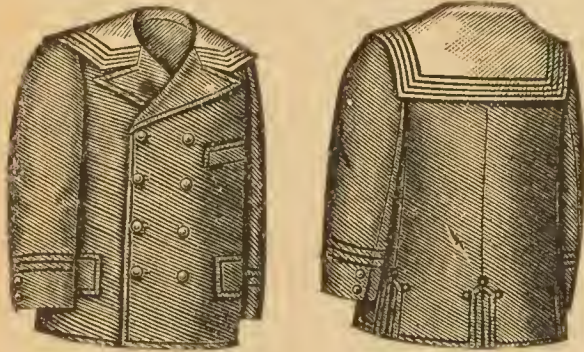
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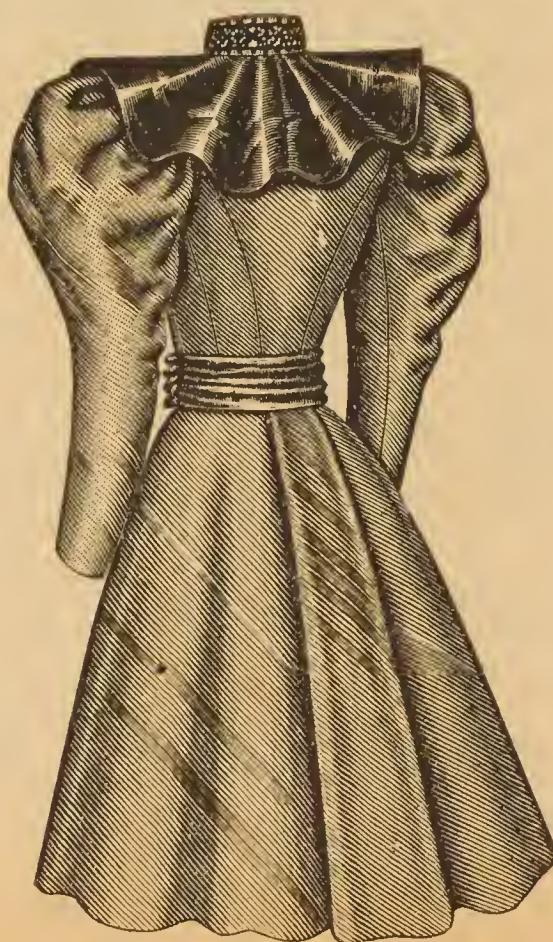
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6450



6450

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FIGURE NO. 430 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6486 (copyright), price 20 cents.



FIGURE No. 416 D.—MISSES' WAIST.—This illustrates Pattern No. 6483 (copyright), price 20 cents.

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The Plate itself, while retaining its characteristics as a pleasing exemplar of the latest modes in ladies' wear, reproduces the newest fabrics, textures and tints so clearly and efficiently that those who adopt its combinations cannot fail to be pleased with the results. It is printed in lithograph with water-color effects by processes only recently perfected, which permit a fidelity to originals in reproduction otherwise impossible of attainment. While it is also issued in its usual size for window and other display, the figures are so grouped upon it as to permit its subdivision into several smaller Plates suitable for handling. By this plan, it can be made as convenient for use as if it had been issued in pamphlet form, while it loses none of its primary advantages as a distinctively representative Plate of Fashions. Supplementary to the large Plate for Autumn, 1893, and included in the same issue without extra charge, are three separate smaller Plates printed in

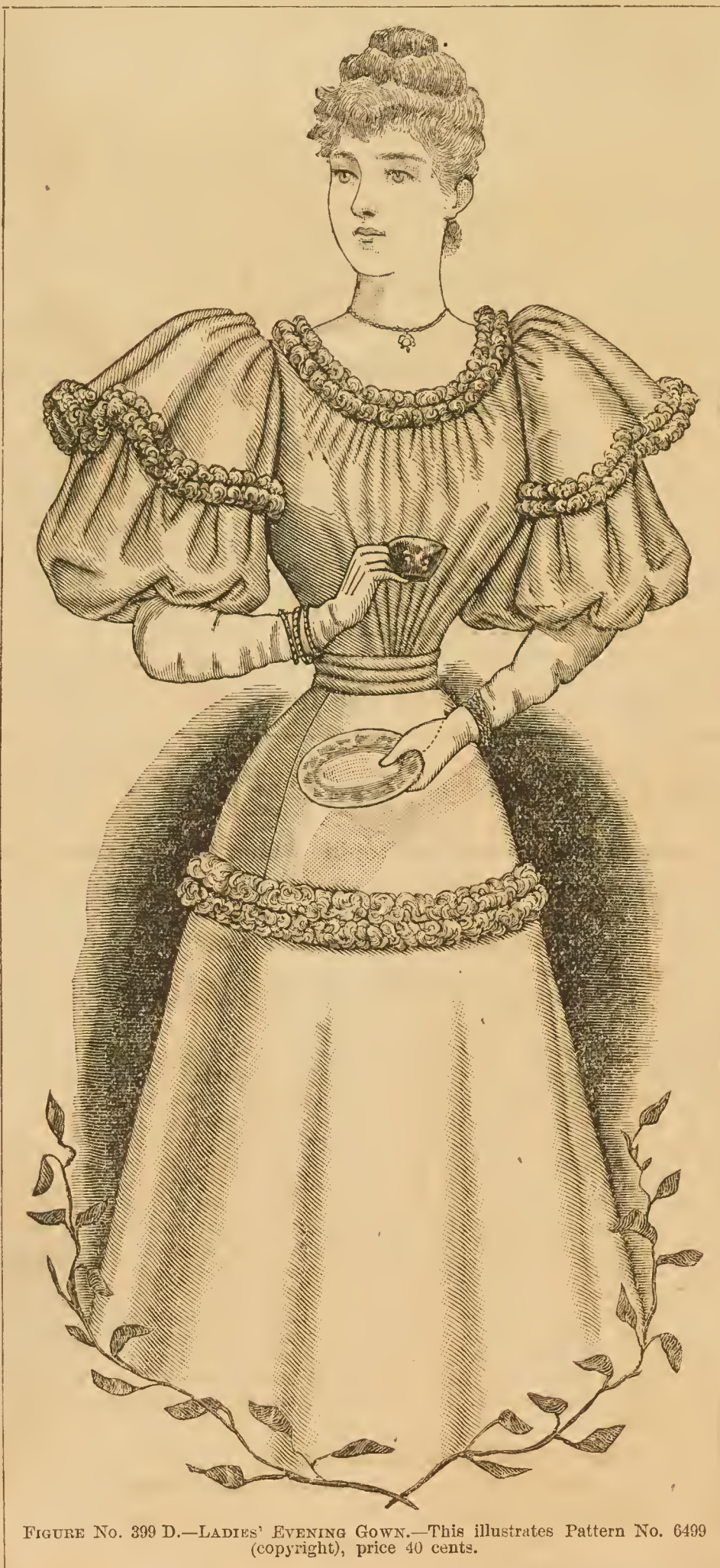


FIGURE No. 399 D.—LADIES' EVENING GOWN.—This illustrates Pattern No. 6499 (copyright), price 40 cents.

tinted inks, which give the subscriber a fair idea of the handiness of the large Plate when subdivided into the groupings of its figures. These three Plates illustrate respectively "Visiting and Carriage Toilettes," "Promenade Costumes" and "House and Evening Dresses," all of them in the newest styles accorded popular favor.

The Descriptive Book, which forms a part of the Publication, has also taken a new departure. Every figure on the four Plates is described in detail, the descriptions being rendered additionally attractive and explanatory by the introduction with each of miniature front and back views of the modes represented, these miniatures giving the reader an understanding of how the garments would appear if differently or less elaborately trimmed.

Furthermore, the Book contains a choice selection of figures in addition to those represented on the Plates. These figures are fully described, and in every case reverse views of the garments shown by the figures, engraved in our popular size, accompany the descriptions.

Other items of improvement and interest are added, but we believe we have said enough to satisfy our patrons that the Publication under the new conditions is more than ever entitled to the fullest measure of popular esteem.

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FIGURE No. 385 D.—LADIES' OUTDOOR TOILETTE.

FIGURE No. 386 D.—LADIES' NEWMARKET COAT.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Page 370.)



FIGURE NO. 387 D.



FIGURE NO. 388 D.

FIGURES NOS. 387 D AND 388 D.—LADIES' VISITING TOILETTES.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Page 371.)



FIGURE NO. 389 D.



FIGURE NO. 390 D.

FIGURES NOS. 389 D AND 390 D.—LADIES' HOUSE-GOWNS.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 372 and 373.)

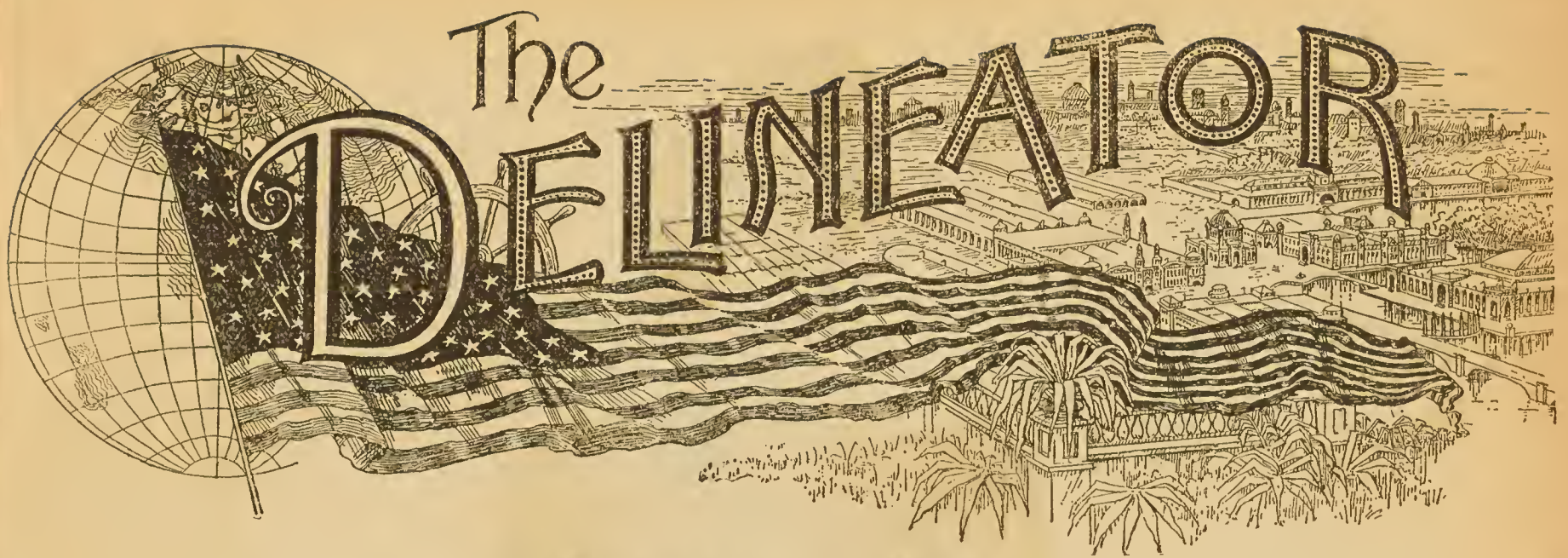


FIGURE NO. 391 D.—LADIES' COSTUME.



FIGURE NO. 392 D.—LADIES' DRESS.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 374 and 375.)



VOL. XLII.

October, 1893.

No. 4.

Fashions of To-Day.



FIGURE NO. 393 D.—LADIES' DRESS.

FIGURE NO. 394 D.—LADIES' COSTUME.

(Other Views of these Styles are given on Page 368.)

Jacket effects are produced in certain styles of the Russian coat, lending a touch of jauntiness to the hitherto dignified garment.

That the Russian coat and its next of kin, the long coat-basque, are to have an extended vogue is more than hinted by the variety of designs now presented for garments of this class.

Changes are even noted in the skirts of Russian coats. In one of the newest shapes a broad box-plait appears in place of the regulation organ-pipe folds.

Both Russian coats and coat-basques are much improved by the

voluminous ripple collar, which produces a fluffy effect where it is most essential to becomingness.

Broad lapels intensify the tailor-made air of these modish, long-skirted garments.

A novel top-garment has revers that are shaped to fall in fluffy jabots. The revers are less formal than lapels and are, therefore, more becoming to certain figures.

The Newmarket, with its snug fit and trim air, is once more fashionable for general wear.

In strong contrast with this coat is the Russian wrap, which loosely envelops the figure and is sufficiently clinging at the back to define the waist.

Tapering bretelles fashioned with great fulness render the Russian wrap exceptionally dressy.

A pleasing adjunct of a modish circular cloak is a triple cape-collar, each section of which falls in graceful waves and ripples about the shoulders.

The latest cape is rendered smooth over the shoulders by a fitted yoke, and has a Watteau-plait at the back.

All sorts of fancy flat collars and revers are designed as accessories for plain basques and waists, to which they impart an elaborate air.

A moderately long basque having fronts that separate over a short vest is better suited than a coat-basque to a figure of medium height.

A lately designed round basque has bretelles that flare on the shoulders and suggest lapels. The style is quite severe and invites a tailor finish.

The pulled waist is rendered more artistic than ever by the addition of a becoming Bertha that hangs in folds without the aid of gathers or plaits.

There is not the slightest indication that the popularity of the blouse-waist is on the wane. Especial favor is accorded a blouse with serpentine fronts that are crossed over the bust after the manner of a kerchief.

A baby waist is suggested by the bodice of a new costume, the fanciful effect of which is heightened by caps and puffs on the sleeves. The skirt is made with a shallow, gored top and a flaring circular lower portion.

Very full Bertha-bretelles are a charming feature of another costume and provide a soft framing for the neck when the fronts and back are turned away.

Comfort and jauntiness are united in a new bicycle suit consisting of an ample skirt, a shirt-waist and a sleeveless Eton jacket.

The admirable flounce skirt has taken an additional *volant*. Each flounce falls naturally in volutes, although gathers are made only at the back.

The circular Empire and the four-gored skirts are rivals. Both are shapely and of reasonable proportions.

Rolling collars have been relegated to *négligé* garments, such as blouses, wrappers and tea-gowns, and to coats, on which they appear in conjunction with lapels.

FIGURE No. 385 D.—
LADIES' OUTDOOR
TOILETTE.

(For Illustration see
Page 365.)

FIGURE No. 385 D.—This illustrates a Ladies' circular cloak and skirt. The cloak pattern, which is No. 6467 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 four views on page 392 of this publication. The skirt pattern, which is No. 6494 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 400.

An extremely dressy as well as thoroughly protective top-garment is here represented made of dark-tan cloaking. It is in circular style and extends quite to the bottom of the dress. A smooth adjustment over the shoulders results from two darts at each side. The cloak may be made with one, two or three circular cape-collars of graduated depth, each of which is smooth at the upper edge and rolls below in a series of ripples all round. The three eape-collars are here used and are decorated at their free edges with Astrakhan, and the edges of the rolling collar are trimmed to correspond. A lining of bright-hued silk is added throughout.

The skirt is in circular Empire style. It is made of light dress goods and trimmed with three lace ruchings placed some distance apart.

The cloak will be desirable for traveling, driving and general wear, as well as for dressy evening use over ball or opera toilettes. It will make up handsomely in smooth or rough surfaced cloaking or plain or fancy cloth, and for dressy wear it may be developed

in brocade, Ottoman, matelassé or any other rich silk of suitable texture. A tailor finish may be chosen for cloth cloaks, but no garniture is considered too handsome for evening top-garments, feather trimming and lynx, stone-marten and bear fur being among the



FIGURE No. 395 D.—LADIES' COSTUME.—This illustrates Pattern No. 6507 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 376.)

most stylish decorations for the purpose.

The fanciful felt turban is adorned with ribbon and jet aigrettes.

FIGURE No. 386 D.—
LADIES' NEW-
MARKET COAT.

(For Illustration see
Page 365.)

FIGURE No. 386 D.—This illustrates a Ladies' Newmarket coat. The pattern, which is No. 6495 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and receives further illustration on page 393 of this magazine.

The coat presents a trim appearance that will be appreciated by all women of refined taste, and is here pictured developed in a stylish variety of rough cheviot. It completely envelops the costume over which it is worn, and has loose fronts, which are reversed in broad lapels that meet the rolling collar in notches and are closed in double-breasted fashion with button-holes and large pearl buttons. The fronts are curved by long under-arm darts to display the graceful outlines of the figure at the sides, and the back displays long coat-laps below the curving center seam and coat-plaits below the side-back seams. The leg-o'-mutton sleeves are made with inside and outside seams and are fashionably full above the elbow. They are box-plaited on the shoulders to spread in balloon fashion, and each is finished at the wrist with four encircling rows of machine-stitching. Pocket-laps that cover the openings to side-pockets inserted in the fronts and to a cash pocket in the right front, are finished at all their edges with a single row of machine-stitching.

A very jaunty top-garment for driving or the promenade may be developed by the mode in melton, kerscy, cloth, diagonal, cheviot or plain or fancy coating of any seasonable variety. A collar facing of velvet may be added, and the edges of the lapels and the front edges

of the fronts may be finished with one or two rows of machine-stitching.

The felt turban is becomingly trimmed with velvet and wings.

FIGURES Nos. 387 D AND 388 D.—LADIES' VISITING TOILETTES.

(For Illustrations see Page 366.)

FIGURE No. 387 D.—This consists of a Ladies' Russian coat and Empire circular skirt. The coat pattern, which is No. 6450 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 in a different development on page 393 of this magazine. The skirt pattern, which is No. 6201 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.

An attractive combination of *mousse-green* serge, velvet and silk was chosen for the present development of the toilette, and velvet pipings, and bands of jet applied over shell-pink silk comprise the garniture. The coat illustrates one of the handsomest of the lately introduced Russian modes and extends to the popular three-quarter depth. Its short jacket-fronts are turned back in broad velvet-faced lapels and open widely over dart-fitted fronts, which close invisibly at the center and are strapped with bands of silk overlaid with jet. The adjustment of the body portion is completed by long darts under the lapels and the usual gores, but without the customary center seam; and to the body is joined a skirt, which consists of a gore between two wide portions and falls at the

back in a box-plait that widens gradually all the way down. The ends of the skirt flare slightly at the front, and the waist is encircled by a crush belt that is closed invisibly at the left side, its overlapping end being turned under to form a frill finish. A ripple collar



FIGURE No. 396 D.—LADIES' STREET TOILETTE.—This consists of Ladies' Round Waist No. 6491 (copyright), price 1s. or 25 cents; and Circular Skirt No. 6458 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 377.)

falls in characteristic flutes at the back, its ends being overlapped by the lapels; and rising high above it is a standing collar decorated with a band of pink silk overlaid with jet. The leg-o'-mutton sleeves display fashionable fulness at the top and are comfortably close-fitting upon the forearm. Each wrist is trimmed with a piping of velvet, and similar pipings decorate the lower and flaring front edges of the coat.

The skirt displays the quaintness which characterized the modes of the 1830 period. It is fashioned in circular style, and while smooth at the top, it falls about the figure in long, rolling folds or flutes that become more pronounced toward the lower edge. The straight back edges of the skirt are joined in a center seam, at each side of which the fulness is collected in a box-plait. The distended effect may be emphasized by a deep underfacing of canvas or hair-cloth. The lower edge is simply trimmed with a velvet piping.

The toilette is sufficiently dressy for calling, church, driving or promenade wear. It presents opportunities for exquisite color combinations, but may be quite as appropriately developed in a single fabric, which may be hopsacking, velours, serge, cheviot, whipcord, étamine or silk-and-wool novelty goods. Fancy braid, passementerie, galloon, etc., may supply the garniture or a simple completion may be adopted.

The green felt hat is artistically trimmed with an ostrich tip, jet-embroidered bands, pink *lisse* and pink narcissuses.

FIGURE No. 388 D.—This consists of a Ladies' basque and Empire circular skirt. The basque pattern,

which is No. 6452 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from thirty-two to fifty inches, bust measure, and is presented in a different development on page 397 of this *DELINEATOR*. The skirt pattern, which is No. 6201 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.

The toilette is sufficiently smart in appearance to meet the requirements of the general woman and is an exceptionally good style for shopping, travelling or ordinary wear. It is depicted in the present instance made of fancy cheviot and trimmed with fancy braid in three widths. The shapely basque was especially designed for women of stout figure, and is consequently rather severe in general outline. It extends to just below the hips, has a round lower outline, and is superbly adjusted by double bust darts, two under-arm gores at each side, side-back gores and a curving center seam, the closing being made invisibly at the center of the front. The sleeves rise with the fashionable arched effect above the shoulders and are comfortably close below the elbow, and the wrists are trimmed with encircling rows of medium-width fancy braid. The pattern provides two styles of collars—a standing collar, and a rolling collar with flaring ends; the latter is used in the present instance and is decorated with braid to match the wrists. The lower edge of the basque is ornamented with a band of narrow braid.

The skirt is in graceful Empire shape and is also shown at the preceding figure, where it is fully described. It is fashionably trimmed with three spaced rows of fancy braid of graduated width, the widest being applied at the bottom.

The toilette is quite as well adapted to youthful figures as to stout or elderly ladies, and may be developed in serge, plain or changeable hopsacking, whipcord or cloth. It may be rendered very fanciful by the application of bretelles or revers of velvet or some other prettily contrasting fabric. Lengthwise bands of bourdon lace arranged over ribbon of a contrasting shade will also prove stylish and

becoming, and so will bands of gimp, galloon, passementerie, etc. Tiny frills of the same or a contrasting material may trim the skirt at the bottom and at the knee.

The handsome hat is a unique shape in fine felt, trimmed with spotted *crêpe* and fancy ribbon.



FIGURE No. 397 D.—LADIES' RUSSIAN WRAP.—This illustrates Pattern No. 6468 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 377.)

FIGURES NOS. 389 D
AND 390 D.—LADIES'
HOUSE-GOWNS.

(For Illustrations see
Page 367.)

FIGURE No. 389 D.
—LADIES' WRAPPER.
—This illustrates a
Ladies' wrapper. The
pattern, which is No.
6472 and costs 1s. 6d.
or 35 cents, is in thir-
teen sizes for ladies
from twenty-eight to
forty-six inches, bust
measure, and may be
seen in three views
on page 389 of this
DELINEATOR.

Figured French
cashmere in a delicate
shade of blue was
here selected for the
dainty wrapper,
which is particularly
suitable for a break-
fast gown. The loose
fronts suggest the
Mother - Hubbard
style and are arrang-
ed over dart-fitted
under-fronts that ex-
tend to basque depth;
and the closing is
made invisibly at the
center. The loose
fronts are turned un-
der and shirred at
the top to form a frill,
and are shaped to
disclose the smooth
fronts with pointed-
yoke effect. The
wrapper is smoothly
adjusted at the sides
by long under-arm
darts, and the back is
in the popular Prin-
cess style and is fit-
ted by side-back
gores and a well-
curved center seam.
Extra fulness at the
middle three seams of
the back below the
waist-line is arrang-
ed in underfolded plait-
s that flare broadly to-
ward the bottom. At
the neck is a rolling
collar with flaring
ends, the edges of
which are decorated
with a frill of the
material headed by a
piping to match. The
leg-o'-mutton sleeves
are shaped by inside
and outside seams
and are mounted over
coat-shaped linings;
they are gathered at
the top to rise broad
and full over the
shoulders and are
close-fitting below

the elbows. Each sleeve is trimmed at the wrist and a little above with a tiny frill of the material headed by a piping. A bow of dark-blue satin ribbon is placed at the bust, and ribbon ties included in the under-arm darts at the waist-line are arranged at the center of the front in a pretty bow consisting of short loops and long ends. The bottom of the wrapper is trimmed with ribbon passed through slashes cut at intervals in the material; the ribbon is formed in a bow at the end of the closing, and the slashes are finished with pipings. When the wrapper is desired for *négligé* occasions, the fronts may be worn loose.

The wrapper is so simple in construction that it is certain to become a prime favorite with amateur dressmakers. It will develop charmingly in cashmere, vailing, embroidered crépon, plain, striped or fancy French flannel or light-weight camel's-hair. The yoke may be overlaid with two-toned embroidery, Russian lace or braid or may be cut from pretty fancy silk. A simple but tasteful foot-garniture consists of five tiny ruchings of ribbon in different hues, and the trimming may be repeated on the sleeves below the elbows.

FIGURE No. 390 D.
—LADIES' TEA-GOWN.
—This illustrates a Ladies' tea-gown. The pattern, which is No. 6503 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 390 of this magazine.

One of the most artistic tea-gowns of the season is here pictured made of rose India silk and lace flouncing. It may be appropriately assumed at informal teas or when the wearer is dining strictly *en famille*. The closing is made along the left shoulder seam and the left side of the front, and the gown is arranged over a short body-lining, which is closed invisibly at the center of the front. The full front is rendered smooth-fitting at the

sides by long under-arm darts and joins the full back in under-arm and shoulder seams. The gown is shaped in low Pompadour outline at the top and reveals a yoke at the front and the lining at the back, the latter being faced and displayed with the effect of a square

yoke to correspond with the front. The front and back are gathered far enough from the top to form a pretty frill heading, which is caught down at intervals; and the yoke is outlined with bands of silk overlaid with lace. A very ornamental air is given the gown by lace bretelles, which are of great width on the shoulders, where they are gathered and taper to points at the ends, which extend almost to the waist-line, displaying the full front and back between them with the effect of Watteaus. The *gigot* sleeves are shaped by a seam at the inside of the arm and are mounted on smooth coat-shaped linings; they are unusually large at the top, where they are gathered to fall in pretty, broken curves and wrinkles to the elbow, below which they are smooth-fitting. At the neck is a close-fitting standing collar overlaid with lace. A drapery effect is suggested by a unique and airy trimming of lace, which starts at the knee at each side, is extended diagonally to the hip, and is carried down the back and joined in a point at the bottom. This *volant* is headed by a band of silk overlaid with lace, and bows are set at the hips, and also at the ends, the latter bows having long, floating ends.

Very dainty, indeed, are the tea-gowns of to-day, and the most elegant fabrics are employed in their construction. A very beautiful gown designed to form part of the *trousseau* of a fair-haired bride is made of salmon-pink satin striped with white. The yoke is overlaid with white-and-gold embroidery, and the bretelles are made of cream *point appliqué* lace. Simple fabrics may also be employed in the development of this handsome tea-gown.



FIGURE No. 398 D.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Russian Jacket No. 6474 (copyright), price 1s. 6d. or 35 cents; Skirt No. 6409 (copyright), price 1s. 6d. or 35 cents; and Vest No. 6369 (copyright), price 10d. or 20 cents.

(For Description see Page 378.)

FIGURES Nos. 391 D
AND 394 D.—LADIES'
COSTUME.

(For Illustrations see
Pages 368 and 369.)

FIGURES Nos. 391 D
AND 394 D. — These
two figures illustrate
the same pattern—a
Ladies' costume. The
pattern, which is No.
6487 and costs 1s. 8d.
or 40 cents, is in thir-
teen sizes for ladies
from twenty-eight to
forty-six inches, bust
measure, and is pic-
tured in two views
on page 382 of this
DELINEATOR.

At figure No. 391 D
a front view of this
costume is displayed,
the materials being
navy-blue rough-sur-
faced suiting and
navy-blue and tan
satin, with a rich
trimming of black
silk braid passemen-
terie. The skirt is in
four-gored Empire
style, being made
with a front-gore, a
gore at each side and
a seamless back-
breadth. It presents
a becomingly smooth
effect at the front
and sides, and rolling
folds at the back that
result from closely
drawn gathers at the
top. A pretty flare is
observed at the bot-
tom, where the skirt
is fashionably wide;
and a stylish foot-
trimming is provided
by a moder-
ately wide band of
tan satin overlaid
with black silk
passementerie.

The basque extends
to the fashionable
three-quarter depth
and is extremely
becoming to tall
women. It is
superbly adjusted
to the figure by
single bust darts,
under-arm and
side-back gores
and a well curved
center seam, and
the gores and
backs below the
waist-line flare
in the approved
umbrella fashion.
The fronts open
at the top in
deep V outline
to the bust, below
which they are
closed to a desir-
able depth with
button-holes and
fancy buttons.
Very broad Resto-
ration revers are
joined to the
fronts and reverse
the fronts above
the closing and
are richly faced
with tan satin
overlaid with
silk passementerie,
the facings being
continued down
the front edges
of the fronts to
form underfacings.
Effectively re-
vealed between
the revers is a
smooth chemisette,
which is here
tastefully overlaid
with plaited satin
matching the
gown in hue. A
ripple collar crosses
the back and is
a pleasing feature
of the costume;
it flares slightly
over the shoulders,
fits smoothly at
the top and falls
below in a series
of graceful ripples.
The *gigot* sleeves
are shaped by
inside and outside
seams and are
mounted on smooth
coat-shaped linings;
they are very full
at the top, droop
and spread from
the shoulders in
balloon fashion,
and are smooth
on the forearm.
Each wrist is
decorated a little
above the lower
edge with a band
of tan satin
overlaid with
passementerie.
At the neck is a
close-fitting
standing collar
trimmed with
upturning folds
of satin.

The large dark-blue
felt hat is bent
becomingly to
suit the face and
is simply but
stylishly trimmed
with a large
bow of fancy
ribbon.

Figure No. 394 D
represents a partial
back view of the
costume made of
hunter's-green
cloth. The lower
edges of the ripple
collar and the
outer edges of the
revers are taste-
fully followed
with bands of
black Astrakhan,
and similar bands
conceal the
standing collar
and encircle the
wrists.

The costume will
be a general
favorite for the
promenade, and
will be attractively
developed in
cloth, Scotch
cheviot, tweed,
homespun or
rough-surfaced
suiting, with

fur bindings,
Hercules or
soutache braid
or fancy applique
bands for
decoration.
Handsome
combinations
may be effected
by the mode,
such a wool
Bengaline with
satin, velours
with velvet,
or rough-sur-
faced novelty
suiting with
taffeta. The
chemisette may
be made of
upright rows
of Russian
braid or



FIGURE NO. 399 D.—LADIES' EVENING
GOWN.—This illustrates Pattern
No. 6499 (copyright), price
1s. 8d. or 40 cents.

(For Description see Page 379.)



FIGURE NO. 400 D.—LADIES' COSTUME.—This illustrates Pattern No. 6499
(copyright), price 1s. 8d. or 40 cents.

(For Description see Page 379.)

oriental embroidery, or it may be cut from the material and covered with a jabot of Margot lace.

FIGURES Nos. 392 D AND 393 D.—LADIES' DRESS.

(For Illustrations see Pages 368 and 369.)

FIGURES Nos. 392 D AND 393 D.—These two figures illus-



FIGURE No. 402 D.—LADIES' BLOUSE.—This illustrates Pattern No. 6455 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 381.)

trate the same pattern—a Ladies' dress. The pattern, which is No. 6489 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 387 of this magazine.

A particularly elegant gown for ceremonious calling and theatre wear is illustrated at figure No. 392 D made of black La Tosca net over black satin. The skirt is of the Empire order and consists of a front-gore, a gore at each side and a wide, seamless back; it is becomingly *foureaux* at the front and sides and falls at the back in long, reed-like folds that result from closely drawn gathers at the top. The net is included in the seams of the skirt. The fashionable flare is observed at the bottom of the skirt, where an

extremely dainty trimming is arranged by three self-headed ruffles of lace net, each decorated at the lower edge with lace edging headed by narrow, satin-edged grosgrain ribbon; two of the ruffles lap slightly and are applied at the lower edge and the third surrounds the skirt just below the knee.

The fanciful waist is worn beneath the skirt and has dart-fitted under-fronts, which are closed invisibly at the center and revealed at the top with chemisette effect between surplice fronts. The surplice fronts cross softly over the bust in pretty, diagonal folds that result from gathers at the shoulders and forward-turning plaits at the waist-line, the plaits flaring becomingly upward. The full back is arranged over a fitted back of lining and separated from the fronts by under-arm gores; it presents a smooth effect at the top and backward-turning plaits at the waist-line. A Bertha-frill of net, edged with lace and ribbon falls quaintly from the front edges of the surplices and outlines a very shallow yoke at the back; it is broad at the back and over the shoulders and is narrowed becomingly toward the ends. The revealed part of the under-fronts is handsomely faced with rich oriental embroidery in a white ground, and the close-fitting standing collar is cut from the same material. The *gigot* sleeves have only a seam at the inside of the arm and are mounted on smooth coat-shaped linings; they are very wide at the top and fall in countless pretty, broken curves above the elbow, below which a perfectly smooth effect is presented. Each wrist is daintily trimmed with a frill of lace edging and three rows of ribbon. The waist is encircled by a belt of ribbon that closes at the left side of the front under a fanciful bow having very long ends. The waist may be made up with a low V neck and elbow sleeves for evening wear.

The becoming hat rolls prettily at the sides and is profusely trimmed with ribbons and ostrich tips.

A back view of the dress is displayed at figure No. 393 D,

FIGURE No. 401 D.—LADIES' STREET TOILETTE.—This consists of Ladies' Basque No. 6480 (copyright), price 1s. 3d. or 30 cents; and Empire Circular Skirt No. 6494 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 380.)

the materials united being *vieux-rose* Lansdowne and black net. The skirt is trimmed with two rows of shell ruching, and rows of similar ruching head falls of lace on the elbow sleeves. The waist is made without the standing collar and is cut with a shallow V at the back and a deeper V at the front. The Bertha-frill is made of black net edged with light-pink *bébé* ribbon, and similar ribbon edges the falls of lace at the elbows. A fancy bow of velvet ribbon is set at the back of the neck, and the waist is encircled by a ribbon that is tied in two stiff loops and long ends at the back.

Gowns of this description will make up attractively in India or China silk, shadow silk, Surah *rougeant*, embroidered vailing, lace net, grenadine or fancy silk, taffeta being generally favored for young women. Lace, two-toned embroidery, fancy bands, gimp, galloon and ribbon will be largely used for decoration, and iridescent passementerie will be especially admired on heavy silks, satins and grenadines. A very handsome reception gown for second mourning is made of white satin overlaid with black grenadine. The skirt is edged with a frill of white satin beneath one of black *chiffon*, and both frills are caught up at intervals under rosette-bows of grenadine ribbon. The frill at the neck is of black *chiffon*, and the under-fronts exposed with chemisette effect are richly overlaid with cut-steel passementerie. The waist is encircled by a band of the handsome steel garniture.

FIGURE NO. 395 D.—
LADIES' COSTUME.

(For Illustration see
Page 370.)

FIGURE NO. 395 D.—This illustrates a Ladies' costume. The pattern, which is No. 6507 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 386 of this DELINEATOR.

The costume, which is rather fanciful in general appearance, is fashioned in a style that lends itself readily to the severe finish of the tailor modes, and is here portrayed developed in light-mode lady's-cloth of light weight. The skirt is of the four-gored order and flares in the fashionable manner at the bottom. The front and side gores are shaped to fit quite smoothly over the hips without the aid of darts, and the fullness at the back is collected in gathers at the center to fall in long, rolling flutes or folds that spread gracefully to the lower edge. The skirt is hooped from top to bottom with pipings of chestnut-brown velvet.



FIGURE NO. 403 D.—LADIES' COSTUME.—This illustrates Pattern No. 6465 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 381.)

The shapely round basque is faultlessly adjusted by the customary number of darts and seams, and the shaping of the gores below the waist-line produces the full umbrella effect now so fashionable. The fronts are reversed above the bust in becomingly broad lapels, between which is revealed a chemisette that is sewed underneath to the right front and secured with hooks and loops at the left side. The closing of the basque is made in double-breasted fashion below the bust with button-holes and buttons. The chemisette is strapped with pipings of velvet, and similar pipings decorate the upper and lower edges of the standing collar, which closes at the left side, the edges of the Empire collar, which flares stylishly from the lapels, and also the edges of the lapels and the front and lower edges of the basque. The shapely sleeves are of the mutton-leg variety, with inside and outside seams; they are arranged upon smooth linings, are very broad upon the shoulders and are decorated from the wrists nearly to the elbows with velvet pipings.

The mode will make up elegantly in velours, camel's-hair, broadcloth, whipcord, cheviot, homespun, tweed, diagonal, hopsacking and numerous other stylish woollens. The costume is especially

The mode will make up elegantly in velours, camel's-hair, broadcloth, whipcord, cheviot, homespun, tweed, diagonal, hopsacking and numerous other stylish woollens. The costume is especially

adapted to a tailor finish; but if garniture be desired, fancy or Hercules braid, gimp, silk passementerie or bands of satin ribbon may be applied in any simple or fanciful manner preferred.

The brown felt hat is trimmed with brown and mode silk and feathers.

invisibly along the left shoulder and under-arm seams, and the front is arranged upon fronts of lining that close at the center. The superb adjustment of the waist is due to the usual number of darts and seams. The bretelles meet in points at the lower edge of the waist at the center of the front and back, and each is in two sections that are stylishly broad on the shoulders, where they meet in a short seam and flare widely over the full leg-o'-mutton sleeves. The free edges of the bretelles are trimmed with coney fur. The sleeves, which are mounted on smooth, coat-shaped linings, present a much-wrinkled effect above the elbows, are smooth upon the forearm and are trimmed at the wrists with encircling bands of fur. The collar is in standing style and is closed at the left shoulder seam. The top of the collar is decorated with a band of fur, the lower edge of the waist is similarly ornamented, and two crosswise bands of fur trim the front above the bust.

FIGURE No. 396 D.—
LADIES' STREET
TOILETTE.

(For Illustration see
Page 371.)

FIGURE No. 396 D.—This consists of a Ladies' round waist and circular skirt. The waist pattern, which is No. 6491 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 399 of this magazine. The skirt pattern, which is No. 6458 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also pictured on page 401.

An exceptionally stylish toilette that will be especially becoming to women who are tall and slender is here presented, the material selected for its development being dahlia cloth. The skirt is fashioned in the new circular style and is made with the distended effect seen in all the latest shapes. Its bias back edges are joined in a center seam, and a smooth adjustment at the top is due to three darts at the side. The bottom of the skirt is stylishly wide, and the flaring effect may be emphasized, if desired, by a deep underfacing of canvas, hair-cloth or moreen. The skirt is covered with four circular flounces of graduated depth, which are arranged, according to a novel fancy, with the deepest at the top and the shallowest at the bottom. Each flounce is decorated at the edge with a band of gray coney fur. A placket is finished at the center of the back, and the top of the skirt is completed with a belt.

The round waist displays the outlines of the figure to the best advantage, bretelles being introduced to give breadth to the shoulders and a tapering appearance to the waist. The closing is made



FIGURE No. 404 D.—LADIES' SHOPPING TOILETTE.—This consists of Ladies' Blouse-Waist No. 6498 (copyright), price 1s. 3d. or 30 cents; and Empire Circular Skirt No. 6494 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 382.)

FIGURE No. 397 D.—
LADIES' RUSSIAN
WRAP.

(For Illustration see
Page 372.)

FIGURE No. 397 D.—This illustrates a Ladies' wrap. The pattern, which is No. 6468 and costs 1s. 8d. or 40 cents, is in ten

sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 391 of this DELINEATOR. Rough cloaking of a seasonable variety and plain velvet are

united in the present instance to bring out the attractive features of the wrap to the best advantage. The garment reaches to the foot of the dress and will, therefore, be a most desirable travelling or storm wrap. The back is handsomely curved to the figure by a center seam, which terminates below the waist-line above an underfolded double box-plait that spreads gracefully to the lower edge. The back is separated from the fronts by wide sides that curve in dolman fashion over the shoulders, where they are gathered to produce the fashionable arched effect. The widely hemmed front edges of the sides overlap the fronts and are tacked to them all the way down, except for a short distance, where openings for the hands are allowed. Stylishly broad velvet bretelles droop in soft folds over the shoulders and reveal their rich linings of *ombré* satin. The front ends of the bretelles are joined to the overlapping front edges of the sides, and their back ends meet at the center of the back near the end of the center seam. The wrap is drawn closely to the figure at the back by a belt ribbon tacked at the waist-line underneath, and the closing is made invisibly at the center of the front. At the neck is a stylishly high velvet collar that resembles the popular boléro shape, its upper edge rolling softly all round, and its ends flaring widely at the throat.

The wrap will be generally favored for Autumn and Winter wear, being protective and serviceable, as well as highly ornamental in shaping. It will make up attractively in cheviot, serge and plain and fancy cloths of seasonable weight, and very practical storm cloaks will be developed in repellent cloth. A single material may be used throughout, if preferred, and a tailor finish of machine-stitching may be adopted.

The large hat has a fancifully bent brim and is stylishly adorned with velvet and Prince's tips.

FIGURE No. 398 D.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 373.)

FIGURE No. 398 D.—This consists of a Ladies' Russian jacket, skirt and vest. The jacket pattern, which is No. 6474 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 in two views on page 395 of this DELINEATOR. The skirt

pattern, which is No. 6409 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. The vest pattern, which is No. 6369 and costs 10d. or 20 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently depicted on its label.

The toilette has a semi-*négligé* air that is *chic* and very generally becoming, and is here portrayed made up in fine tan diagonal, black silk and spotted India silk. The skirt is a graceful example of the flaring modes. The front is fashioned in circular style and extends to form the sides and join the straight, seamless back. A series of almost imperceptible curves is displayed at the bottom of the front and sides, the top is smoothly adjusted over the hips, and the fulness at the back is massed in soft, full folds at the center by closely drawn gathers at the top. The skirt is trimmed at the bottom with a broad milliners' fold of silk surmounted by three narrow folds.

The jaunty jacket is fashionably known as the Henley jacket and introduces the new Russian skirt. The short Eton fronts are reversed in stylishly broad lapels that meet the rolling collar in notches and flare widely below, their lower front corners being sharply pointed. The back and sides, which extend only to the waist-line, are handsomely conformed to the figure by the usual gores and a curving center seam and are lengthened to three-quarter depth by a skirt, which is gathered to fall in umbrella folds at the back. The skirt extends underneath the Eton fronts to meet at the center and flare widely below, and its loose upper edges are joined smoothly to a silk belt that is closed at the center of the front beneath a fancy buckle. The sleeves are in leg-o'-mutton style, with inside and outside seams; they are mounted on smooth coat-shaped linings and are sufficiently full at the top to rise prominently above the shoulders. Each wrist is trimmed with three encircling folds of silk.

The vest, which is sleeveless, has a full front of spotted silk arranged upon a dart-fitted front of lining. The backs are closed at the center and are drawn closely to the figure at the waist-line by



FIGURE No. 405 D.—LADIES' WRAPPER.—This illustrates Pattern No. 6481 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 382.)

means of tapes inserted in casings. The standing collar is covered with soft folds of silk, and a double jabot of silk is arranged upon

the front and effectively revealed between the flaring Eton fronts of the jacket. An Empire girdle is included in the pattern, but is omitted in the present instance.

The toilette will make up handsomely in *ombré crêpon*, illuminated serge, *épingeline*, hopsacking, cheviot and numerous other stylish woolsens, with *crêpe de Chine*, Bengaline or India or China silk for the vest. Rich silks and stately satins will also develop satisfactorily in this way for dressy wear, and elaborate garnitures of passementerie, gimp, galloon or ribbon may be added. A tailor finish of machine-stitching will be appropriate for a woollen toilette.

The straw hat is fancifully bent to suit the face and is becomingly trimmed with ribbon and an ostrich tip.

FIGURE No. 399 D.—LADIES' EVENING GOWN.

(For Illustration see Page 374.)

FIGURE No. 399 D.—This illustrates a Ladies' costume. The pattern, which is No. 6499 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 384 of this DELINEATOR.

The costume, which may be seen made up for street wear at figure No. 400 D, where it is fully described, is here pictured developed as an evening gown in white *crêpe de Chine*, with white curled-silk feather-trimming for garniture. In this instance the neck is cut low and round and the sleeves are cut off below the puffs. Bands of curled silk feather-trimming follow the neck edge and the lower edges of the caps, and a wider band is applied to the skirt over the seam joining the upper and lower portions. The belt is overlaid with bias folds of the material.

Very elegant gowns for ball, dinner or opera wear may be developed by the mode in embroidered *crêpe de Chine*, satin, fancy silk, Lansdowne or Surah *rougeant*, and rich trimming may be provided by ostrich-feather bands, frills of *point appliqué*, *point gaze* or Venetian point lace or handsome jet or jewelled passementerie. A stylish dinner gown is made of sea-green satin. Shell ruchings of *point d'esprit* net trim the skirt at the lower edge and just



FIGURE No. 406 D.—LADIES' STREET TOILETTE.—This illustrates Ladies' Coat No. 6505 (copyright), price 1s. 6d. or 35 cents; and Empire Circular Skirt No. 6494 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 383.)

FIGURE No. 400 D.—LADIES' COSTUME.

(For Illustration see Page 374.)

FIGURE No. 400 D.—This illustrates a Ladies' costume. The pattern, which is No. 6499 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 three views on page 384 of this DELINEATOR.

A modish costume suitable for visiting or carriage wear is here shown made of heliotrope camel's-hair and trimmed with folds of the material and *cantillé* passementerie. The skirt is of the Marquise order. The upper portion extends but a trifle below the hips and consists of a front-gore, a gore at each side and two gores at the back; it is becomingly *fourreau* at the front and sides, and the slight fulness at the back falls in *volumes* that result from gathers at the top. The lower portion flares broadly at the bottom and is in circular Empire style, its straight back edges meeting in a seam at the center; it joins the upper portion smoothly and falls in undulating curves about the figure, the curves at the back being most pronounced. The skirt is tastefully trimmed at the bottom with three bias folds of the material, and three rows of passementerie are applied just below the hips, the upper row concealing the seam joining the upper and lower portions.

The fanciful waist is worn beneath the skirt, and has a full front and full back separated by under-arm gores and shaped in low outline at the top to reveal the fitted body-lining with round-yoke effect. The closing is made invisibly along the left shoulder and under-arm seams; and the waist is provided with a left under-front of lining which is closed at the center. The fulness is prettily drawn toward the center of the front and back by gathers at the top and closely lapped plaits at the waist-line, the plaits flaring becomingly upward. The close-fitting standing collar is concealed by upward-turning folds of the material, and the lining revealed with yoke effect is faced with the material and decorated with three curved rows of passementerie, the lower row concealing the upper edges of

below the hips, the caps are omitted, the puffs are made of deep forest-green velvet, and at the neck edge is a deep fall of lace. the front and back. Very full balloon puffs extending midway to the elbows are arranged over the smooth coat sleeves; they are



FIGURE NO. 407 D.—LADIES' SERPENTINE WAIST.—This illustrates Pattern No. 6473 (copyright), price 1s. or 25 cents.

(For Description see Page 383.)

gathered at the top and bottom and stand out well from the arm, and each wrist is decorated with three folds of the material. Caps, which are very broad at the top, where they are slightly gathered, and smooth and narrow under the arms, droop gracefully over the puffs, and each is richly decorated with two rows of passementerie. The waist is encircled by a belt, which is overlaid by bias folds of the material and closed invisibly at the left side. The costume may be made up with a low, round neck and short sleeves, as shown at figure No. 399 D.

The costume will develop handsomely for street wear in broadcloth, rough-surfaced suiting, whipcord, velours or *épingeline*, and may be decorated with bands of fur, oriental bands showing rich dark colorings, fancy braids, gimp, galloon, etc. The caps and yoke facings may be cut from Bengaline, satin or velvet in a contrasting hue when brilliant novelty suitings are used; black is always a safe combination, as it will tone down vivid tints and make them richer by contrast.

The large felt hat is bent artistically to suit the face, and trimmed with plumes and a fold of velvet.

FIGURE NO. 401 D.—LADIES' STREET TOILETTE.

(For Illustration see Page 375.)

FIGURE NO. 401 D.—This consists of a Ladies' basque and Empire circular skirt. The basque pattern, which is No. 6480 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 395 of this magazine. The skirt pattern, which is No. 6494 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 page 400.

The toilette, which is remarkable for its simple elegance, is here portrayed made of illuminated cheviot. The skirt is fashionably wide and introduces the prominent features of the Empire circular shapes. It presents a pronounced flare at the bottom, a series of tubular folds at the back, and less prominent flutes at the front and sides; and the smooth adjustment at the top is due to darts at each side. The skirt is hooped below the knee with six bands of silk fur-trimming.

The admirable adjustment of the shapely basque is due to the usual number of darts and seams. The fronts lap widely, and the closing is made invisibly at the left shoulder and arm's-eye edges and along the second dart in the left front. The lower edge forms a becoming point at the center of the front and back. The overlapping front is decorated with two bands of silk fur trimming applied in square-yoke outline, and similar trimming ornaments the stylishly high standing collar, which closes at the left shoulder seam. The leg-o'-mutton sleeves are fashionably full at the top and rise with a pronounced arch over the shoulders, and each wrist is trimmed with two encircling bands of silk fur trimming.

The toilette is very artistic and will appeal strongly to women of quiet taste. It will make up attractively in cheviot, serge, hopsacking, vigogne, homespun, tweed, plain or figured cloth, whipcord and silk-and-wool novelties. As great latitude is now allowed in the matter of skirt garniture, individual fancy may choose between bands of velvet, satin milliners' folds, fancy braid, ribbon quillings and passementerie; and similar trimming may be added to the basque in any manner becoming to the figure.



FIGURE NO. 408 D.—LADIES' CAPE.—This illustrates Pattern No. 6448 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 384.)

The becoming felt hat is a modified poke shape bound with silk fur trimming and jauntily trimmed with feathers and light ribbon.

FIGURE No. 402 D.—LADIES' BLOUSE.

(For Illustration see Page 375.)

FIGURE No. 402 D.—This illustrates a Ladies' blouse. The pattern, which is No. 6455 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 398 of this DELINEATOR.

The comfortable blouse, which may suitably accompany any of the skirts now fashionable, is in this instance shown made of blue-and-gold *ombré* Surah. It has a full front and full back separated by under-arm gores and is closed invisibly along the left shoulder and under-arm seams; and to secure a trim appearance it is arranged over a body lining, which is closed invisibly at the center of the front and snugly adjusted by the customary darts and seams. The fulness at the front and back is drawn well to the center and prettily disposed by gathers at the top and a double row of shirrings at the waist-line. The enormous *gigot* sleeves resemble the styles of a quarter of a century ago, being very full at the top and smooth and close-fitting over the forearm. The sleeves are mounted on coat-shaped linings, and their upper portions gathered at the top and along the side edges from the top to the elbow to rise high above the shoulder and spread and droop in a huge puff to the elbow. The standing collar is concealed by a crush collar, and the waist is encircled by a crush belt. Both the belt and the collar close at the left side, and their overlapping ends are frilled.

The blouse will develop attractively in taffeta, changeable silk, washable Surah, crêpon, vailing or cashmere, and may be trimmed



FIGURE No. 410 D.—LADIES' WAIST.—This illustrates Pattern No. 6504 (copyright), price 1s. or 25 cents.

(For Description see Page 385.)

fancy braids, embroidered bands, etc. The lace may be applied smoothly with yoke effect, or it may be gathered to fall with the effect of a deep collarette from the lower edge of the collar. The crush collar may be omitted in favor of a band of ribbon bowed prettily at the back, and a fancy filigree belt of old silver or French gilt may take the place of the crush belt.

Ribbon, velvet and a jet aigrette stylishly trim the felt hat.

FIGURE No. 403 D.—LADIES' COSTUME.

(For Illustration see Page 376.)

FIGURE No. 403 D.—This illustrates a Ladies' costume. The pattern, which is No. 6465 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 383 of this DELINEATOR.

A stylish costume for the promenade is here pictured made of light-weight suiting and satin of a deeper shade and trimmed with satin ribbon. The long three-quarter basques are a pronounced feature of Autumnal modes, and as they show to advantage the graceful curves of the figure, they will be greatly favored by all, very short, slender women alone excepted. The skirt of this costume is known as the three-piece skirt and, like all Empire shapes, shows a decided flare and falls in undulating curves about the figure. It has a front-gore between two wide gores which meet at the center of the back, where their bias edges are joined in a center seam. Darts upon the hips secure a perfectly smooth adjustment at the top of the front and sides, and at the back the fulness is massed in gathers, from which it falls in reed-like folds. The skirt is adorned at the bottom with a row of satin ribbon, which is arranged in an inverted V at the center of the front, a rosette being secured over the point of the V; and the trimming is repeated a little below the knee.

The basque extends almost to the knee, and is snugly adjusted to the figure by single bust darts, under-arm and side-back gores and a well curved center seam, the gores and backs spreading in umbrella fashion below the waist-line. The fronts are shaped low at the top,



FIGURE No. 409 D.—LADIES' BASQUE, WITH VEST.—This illustrates Pattern No. 6475 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 384.)

in numerous pretty ways with bourdon, *point de Gène*, *point appliqué* or *point gaze* lace or insertion, plain or iridescent passementerie,

and below the bust they are lapped and closed diagonally with button-holes and large fancy buttons to a little below the waist-line and then flare broadly. Very broad Restoration revers are joined to the fronts above the closing; they are faced with the material, and the facings are continued down the front edges of the fronts to form underfacings. Revealed between the revers with chemisette effect is a dart-fitted vest of satin, which is closed invisibly at the center and extends to short basque depth. A pleasing feature of the basque is the ripple collar, which crosses the back and flares slightly from the revers on the shoulders; it is perfectly smooth at the top and falls below in a series of pretty, undulating curves. A close-fitting standing collar of satin closed invisibly at the center of the front, finishes the neck. The leg-o'-mutton sleeves are shaped by inside and outside seams and are mounted on coat-shaped linings; they fall in pretty cross folds and wrinkles above the elbow and are smooth-fitting on the forearm, the fulness at the top being disposed in box-plaits.

Rough-surfaced suitings are particularly stylish this season and will make up nicely in gowns of this description. They require but little garniture, heavy braids, bands of fur or appliqué bands of velvet being considered more elegant than a very elaborate adornment. When the costume is made up in some sombre-hued fabric the vest and standing collar may be in a rich contrasting tint.

The jaunty *chapeau* is of the turban order and is trimmed with satin and plumes and a rosette at the right side.

FIGURE NO. 404 D.—LADIES' SHOPPING TOILETTE.

(For Illustration see Page 377.)

FIGURE NO. 404 D.—This consists of a Ladies' blouse-waist and Empire circular skirt. The blouse-waist pattern, which is No. 6498 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 398 of this DELINEATOR. The skirt pattern, which is No. 6494 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 400.

Mode cashmere and golden-brown silk are here charmingly associated in the toilette, which is as comfortable in adjustment as it is elegant in appearance. The skirt, which is differently illustrated and fully described at figure No. 401 D, is made of cashmere. It is trimmed at the bottom with a frill of golden-brown silk headed by a ruffling of cashmere, above which two similar ruffings are applied, the ruffings being placed several inches apart.

The blouse-waist, which is made of silk, has a full back and full fronts separated by under-arm gores, and is arranged over a short body-lining fitted by the customary darts and seams. The back and fronts present a smooth effect at the top, and the fulness at the waist-line is becomingly drawn to the center by two short rows of shirring at the center of the back and at each side of the closing, which is made invisibly at the center of the front. The sleeves are of the mutton-leg order and have only one seam; they are mounted on smooth coat-shaped linings and spread on the shoulders in balloon fashion, and are comfortably smooth below the elbow. Each wrist is tastefully trimmed with six encircling rows of white

silk braid, and the free edges of the close-fitting standing collar are outlined with two rows of similar braid. All appearance of plainness is dispelled by the addition of a double ripple collar, which extends to the bust and is ingeniously shaped to fit with perfect smoothness at the top and to fall below in a succession of rippling folds; its free edges are followed by two rows of silk braid. The waist is encircled by a belt, which is closed invisibly at the left side of the front and decorated near its upper and lower edges with a row of braid. The waist may be worn outside or beneath the skirt, and the double ripple collar may be omitted or a single ripple collar worn.

Gowns of this description are well adapted for shopping and general wear and will develop satisfactorily in brilliantine, cashmere, camel's-hair or striped or checked novelty suiting. Little trimming is advisable, rows of soutache or Hercules braid or a finish of machine-stitching being most appropriate. A stylish toilette was made of navy-blue serge. The skirt was trimmed with graduated rows of black Hercules braid, and narrow braid decorated the waist.



6487

Front View.

LADIES' COSTUME, WITH FOUR-GORED EMPIRE SKIRT. (COPYRIGHT.)

(For Description see Page 385.)



6487

Side-Back View.

The picturesque hat of dark-brown felt is deeply bound with ribbon, and stylishly trimmed with fancy ribbon and an aigrette.

FIGURE NO. 405 D.—LADIES' WRAPPER.

(For Illustration see Page 378.)

FIGURE NO. 405 D.—This illustrates a Ladies' wrapper. The pattern, which is No. 6481 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and receives further representation on page 388 of this publication.

The wrapper is trim enough to be worn at informal luncheons or to do duty as a tea-gown, and is here shown developed in an artistic combination of printed *erépon* and plain velvet. It has a Princess back which displays the graceful curves of the figure to the best advantage, and full fronts arranged upon closely adjusted

under-fronts that extend to basque depth and close invisibly at the center. The fronts are rendered close-fitting at the sides by single bust and under-arm darts taken up with the corresponding darts in the under fronts, and the fulness is massed in graceful folds at the center and collected in gathers at the top and in two short rows of shirring at the bust, below which it falls unconfined to the lower edge of the wrapper. The fulness appears with pretty effect between jacket fronts of velvet, which round gracefully toward the back and are effectively trimmed with a unique arrangement of braiding. The shirrings at the bust are concealed by a jaunty bow of satin-edged ribbon. A band of similar ribbon covers the standing collar, and a pretty bow of similar ribbon is placed at the throat. Sections of ribbon start from the under-arm darts and are bowed at the center of the front below the waist-line, and a band of ribbon trims the skirt a little above the lower edge, its ends being bowed over the closing, which is made invisibly at the center of the front. The coat sleeves are covered above the elbow with very full Empire puffs of the material, which rise very styl-

thirty-six inches, waist measure, and is given a different portrayal on page 400.

The coat is here shown stylishly developed in light-weight beaver, with fur fringe headed with narrow gimp for garniture. It extends to the approved three-quarter depth and is admirably conformed to the figure by single bust darts, under-arm and side-back gores and a well curved center seam, the gores and backs spreading in umbrella fashion below the waist-line. The fronts are closed invisibly to the throat and are turned back almost to the waist-line in very broad revers, which are faced with the material and laid in forward-turning plaits at the top to fall with double jabot effect. The *gigot* sleeves are shaped by inside and outside seams and are very full at the top, where they stand out from the arms in balloon fashion. Below the elbows they are comfortably smooth fitting, and each wrist is tastefully decorated with fur fringe headed by narrow gimp. The ripple collar has a seam at the center of the back and flaring front ends; it is perfectly smooth-fitting at the top and falls below in a succession of pretty, rolling folds, and its free edges, as well as the edges of the rolling collar, which has flaring ends, are outlined with gimp-headed fur fringe. The ripple collar may be omitted.

The skirt is shown again at figure No. 401 D, where it is fully described. In the present instance it is represented made of light novelty suiting and tastefully adorned at the bottom with three bias folds of the material edged at the bottom with velvet pipings, the upper fold being put on with a piping.

The coat may match the skirt or be made up as an independent garment, as preferred. It may be developed in broadcloth, whipcord, diagonal, chevot or tweed, and ornamented with bands of fur, passementerie, gimp or fancy braid. The skirt may be cut from any of the fashionable Autumn fabrics; and when rough-surfaced suiting is selected, a handsome foot-trimming may be arranged with a band of velvet appliquéd with geometrical figures in cut-jet.

The becoming felt hat is profusely trimmed with silk and velvet.



6465

Front View.

LADIES' COSTUME, WITH THREE-PIECE SKIRT.

(For Description see Page 386.)



6465

Side-Back View.

(COPYRIGHT.)

FIGURE No. 407 D.—LADIES' SERPENTINE WAIST.

(For Illustration see Page 380.)

FIGURE No. 407 D.—This illustrates a Ladies' waist. The pattern, which

is No. 6473 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 four views on page 397 of this magazine.

A stylish example of the serpentine waist, which is one of the season's most decided novelties, is here pictured developed in spotted silk. Its cross-over fronts, from which it takes its name, are disposed in pretty folds over the bust by shirrings along the shoulder edges; they pass about the body to the center of the back, where they may be tied in a butterfly bow, or arranged in an Empire frill and closed invisibly over the seamless back, the pattern providing for both styles. The fulness at the waist-line of the back is drawn closely to the center by tiny backward-turning plaits at each side, and the waist is arranged upon a closely adjusted body-lining that closes invisibly at the front. The use of the lining, however, is optional. Between the flaring edges of the fronts is revealed a chemisette, which is decorated with curving rows of baby ribbon. At the neck is a standing collar covered with a crush

ishly upon the shoulders and spread in pretty, graceful folds below.

A charming house-gown may be developed by the mode in plain or figured India or China silk, crépon, cashmere or eglantine, with velvet, Surah, Bengaline or faille for the jacket fronts. Lace of any dainty variety, ribbon, braid or gimp may be applied for garniture in as elaborate a manner as desired.

FIGURE No. 406 D.—LADIES' STREET TOILETTE.

(For Illustration see Page 379.)

FIGURE No. 406 D.—This illustrates a Ladies' coat and Empire circular skirt. The coat pattern, which is No. 6505 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 three views on page 394 of this DELINEATOR. The skirt pattern, which is No. 6494 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to

collar that closes at the left side, the overlapping end being frilled. The sleeves are in full leg-o'-mutton style, with inside and outside seams. They are unusually full above the elbow and spread in balloon fashion at the top beneath quaint eaps, which are included in the arms'-eyes and droop in pretty folds from gathers at the top. The free edge of each eap is decorated with three rows of baby ribbon, and the wrists are banded to correspond.

Waists of this kind may stylishly accompany gored, full or Marquise skirts, and may be developed in figured, spotted or plain India or China silk, *crépe de Chine*, Surah, albatross, cashmere and all sorts of seasonable silks and woollens. The mode is so quaint in effect that garniture is not really necessary; but, if liked, the crush collar and sleeve eaps may be of velvet or some other prettily contrasting fabric. A pretty waist may be developed in eorn *crépe de Chine*, with black velvet for the collar and chemisette.

The coquettish sailor hat is trimmed at the front of its high crown with silk and *lisse*.

FIGURE No. 408 D.—LADIES' CAPE.

(For Illustration see Page 380.)

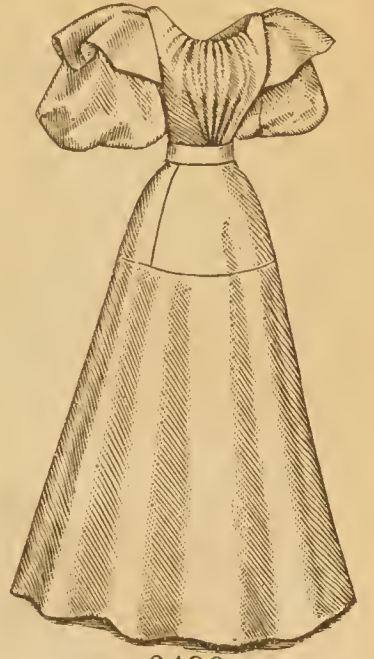
FIGURE No. 408 D.—This illustrates a Ladies' cape. The pattern, which is No. 6448 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 394.

Havane cloth and black satin are the materials here selected for the cape, which extends to a fashionable depth below the waist-line

sealed by a quintuple box-plaited ruching of broad black satin ribbon. At the neck is a satin Byron collar, between the flaring ends of which is seen a fancy clasp.

Handsome eapes may be developed by the mode in velvet, Bengaline, satin or broadcloth. The *ombré* effects are very stylish and are much to be desired for garments of this description intended for ceremonious wear. Jet, lace, Persian embroidery, gimp, galloon, passementerie and feathers will be largely used for trimming. The yoke will frequently be overlaid with jet or spangled net and outlined with a wide band of ostrich feathers. A rich eape for a youthful matron just laying aside mourning is cut from heavy white satin, and the yoke is overlaid with cut jet and edged with a broad band of black ostrich feathers. A short boa of the ostrich feathers may be worn.

The picturesque hat of Havana felt shows a narrow band



6499

View Showing Low Neck and Short Sleeves.

of black velvet inside the brim, and is further trimmed with black plumes, and rosettes and ears of black velvet.

FIGURE No. 409 D.—LADIES' BASQUE, WITH VEST.

(For Illustration see Page 381.)

FIGURE No. 409 D.—This illustrates a Ladies' basque. The pattern, which is No. 6475 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 396 of this DELINEATOR.

The basque may suitably accompany any of the new skirts to form a fashionable promenade toilette, and is here pictured made of Havane cloth and eorded vesting. The fronts are shaped by single bust darts and are reversed at the top in very broad lapels by a rolling collar, with which the lapels form notches. The fronts are open all the way down, and between them is effectively revealed a short vest of eorded vesting. The vest

has a pointed lower outline and is fitted by single bust darts and closed at the center of the front with button-holes and large, fancy buttons. The basque extends to a becoming depth over the hips and is admirably conformed to the figure at the back and sides by under-arm and side-back gores and a well curved center seam, the gores and backs below the waist-line presenting the fashionable umbrella folds. The *gigot* sleeves are shaped by inside and outside



6499

Front View.



6499

Side-Back View.

LADIES' COSTUME, WITH SKIRT HAVING A GORED UPPER PART AND CIRCULAR LOWER PORTION. (COPYRIGHT.)

(For Description see Page 387.)

and is attractively lined throughout with black satin of fine quality. The upper portion of the cape is a deep, pointed yoke, which is shaped by seams on the shoulders, and from which depends a full eape-section presenting rolling folds at the front and sides that result from gathers at the top and a box-plait at the center of the back. Three rows of narrow black satin ribbon decorate the bottom of the cape, and the seam joining the yoke and cape section is con-

seams and are mounted on smooth coat-shaped linings; they are sufficiently broad at the top to fall with pretty fulness to the elbows,

adorned with vertical rows of passementerie. The bretelles flare at the center of the front and back and fall in pretty, undulating curves over the elbow sleeves, which are of the *gigot* order, shaped by inside seams only. The sleeves are mounted on smooth linings and are very full at the top, and fall in pretty cross folds and wrinkles; they are daintily trimmed with a fall of rich lace that is arranged to be deepest at the outside of the arm. The waist may be made up with a high neck and long sleeves, the pattern providing for a close-fitting standing collar.

Very elegant waists may be fashioned by the mode in ombré Surrah, fancy silk, Bengaline, embroidered crépon, lined grenadine and other fabrics suitable for evening wear. Never, perhaps, have more elegant garnitures been provided than at the present day. The laces are of the softest and richest varieties, and the passementeries are veritable works of art, with their rich scroll-work of gold or silver threads and their brilliant mock jewels that give them an air of oriental magnificence.



6506



6506

Front View without Jacket. Back View without Jacket.



6506

View Showing Jacket Without Sleeves and Closed at the Bust.

and are smooth fitting over the forearm; and a shallow cuff is simulated on each by a single row of machine-stitching. At the neck is a curate collar of the vesting. The rolling collar and lapels and

LADIES' COSTUME, WITH FOUR-GORED EMPIRE SKIRT.

(For Illustrations see Page 382.)

No. 6487.—Other developments of this handsome costume may be seen at figures Nos. 391 D and 394 D in this DELINEATOR.

The costume is here illustrated made of wool dress goods and finished in tailor fashion with machine-stitching. The skirt is in Empire style and consists of four gores—a front-gore, a gore at each side and a very wide back-gore. The very slight fulness at the top of the front and side gores is collected in gathers at the top, and the fulness at the back is massed at the center in long, rolling folds or flutes by closely drawn gathers at the top, the flutes spreading

the front and lower edges of the basque are finished in tailor style with a single row of machine-stitching.

Basques of this kind are both dressy and serviceable and will make up satisfactorily in any of the pretty Autumn suitings, the most popular of which are hopsacking, tweed, broadcloth, serge, homespun and the numerous rough-surfaced effects. The vest will usually contrast widely with the remainder of the basque. It may be made of rich brocade in Louis Quinze style or of fancy woollen vesting or piqué, the latter fabric being very *chic*. A handsome basque was made of navy-blue rough-surfaced suiting, with deep-tan basket-weave piqué strewn with tiny black figures for the vest. The closing was made with round white pearl buttons.

The hat shapes a becoming poke at the front and is turned up at the back. It is attractively faced with velvet and trimmed with ribbons and plumes.

FIGURE No. 410 D.—LADIES' WAIST.

(For Illustration see Page 381.)

FIGURE No. 410 D.—This illustrates a Ladies' waist. The pattern, which is No. 6504 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 three views on page 396 of this DELINEATOR.

The waist is here shown made up for evening wear in sea-green satin and dark-green velvet, and lace and *cantillé* passementerie are introduced effectively for trimming. The garment has a full back and full fronts separated by under-arm gores and arranged over a body lining fitted by the customary darts and seams. It presents a smooth effect at the top, and the fulness at the lower edge is laid in overlapping side-plaits that turn toward the center of the back and towards the closing, which is made invisibly at the center of the front, the plaits flaring becomingly upward. The waist is shaped in low, round outline at the top, and from the upper edge fall smooth Bertha-bretelles of dark-green velvet richly



6506

Front View.



6506

Back View.

LADIES' BICYCLE COSTUME, WITH FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 387.)

gracefully to the bottom, where the skirt measures four yards in the medium sizes. A deep underfacing of canvas or hair-cloth may be added to emphasize the flare.

The coat-basque reaches to the knee and introduces the new umbrella back. It is admirably adjusted by single bust darts, under-arm and side-back gores and a well curved center seam, and the shaping of the gores below the waist-line produces the tubular

fronts that spread so gracefully over the flaring skirt. The fronts open above the bust over a chemisette that is sewed underneath to the right front and secured with hooks and loops at the left side; and from the bust to a little below the waist-line they are closed with button-holes and large pearl buttons. Large revers-like lapels join the edges of the fronts above the bust and stand out stylishly over the sleeves, which are in leg-o'-mutton style with two seams. The sleeves are mounted upon smooth coat-shaped linings and are gathered at the top to rise fashionably above the shoulders; and the wrists are finished with a double row of machine-stitching made a little above the edge. At the neck is a close-fitting standing collar that closes at the left shoulder seam; and below it at the back is a ripple collar that rolls in regulation fashion and flares to form notches with the lapels, which are covered with fitted facings that extend down the front edges of the fronts to form underfacings. The free edges of the lapels and both collars are finished with a double row of machine-stitching.

The costume will be especially becoming to stout figures and will make up satisfactorily for best wear or for shopping, travelling or general uses. Cheviot, English storm serge, homespun, camel's-hair, cloth and numerous other fashionable woollens are adaptable to the mode, and so are satin, taffeta, Bengaline, armure and other stylish silks. When the severe finish of the tailor modes be not desired, and when the costume is developed in silk or satin, charming garnitures of ribbon, passementerie, gimp, galloon, lace, etc., may be applied in any way becoming to the figure. The collar and chemisette may be of a contrasting material.

We have pattern No. 6487 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, will require fifteen yards and seven-eighths of material twenty-two inches wide, or eight yards and a half forty-four inches wide, or seven yards and a fourth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME,
WITH THREE-PIECE
SKIRT.

(For Illustrations see Page 383.)

No. 6465.—A stylish combination of suiting and satin is achieved in this costume at figure No. 403 D in this magazine, satin ribbon being used for decoration.

The costume, which is here represented made of coachman's-drab cloth and finished in tailor style, recalls with its flaring skirt and long coat-basque the picturesque modes of half a century ago. The skirt has a front-gore arranged between two wide gores which extend to the center of the back, where their bias back edges are joined in a center seam. It is adjusted smoothly over the hips by two darts at each side and falls with a suspicion of rolling folds at the front and in decided tubular folds at the back, and is distended in the approved fashion at the bottom, where it is of stylish width, measuring about three yards and a half in the medium sizes. A deep underfacing of canvas or hair-cloth may be added to make the flare more pronounced. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

The coat-basque extends nearly to the knees and is extremely stylish. It is admirably adjusted by single bust darts, under-arm and side-back gores and a curving center seam, and the shaping of

the back and gores below the waist-line produces the fashionable umbrella back, the rolling folds or flutes being similar to those in the skirt. The fronts are curved out low at the top, revealing the upper part of a short, dart-fitted vest that closes invisibly at the center; they lap widely over the bust and close diagonally to a little below the waist-line with button-holes and large buttons and then flare gradually all the way down. They are slightly reversed by handsome lapels joined to their upper edges, the lapels and reversed parts being covered by a facing, which extends down the front edges of the fronts to form underfacings. The basque has a close-fitting collar in standing style, and a ripple collar which flutes prettily at the back and meets the lapels in notches. The leg-o'-mutton sleeves are fashionably broad at the top, and are box-plaited to stand out broadly on the shoulders and droop in pretty folds and wrinkles below; they are smooth upon the forearm, and are mounted on smooth coat-shaped linings, the wrists being finished with a double row of machine-stitching. All the free edges of the basque are finished in regulation tailor style with two rows of machine-stitching.



6507

Front View.



6507

Side-Back View.

LADIES' COSTUME, WITH FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 388.)

The costume is modish in the extreme and will be universally becoming. It will make up handsomely in hopsacking, serge, cloth, vigogne, vicuna, wool Bengaline and numerous other fashionable woollens, as well as in satin, armure, Bengaline, etc. If desired, the lapel facings and ripple collar may contrast with the remainder of the costume, and, if the simple tailor finish be not admired, a more fanciful decoration of gimp, fancy braid, galloon, passementerie or flat bands may be added. An exceedingly stylish costume may be developed in réséda-and-red changeable hopsacking, with black satin facings. The skirt may be trimmed with bands of black satin, and narrower bands decorate the sleeves and standing collar.

We have pattern No. 6465 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the costume requires fourteen yards twenty-two inches wide, or seven yards and a fourth forty-four inches wide, or six yards and an eighth fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH SKIRT HAVING A GORED UPPER PART AND CIRCULAR LOWER PORTION.

(For Illustrations see Page 384.)

No. 6499.—Other illustrations of this elegant costume are given at figures Nos. 399 D and 400 D in this *DELINEATOR*.

The costume is here portrayed developed in mauve lady's-cloth and darker velvet. It possesses the advantage of being adapted for street or full-dress wear, being arranged for high and low neck and long and elbow sleeves, as illustrated. The skirt is fashioned in the flaring style at present in vogue, and consists of a gored upper portion which extends to just below the hips, and a circular lower portion with straight back edges joined in a center seam. The upper part has a front-gore, a gore at each side and two back-gores. It is smooth at the front and over the hips, and the fulness at the back is massed at the center in gathers at the top. The shaping of the lower portion produces the distended effect so popular at present, and a series of softly rolling folds at the front and

two backward-turning plaits at each side of the center of the back, all the plaits flaring prettily upward and being stayed by tackings to the lining. The body lining is covered above the low-necked portions with yoke facings of velvet, and a band of fur trims the lower edge of the facing. Bands of similar fur decorate the upper and lower edges of the close-fitting standing collar, which closes at the left shoulder seam. The coat sleeves have full Empire puffs, which extend to the elbow and droop in the quaint fashion of the 1830 modes below deep circular caps that narrow gradually toward the ends, which are joined in seams under the arms. The caps are gathered slightly on the shoulders and fall in pretty rippling folds below; their lower edges are trimmed with fur, and each wrist is garnitured with a band of velvet edged at top and bottom with fur. The waist is worn beneath the skirt, and a velvet belt decorated at the top and bottom with fur is worn, the ends being closed invisibly at the left side.

The costume is one of the quaintest of the season's novelties, and will make up exquisitely in satin, Bengaline, faille, India or China

silk, foulard, crépon, cloth, serge, vicuna, vigogne and numerous other silks and woollens devoted either to street or house wear. A combination of fabrics will be very effective in a costume of this kind, and ribbon, gimp, galloon, passementerie, etc., may provide artistic decoration.

We have pattern No. 6499 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, will require five yards and three-fourths of dress goods forty inches wide, with seven-eighths of a yard of velvet twenty inches wide. Of one material, it needs eleven yards and three-eighths twenty-two inches wide, or five yards and seven-eighths forty-four inches wide, or five yards fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.



6489

Side-Front View



6489

Side-Back View.

LADIES' DRESS, WITH FOUR-GORED EMPIRE SKIRT. (COPYRIGHT.)

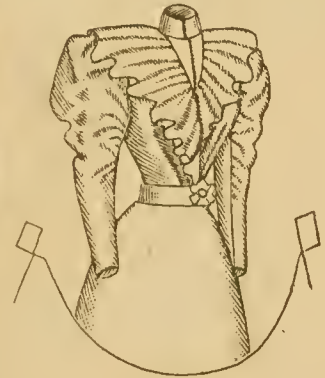
(For Description see Page 389.)

sides and deep tubular folds at the back. The seam joining the upper and lower portions is covered with a band of velvet decorated at both edges with a narrow band of beaver fur. The skirt is of fashionable width, measuring four yards and a fourth at the foot in the medium sizes. A deep underfacing of canvas or hair-cloth may make the flaring effect more pronounced. A placket is finished above the center seam, and the top of the skirt is completed with a belt.

The picturesque round waist has a full low-necked front and back separated by under-arm gores and arranged upon a high-necked lining closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam. The left half of the front overlaps a dart-fitted under-front, and the closing is made invisibly along the left shoulder and under-arm seams. The front and back are drawn into graceful folds at the center by gathers at the top, and the fulness at the waist-line is collected in three forward-turning plaits at each side of the center of the front and in

men, the need has been felt for a special costume which is at the same time comfortable and tasteful in appearance. The one here shown made of navy-blue serge and pale-blue chambray was designed to meet these requirements, and consists of a four-gored skirt, a blouse and an Eton jacket. The skirt is in Empire style, and has a front-gore, a gore at each side and a straight back-breadth; it is gathered at the top and presents slight fulness at the front and sides and rolling folds at the back which spread gracefully to the lower edge and contrast pleasingly with the scarcely perceptible curves observed at the front and sides. The skirt is made sufficiently wide to afford free use of the limbs and measures about three yards round at the bottom in the medium sizes; it is finished at the top with a wide belt, which is closed invisibly at the left side and finished with a double row of machine-stitching made close to its edges. A neat completion for the skirt is provided by two rows of stitching made at hem depth from the lower edge.

The blouse is made of pale-blue chambray and has a full back and



6489

View Showing High Neck.

LADIES' BICYCLE COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 385.)

No. 6506.—Since wheeling has become such a popular pastime for women,

full fronts joined in under-arm and shoulder seams. A box-plait is formed in the right front, through which the closing is made with studs. The back is smooth across the shoulders and is overlaid at the top in regulation shirt fashion with a bias, pointed yoke, which is made with a center seam and stitched to position at its lower and shoulder edges. The back is drawn in at the waist-line by shirrtapes inserted in a casing, which extends nearly to the under-arm seams; and the tapes are drawn through openings at the ends of the casing and tied about the waist, holding the fulness of the fronts becomingly to the figure. At the neck is a rolling collar mounted on a shaped band, which is closed at the throat with a stud. The sleeves are in regular shirt-sleeve style; they are gathered at the top and bottom and finished with cuffs having square corners. The cuffs are closed with studs below openings made in the sleeves, the openings being finished with overlaps that are pointed at the top.

The jacket resembles the jaunty Eton modes, and is adjusted by single bust darts and under-arm and shoulder seams. The fronts may close

at the bust or open all the way down, as preferred; they are shaped in deep V outline at the top to the bust, below which they flare broadly. The mutton-leg sleeves are shaped by inside and outside seams and fall with pretty fulness from the shoulders to the elbows, below which they are comfortably smooth-fitting; shallow cuffs are simulated by a double row of machine-stitching. An attractive air is given the jacket by a ripple collar that is in two sections joined at the center of the back. The collar lies smooth on the fronts with the effect of lapels and is deep and round at the back and over the shoulders, where by its ingenious shaping it falls in a series of graceful ripples. The free edges of the collar and the front and

lower edges of the jacket are neatly finished with a double row of stitching. The costume may be worn without the jacket and the sleeves may be omitted from the jacket, as illustrated.

A becoming costume may be fashioned after the mode in navy, dark-red, gray and fawn serge or flannel, and finished simply either with machine-stitching or rows of Hercules or soutache braid. The blouse may be made of India or China silk, washable Surah, taffeta, lawn, Oxford cloth, cotton cheviot, etc., and the closing may be made with gold studs in preference to buttons.

We have pattern No. 6506 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, will require five yards and a half of serge forty inches wide, and three yards and five-eighths of chambray twenty-seven inches wide. Of one material, it needs thirteen yards and five-eighths twenty-two inches wide, or six yards and three-fourths forty-four inches wide, or five yards and seven-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 386.)

No. 6507.—This costume is shown developed in lady's-cloth and trimmed with velvet pipings at figure No. 395 D in this DELINEATOR.

Fancy dress goods in shades of brown were here selected for developing the costume, which pleasingly introduces in the basque the modish Empire collar and the umbrella folds below the waist-line at the back. The skirt is in four-gored Empire style, consisting of a front-gore, a gore at each side and a seamless back-gore, and presents just enough fulness at the top at the front and sides to secure a smooth adjustment over the hips. The fulness at the back is massed in closely drawn gathers which spread toward the lower edge in deep folds that contrast pleasingly with the large undulating curves observed at the sides. The skirt, although not as wide as formerly, still shows a decided flare at the bottom, where it measures about three yards and a half round in the medium sizes. The flare may be intensified by an underfacing of canvas, moreen or crinoline.

The basque presents a rounding lower outline and is admirably adjusted by double bust darts, under-arm and side-back gores and a well curved center seam. The fronts lap in double-breasted style below the bust and are closed with button-holes and large buttons; they are shaped at the top to reverse in broad lapels, between which is revealed a chemisette that is sewed underneath to the right front and secured at the left side with hooks and loops. Below the waist-line at the back the backs and gores flare broadly in umbrella fashion and stand out pleasingly over the skirt. At the neck are a high standing collar which closes invisibly at the left side and a moderately deep Empire collar that flares stylishly from the



6481

Front View.



6481

Side-Back View.

LADIES' WRAPPER. (COPYRIGHT.)

(For Description see Page 389.)

lapels. The sleeves are in *gigot* style and are shaped by inside and outside seams; they display the usual fulness at the top and a smooth effect below the elbow and are arranged on coat-shaped linings.

Simplicity and elegance characterize this modish costume, which is appropriate for travelling, shopping and the promenade, and may be developed in storm serge, hopsacking, tweed, cheviot, homespun and rough-surfaced suitings, and is usually plainly finished with machine-stitching or with rows of Hercules or soutache braid. A handsome gown for a lady in mourning is made of heavy black serge, with lapels, Empire collar and chemisette of armure silk, the standing collar being concealed beneath a band of ribbon.

We have pattern No. 6507 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the costume requires ten yards and three-fourths twenty-two inches wide, or five yards and five-eighths forty-four inches wide, or four yards and five-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' DRESS, WITH FOUR-GORED EMPIRE SKIRT.

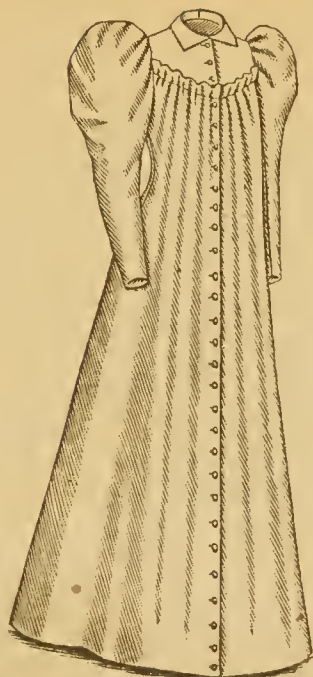
(For Illustrations see Page 387.)

No. 6489.—Other views of this dress may be seen at figures Nos. 392 D and 393 D in this magazine.

The dress is a reproduction of a quaint old-time favorite and is here represented developed in changeable silk. The skirt is a fashionable example of the Empire modes and consists of four gores—a rather wide front-gore, a wide gore at each side and a very wide back-gore. The front and sides of the skirt are becomingly smooth at the top, and the fulness at the back is massed at the center in long, rolling flutes or folds by gathers at the top. The skirt flares in regulation style at the bottom, where it measures four yards round in the medium sizes, and a deep underfacing of canvas, hair-cloth or mo-reen may be added to make the flare still more pronounced. A placket is finished at the center of the back, and the top of the skirt is completed with a belt. The decoration consists of ruchings of the material applied near the bottom, at the knee and just below the hips, and bands of passementerie arranged midway between the ruchings.

The fronts of the shapely waist are lapped in surplice fashion below the bust and closed invisibly. They are arranged upon dart-fitted fronts of lining that close invisibly at the center, and are gathered at the shoulder edges to produce graceful surplice folds, the fulness at the waist-line being collected in three forward-turning plaits at each side. The seamless back is arranged upon a back of lining fitted by side-back gores and a curving center seam; it is smooth at the top and has fulness at the waist-line arranged in closely lapped plaits at the center. Under-arm gores complete the admirable adjustment of the waist. A dainty gathered bretelle of lace is joined to the front edges of

the surplice fronts and continued across the back in very shallow V outline; it is deep at the back and over the shoulders and narrowed considerably toward the ends. The waist may be made with a low neck shaping a shallow point at the back and a deeper point at the front, as shown in the large front and back views, or it may be closed to the throat and finished with a close-fitting standing collar, as pictured in the small engraving, both styles being provided for by the pattern. The sleeves, which are in mutton-leg style and moderately full, are shaped by inside seams only and mounted on smooth coat-shaped linings; they are gathered at the top and for some distance along one edge of the seam to produce a prettily wrinkled appearance above the elbow. The wrists are trimmed



6472

with three encircling bands of passementerie. When the dress is developed for evening or full-dress wear the sleeves may be cut off to elbow length and decorated with drooping frills of lace, as shown in the large front view. The waist is worn under the skirt, and is encircled by a belt that is overlaid with passementerie and closed at the left side of the front under a rosette of the material.

The dress is extremely picturesque and will develop exquisitely in plain and fancy India and China silk, taffeta, silk-and-wool novelties, poplin, wool Bengaline and numerous other fashionable goods of either silken or woollen texture. *Point de Gène* or bourdon lace, rainbow silk or *ombré* satin may be used for the bretelle frill, and ribbon ruchings, self-headed frills of the material or flat bands may form a stylish foot-trimming for the skirt.

We have pattern No. 6489 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the dress in the combination shown for a lady of medium size, will require twelve yards of silk twenty inches wide, with three yards and a fourth of lace edging eight inches and three-fourths wide. Of one material, it needs eleven yards and seven-eighths twenty-two inches wide, or seven yards and three-eighths forty-four inches wide, or six yards fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.



6472

Front View.



6472

Side-Back View.

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

(For Description see Page 390.)

LADIES' WRAPPER.

(For Illustrations see Page 388.)

No. 6481.—Velvet and printed crèpon are beautifully combined in this wrapper at figure No. 405 D in this magazine, braiding and ribbon being introduced for garniture.

Figured chalis was in the present instance selected for the development of the modish wrapper, which pleasingly introduces the rounding jacket-fronts and enormous balloon puffs. The wrapper has dart-fitted under-fronts, which extend to basque depth and are fitted by

double bust darts and single under-arm darts and closed at the center with button-holes and buttons. The wrapper fronts are rendered smooth fitting at the sides by single bust and under-arm darts, which are taken up with the corresponding darts in the under-fronts and fall with graceful fulness at the center, the fulness being disposed in gathers at the top and in two short rows of shirrings at the bust at each side of the closing. Ribbons tacked to the back ends of the shirrings are brought to the closing, where they are prettily tied, the ends falling almost to the edge of the wrapper. The back is admirably conformed to the figure by side-back gores and a well curved center seam, the backs and gores presenting a succession of undulating folds below the waist-line.

Included in the shoulder seams and under-arm darts are jaunty jacket-fronts, which flare towards the shoulders and round off prettily under the arms, their free edges being decorated with a frill of lace, which passes across the back below the standing collar. The lower part of the collar is encircled by a wrinkled ribbon, which is bowed at the center of the front and back. Balloon puffs reaching midway to the elbows are arranged over the smooth coat-shaped sleeves; they are gathered at the top and bottom and fall gracefully from the shoulders, and each wrist is decorated with a drooping frill of lace.

The mode is very graceful and will develop charmingly in India or China silk, Surah, cashmere, cr  pon, embroidered vailing, lawn and batiste, and may be trimmed with lace, fine embroidery and ribbon in any manner suggested by good taste.

We have pattern No. 6481 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the wrapper needs twelve yards and

they are drawn as snugly as desired with a lacing cord passed through metal eyes. The wrapper fronts suggest the Mother-Hubbard modes; they are turned under at the top and shirred to form a frill, and are arranged to reveal the under fronts with pointed yoke effect; they are smoothly fitted at the sides by long under-arm darts and are closed at the center with button-holes and buttons. The back of the wrapper is in Princess style and is admirably conformed to the figure by side-back gores and a well curved center seam. Below the waist-line an underfolded double box-plait spreads with fan effect at each side of the seam joining the bias back edges of the backs, and each side-back seam disappears at the top of extra fulness underfolded in a shallow, forward-turning plait. Ribbon ties are included in the under-arm darts and brought around to the front, where they are prettily bowed. At the neck is a rolling collar having flaring ends. The mutton-leg sleeves are shaped by inside and outside seams and are mounted on smooth coat-shaped linings; they spread widely at the top and are smooth below the elbow, a perfectly plain completion being observed at the wrists.

The mode will develop serviceably and attractively in figured cashmere, challis, embroidered vailing and cr  pon, camel's-hair and light-weight serge. The exposed portions of the yoke may be faced with velvet, silk or heavy Russian lace, and the wrapper may be trimmed with lace, fine embroidery, fancy braid, galloon, gimp, etc., in any tasteful manner. Satin or grosgrain ribbon may be used for the ties.

We have pattern No. 6472 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the wrapper of one material for a lady of medium size, will require twelve yards twenty-two inches wide, or seven yards and three-fourths thirty inches wide, or six yards and an eighth forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



6503

Front View.



6503

Side-Back View.

LADIES' TEA-GOWN OR WRAPPER. (WITH FITTED LINING.) (COPYRIGHT.)

(For Description see this Page.)

three-eighths twenty-two inches wide, or seven yards and seven-eighths thirty inches wide, or six yards and a fourth forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' WRAPPER, WITH FITTED UNDER-FRONT.

(For Illustrations see Page 389.)

No. 6472.—This wrapper is shown prettily developed in figured French cashmere and trimmed with ribbon and ruffles of the material at figure No. 389 D in this DELINEATOR.

Dress goods in a fashionable shade of heliotrope were here selected for the wrapper, which when worn loosely may serve as a lounging gown in one's apartment, or when belted in with ribbons will be appropriate for a breakfast gown. The wrapper has short under-fronts that are fitted by double bust darts and closed with button-holes and buttons to the bust, below which

Ciel-blue cashmere and silk and white lace edging are here associated in the wrapper, which is one of the most graceful gowns of the season. It is charmingly *n  glig  * in effect, although in reality comfortably close-fitting, being arranged upon a body lining which extends to basque depth and is closely adjusted by double bust and single under-arm darts, side-back gores and a curving center seam and closed at the center of the front. The front is shaped low in Pompadour fashion at the top and is joined to a deep, square yoke; it is slashed at the left side to a desirable depth for the closing, which is made invisibly along the slash and the left shoulder seam. The front is gathered several inches below the top and tacked to form a ruche-heading, which is lined with silk; it falls in a succession of graceful folds to the lower edge, and a smooth effect at the sides is produced by long under-arm darts taken up with the corresponding darts in the lining fronts. The back is shaped at the top to correspond with the front, and, like it, is lined, gathered and tacked to form a ruche-heading and falls in

LADIES' TEA-GOWN OR WRAPPER. (WITH FITTED LINING.)

(For Illustrations see this Page.)

No. 6503.—An exquisite development of this gown may be seen by referring to figure No. 390 D in this magazine, the materials being India silk and lace flouncing, with the flouncing and ribbon for garniture.

soft folds to the ground; and the lining back, which is exposed to square yoke depth above it, is covered with a yoke facing of silk. Bretelles of lace edging are joined to the loose neck edges of the front and back on the shoulders and extend to the waist-line, where their ends taper to points. They are very broad on the shoulders, and are gathered to fall in full, soft folds over the large mutton-leg sleeves, which are made with inside seams only. The sleeves are arranged upon smooth coat-shaped linings, and are gathered at the top to rise picturesquely upon the shoulders; they are trimmed at the wrists with a frill of lace, which is narrowed toward the inside of the arm, a dainty bow of ribbon being tacked just above it at the seam. At the neck is a standing collar which closes at the left shoulder seam. A bow of ribbon consisting of standing and drooping loops and uneven ends is placed at the left side of the front at the waist-line.

A wrapper of this kind developed in taffeta, Bengaline, Surah, érèpon or fine cashmere, with dainty accessories of lace and ribbon, may be worn at a formal breakfast or luncheon or at dinner *en famille*. It will develop attractively in less expensive fabrics, such as cotton érèpon, vailing, flannel, etc. Velvet, silk or some other prettily contrasting fabric may be associated with any of the above-mentioned fabrics, and no other garniture will be necessary.

We have pattern No. 6503 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the gown for a lady of medium size, requires five yards and seven-eighths of cashmere forty inches wide, with a yard and a fourth of silk twenty inches wide, and two yards and seven-eighths of lace edging nine inches and a fourth wide. Of one material, it needs ten yards and seven-eighths twenty-two inches wide, or eight yards and an eighth thirty inches wide, or five yards and five-eighths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' RUSSIAN WRAP.

(For Illustrations see this Page.)

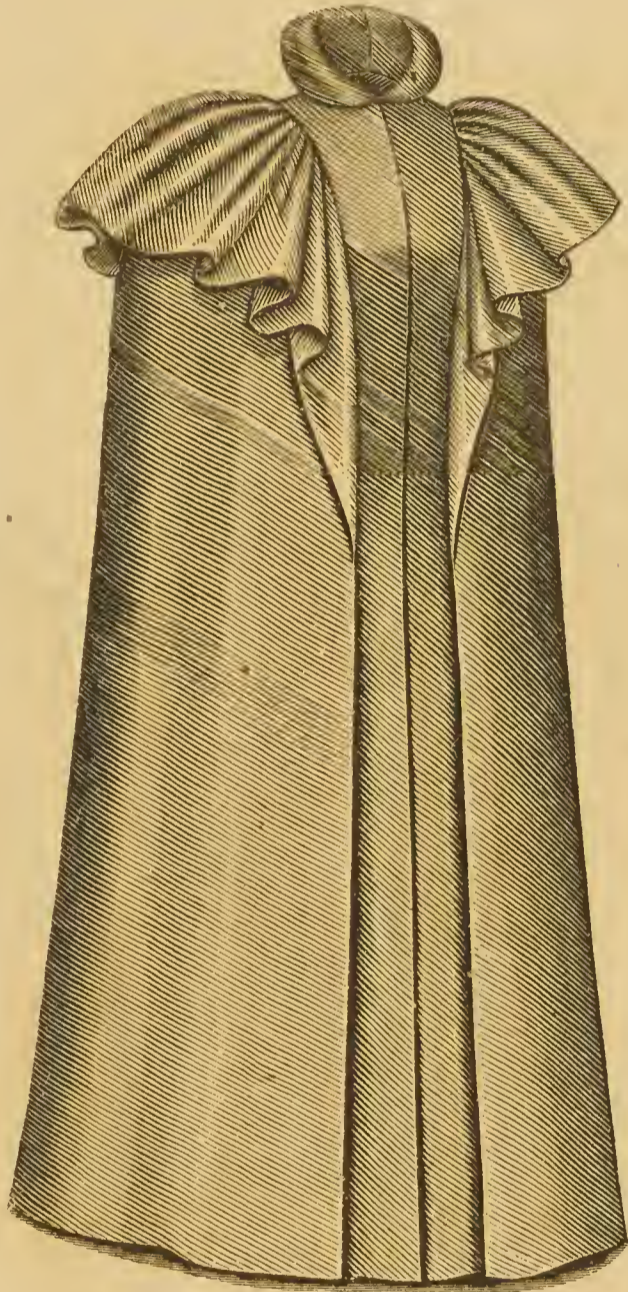
No. 6468.—A stylish portrayal of this wrap is given at figure No. 397 D in this *DELINEATOR*, the materials being rough cloaking and dark velvet, with *ombré* satin lining.

The wrap is in Russian style and is here represented made of cloth. It is particularly adapted for a travelling or dust wrap, as it envelops the form entirely, and, developed in handsome brocade and lace, is dressy enough to do service as an opera wrap. The fronts are closed invisibly all the way down the center and are separated from the back by wide sides, which join the back in seams that curve in dolman fashion over the shoulders and terminate in dart style at the front, the lower edge of each seam being gathered across the shoulders to present the fashionable arched effect. The widely hemmed front edges of the sides overlap the front with true Russian circular effect, and the fronts are sewed to position, except where openings are left for the hands. The back is gracefully conformed to the figure by a curving center seam that disappears a little below the waist-line above extra fulness underfolded in a broad double box-plait; and is drawn closely to the figure by a belt ribbon tacked underneath and tied about the waist. A dressy air is imparted by broad bretelles,

which are gathered upon the shoulders to droop in full, soft folds. Their front ends are joined to the hemmed front edges of the sides, and their back ends, which, like the front ends, taper to points, meet at the center of the back just above the box-plaits. At the neck is a becoming boléro collar that rolls stylishly at the top.

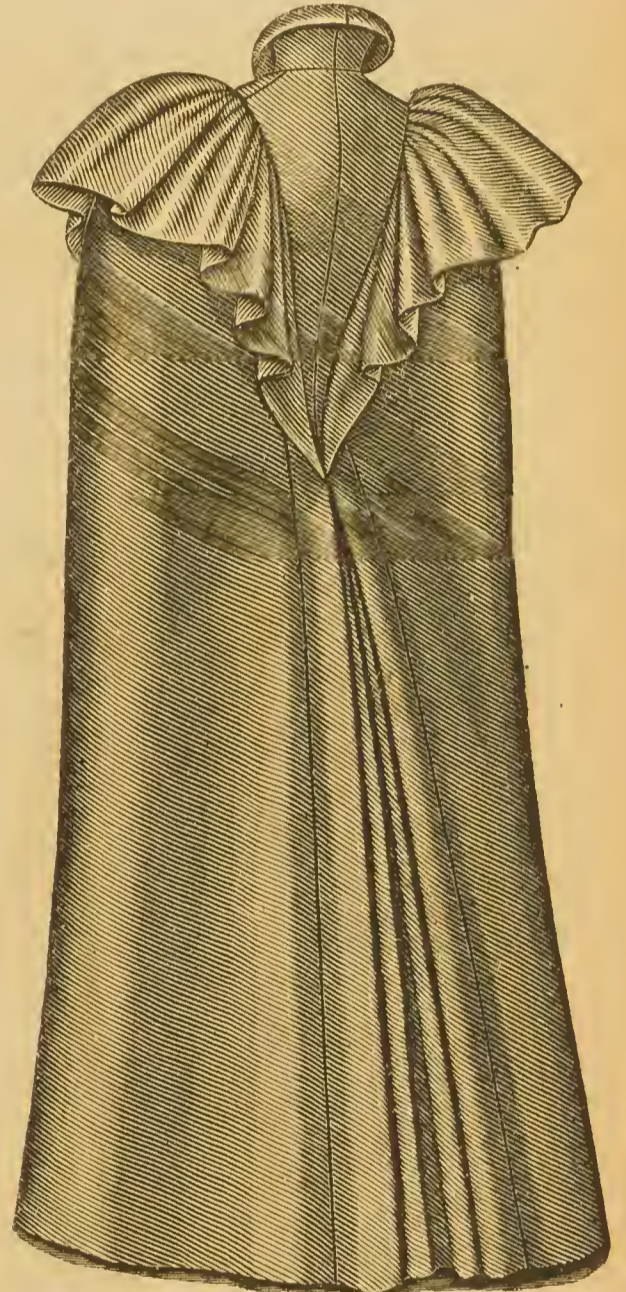
All sorts of fashionable coatings and cloakings will make up becomingly in this way, and the mode is particularly well adapted to the various medium-weight goods appropriate to the intermediate seasons. Since the wrap is sufficiently long to be wholly protective to the costume underneath it will be often developed for a storm coat in repellent cloth, heavy-weight cheviot, serge, etc., although its best features will be best brought out in brocaded silk, damassé, velvet, faecé cloth or some other handsome variety of cloaking. Fur of any preferred variety or feather trimming may decorate the bretelles or a simple completion may be chosen.

We have pattern No. 6468 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the wrap for a



6468

Front View.



6468

Back View.

LADIES' RUSSIAN WRAP. (COPYRIGHT.)

(For Description see this Page.)

lady of medium size, requires eleven yards and a fourth of material twenty-two inches wide, or five yards and seven-eighths forty-four inches wide, or four yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

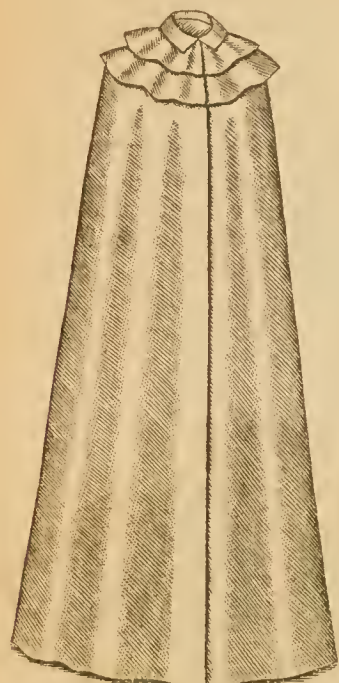
LADIES' CIRCULAR CLOAK. (TO BE MADE WITH TWO OR THREE CIRCULAR CAPE-COLLARS.)

(For Illustrations see Page 392.)

No. 6467.—At figure No. 385 D in this *DELINEATOR* this cloak is shown made of a stylish cloaking, lined with silk, and trimmed with Astrakhan.

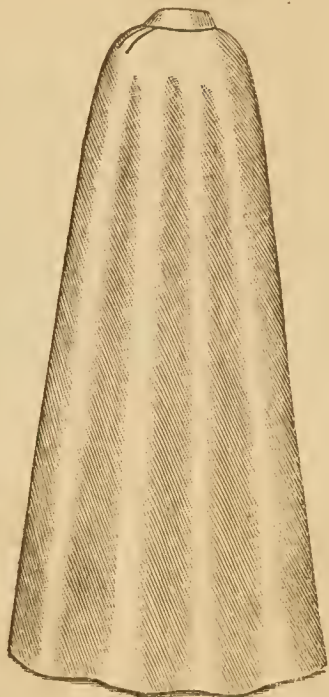
The cloak is in the present instance pictured developed in plain cloaking. It is a most desirable top-garment for travelling or driving, as it extends to the bottom of the dress and is wholly protective. It is fashioned in circular style and is adjusted smoothly on

the shoulders by two darts at each side. The closing is made invisibly at the center of the front. At the neck is a rolling collar with flaring ends. The cloak may be made up with only the rolling collar or with the rolling collar and two or three circular cape-collars.



6467

Front View, Showing Two Circular Cape-Collars.



6467

Back View, without Circular Cape-Collars.

collars, as illustrated. The cape collars are made up independently of the wrap and attached underneath the rolling collar; they are shaped to fit smoothly at the top and fall all round in flutes that suggest the fashionable ripple collar.

The mode is especially well adapted to the development of repellent cloth and waterproof cloaking for use as a storm cloak. It is also appropriate for plain and fancy cloth, camel's-hair, etc., and for pongee, brilliantine or Surah when a duster or travelling wrap is desired.

We have pattern No. 6467 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cloak for a lady of medium size, requires nine yards and an eighth of material twenty-two inches wide, or five yards and three-eighths forty-four inches wide, or three yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' RUSSIAN COAT.

(For Illustrations see Page 393.)

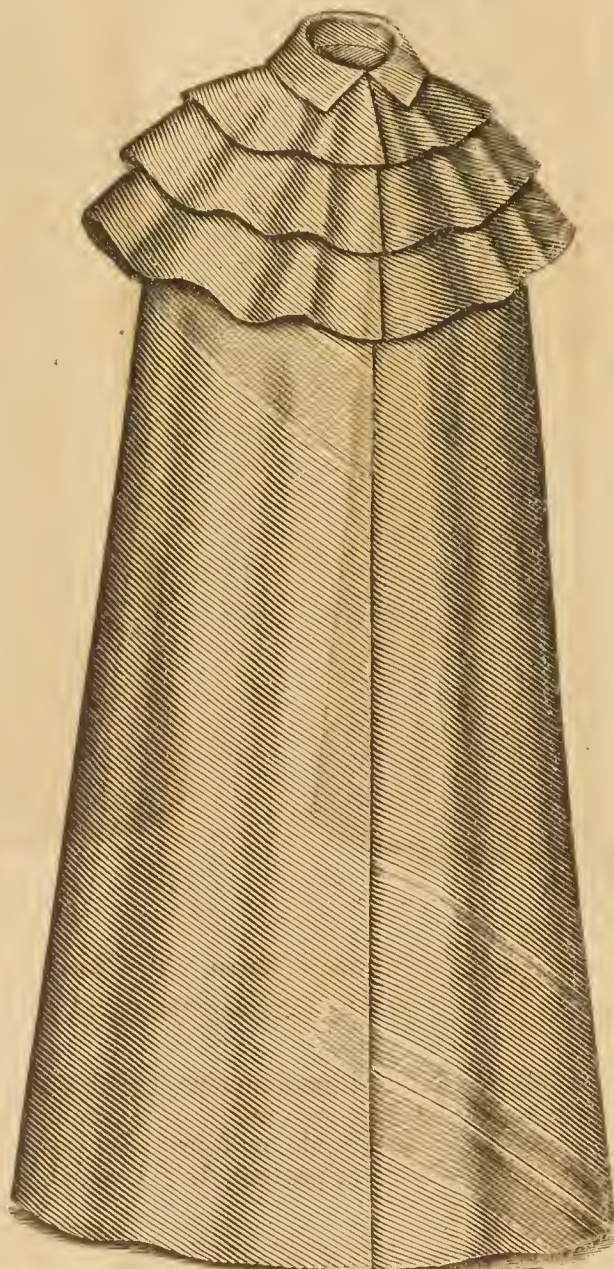
No. 6450.—Serge, velvet and silk are combined in this coat at figure No. 387 D in this DELINEATOR, jet over silk bands and pipings of silk forming the handsome garniture.

The coat embodies the prominent features of the Russian modes in a form which will render it becoming alike to stout and slender figures, and is here pictured in a charming combination of Russian-blue cloth and shot silk. The body has smooth fronts that are

fitted by single bust darts and appear with vest effect between square-cornered jacket-fronts that are reversed in very broad lapels and fitted under the lapels by long darts. The fronts are closed invisibly at the center, and the superb adjustment of the body is completed by under-arm and side-back gores, the back being fitted without a center seam. To the lower edge of the body is joined a deep skirt, which consists of three sections and is shaped to present a smooth effect over the hips and arranged in a box-plait at the center of the back, the plait being quite narrow at the top and widening all the way down. The skirt falls below the hips in the softly rolling folds peculiar to prevailing modes. An Empire girdle encircles the waist and conceals the seam joining the body and skirt; its ends are turned under and shirred to form a frill finish and a prettily wrinkled effect all round and are closed invisibly at the left side. The mutton-leg sleeves are very full and gathered at the top to droop in soft folds and wrinkles to the elbow and are smooth upon the forearm. The coat has a ripple collar, which falls deep at the back and stands out broadly on the shoulders; the collar passes into the darts beneath the lapels and joins the back in the seam with a close-fitting standing collar that is overlaid with passementerie. Similar passementerie covers the exposed portion of the fronts.

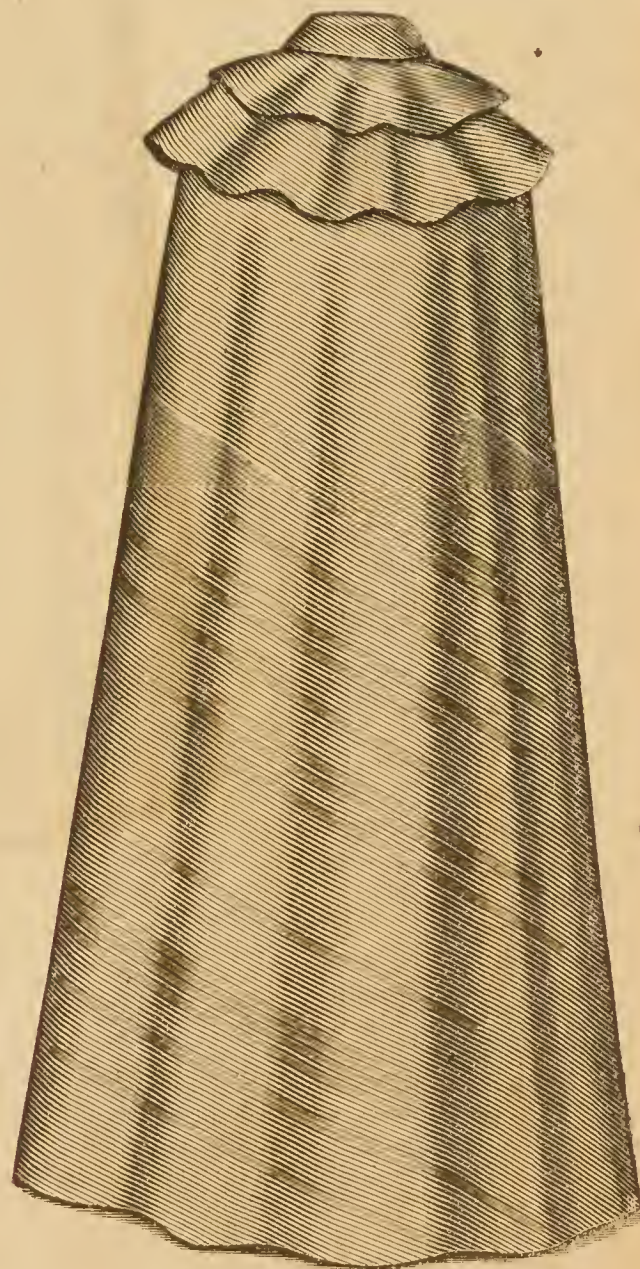
Top garments fashioned in this way are dressy and very becoming to tall figures and may be developed in cloth or velvet to accompany a handsome church, promenade or visiting toilette. They may be made up *en suite* or independently of the costume and in a combination of camel's-hair and velvet, cloth and Bengaline, or satin and *miroir* velvet. Handsome garnitures of bourdon lace or insertion, braid or iridescent passementerie may be added in any way becoming to the figure.

We have pattern No. 6450 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat



6467

Front View, Showing Three Circular Cape-Collars.



6467

Back View, Showing Two Circular Cape-Collars.

LADIES' CIRCULAR CLOAK. (TO BE MADE WITH TWO OR THREE CIRCULAR CAPE-COLLARS.) (COPYRIGHT.)

(For Description see Page 391.)

for a lady of medium size, will require three yards and a fourth of cloth fifty-four inches wide, and a yard and five-eighths of silk twenty inches wide. Of one material, it needs nine yards and a fourth twenty-two inches wide, or four yards and three-fourths

forty-four inches wide, or four yards and an eighth fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' DOUBLE-BREASTED COAT.
(KNOWN AS THE NEWMARKET COAT.)

(For Illustrations see this Page.)

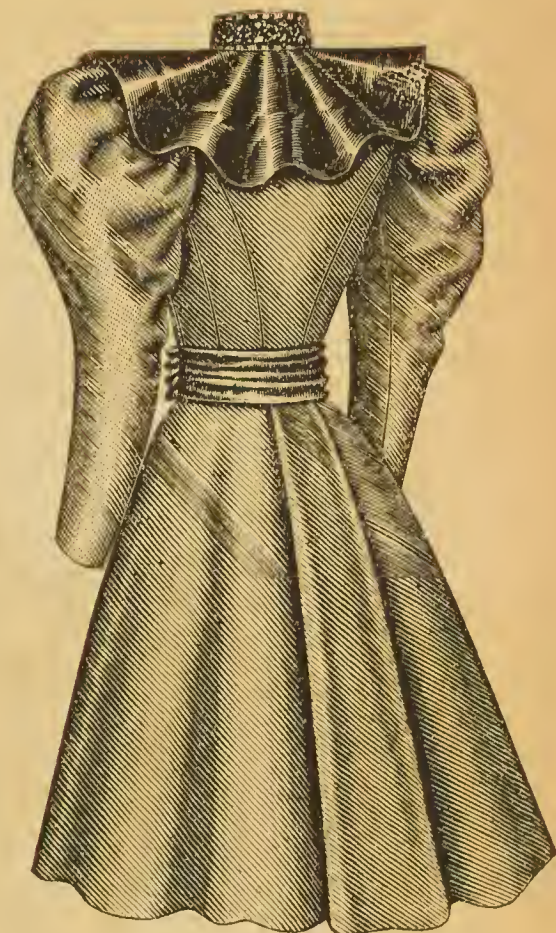
No. 6495.—At figure No. 386 D in this issue, this coat is shown made of rough coating and finished with machine-stitching.

With the cool days of Autumn the Newmarket reappears, and it is as much favored as ever, being well-nigh indispensable for travelling or general wear in stormy weather. The coat is here illustrated made of fancy cheviot and finished in tailor fashion with machine-stitching. It has loose fronts, which are lapped and closed in double-breasted style with button-holes and large bone buttons, and reversed at the top in lapels of moderate width by a rolling collar, with which the lapels form notches. The lapels are faced with the material, and the fronts are rendered smooth and clinging at the sides by long under-arm darts. The back is admirably adjusted to the figure by side-back gores and a well curved center seam that terminates below the waist-line above stylish coat-laps; and coat-plaits formed at the side-back seams are surmounted by buttons in regulation coat fashion. These coats, by-the-bye, are made much wider below the waist than those of last season, in order to secure



6450

Front View.



6450

Back View.

LADIES' RUSSIAN COAT. (COPYRIGHT.)

(For Description see Page 392.)



6495

Front View.



6495

Side-Back View.

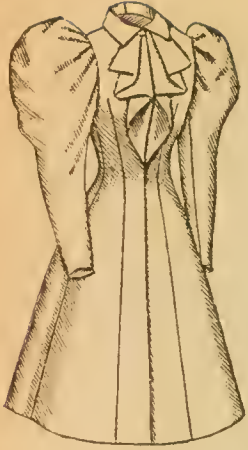
a comfortable adjustment over the present style of skirt. Side pockets inserted in the fronts are provided with pocket-laps, and the opening to a change pocket inserted higher up in the right front is also concealed by a pocket-lap. All the free edges of the laps are finished with a double row of stitching, and a row of stitching is also made above the laps. The mutton-leg sleeves have inside and outside seams and are fashionably wide at the top, where the fulness is laid in box-plaits; they fall in pretty broken curves from the shoulders, and below the elbow a smooth effect is maintained, shallow cuffs being simulated by a double row of stitching. The free edges of the lapels and rolling collar are finished in true tailor style with two rows of stitching.

Waterproof cloth, serge, hopsacking, tweed, homespun and cheviot are appropriate for a coat of this description, and it should be remembered that as it is an essentially "roughing" garment the material should be well sponged before it is made up. Coats of this kind are seldom trimmed, although a velvet or heavy silk facing may be added to the collar and lapels.

We have pattern No. 6495 in thirteen sizes for

LADIES' DOUBLE-BREASTED COAT. (KNOWN AS THE NEWMARKET COAT.) (COPYRIGHT.)

(For Description see this Page.)



6505

View without Ripple Collar.

ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the coat will need ten yards and three-fourths twenty-two inches wide, or five yards and a fourth forty-four inches wide, or four yards and a fourth fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COAT, WITH RIPPLE COLLAR AND JABOT FRONTS.

(For Illustrations see this Page.)

No. 6505.—At figure No. 406 D in

and wrinkles which result from gathers at the top. The ripple collar, which may be worn or omitted at the option of the wearer, has a seam at the center of the back and presents a rounding lower outline; its front edges flare slightly at each side of the jabots, and its ingenious shaping causes it to fit smoothly at the top, while over the shoulders it falls in a series of pretty ripples from which the collar takes its name. The free edges of the collars, jabots and sleeves, as well as the front edges of the fronts, are richly decorated with fur.

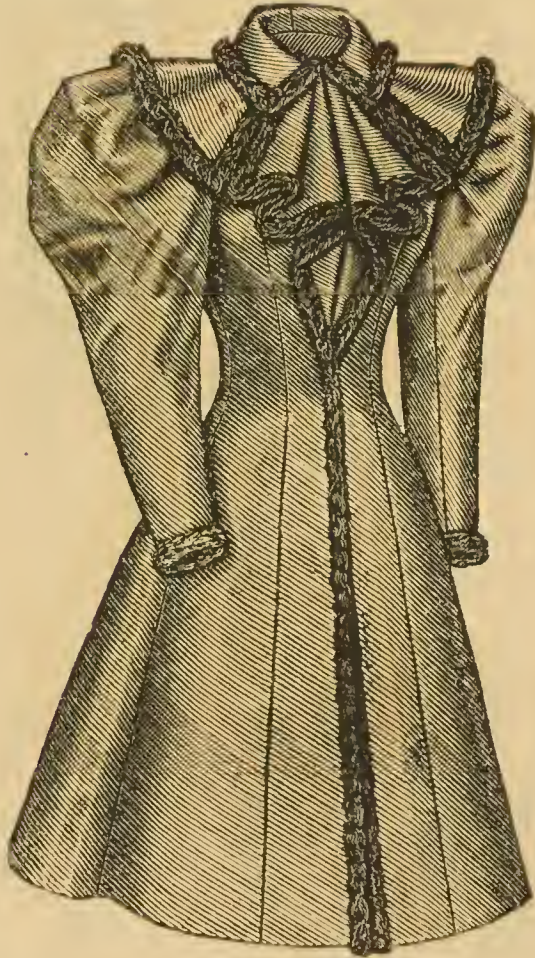
Very rich coats may be developed by the mode in velvet, Bengaline, satin or Sicilienne, and may be trimmed with jet, passementerie or feather bands. More serviceable coats, which are equally stylish, are made of cloth, vigogne, whipcord and heavy-weight camel's-hair, the sleeves, lapels and collars being frequently cut from satin or velvet and trimmed with narrow rows of fur.

We have pattern No. 6505 in thirteen sizes for ladies from

twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the coat will need ten yards twenty-two inches wide, or five yards forty-four inches wide, or four yards fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

this magazine this coat may be seen developed in light-weight beaver and trimmed with fur fringe headed by narrow gimp.

The coat is here pictured made of dahlia cloth trimmed with fur, and is rendered extremely stylish by the introduction of the ripple collar and jabot lapels. It may be worn *en suite* or be made of a fabric contrasting widely with the costume with which it is to be worn. The coat is accurately adjusted to the figure by single bust darts, under-arm and side-back gores and a well curved center seam, the gores and backs below the waist-line spreading in umbrella fashion and producing a stylish effect over the present flaring style of skirts. The fronts are turned back in very broad lapels, which are faced with the material and laid in two forward-turning plaits to fall in jabots. The coat is closed invisibly at the center of the front, and at the neck is a rounded collar, which has a seam at the center of the back and flares broadly at the front. The gilet sleeves are



6505

Front View.



6505

Back View.

LADIES' COAT, WITH RIPPLE COLLAR AND JABOT FRONTS. (COPYRIGHT.)

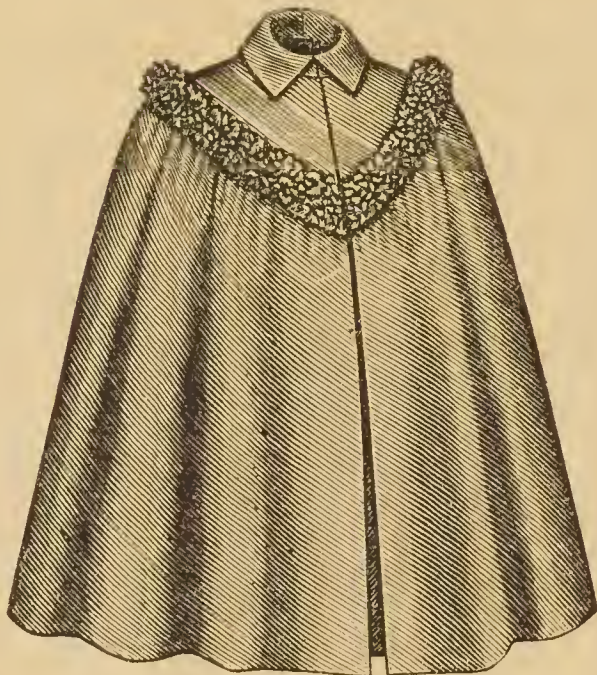
(For Description see this Page.)

LADIES' CAPE.

(For Illustrations see this Page.)

No. 6448.—Havane cloth and black satin are richly combined in this cape at figure No. 408 D in this magazine, black satin ribbon forming the trimming.

The cape, which is here portrayed developed in a becoming shade of green cloth, is a specially good style for both young ladies and matrons and may accompany a visiting, promenade or church costume. Its upper part is a rather deep, pointed yoke shaped by shoulder seams. The cape is seamless and displays a box-plait at the center of the back, the plait being quite narrow at the top and widening gradually all the way down; it is disposed with graceful fulness at each side of the box-plait and over the



6448

Front View.



6448

Back View.

LADIES' CAPE. (COPYRIGHT.)

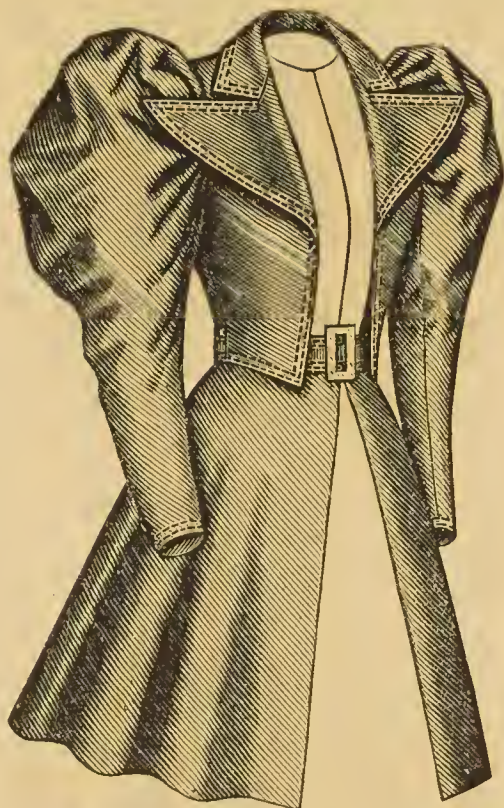
(For Description see this Page.)

shaped by inside and outside seams, fit smoothly below the elbows shoulders by gathers at the top. At the neck is a Byron collar, which rolls in characteristic fashion and flares widely at the throat.

The closing is made invisibly at the center of the front, and a full quintuple box-plaited, pinked ruching of the material conceals the seam joining the cape and yoke.

The cape will be extremely popular with women of quiet taste and will be especially desirable for a general utility wrap. It may be developed with attractive results in cloth, serge, wool Bengaline, *drap d'été* or camel's-hair; and for a more dressy top-garment, satin, corded silk or plain or *ombré* velvet may be chosen. Lace or ribbon ruchings, feather or moss trimming, passementerie, etc., may supply the garniture, being applied in as elaborate or as simple a manner as desired.

We have pattern No. 6448 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the cape will require three yards and five-eighths twenty two 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.



6474

Front View.



6474

Back View.

LADIES' RUSSIAN JACKET. (COPYRIGHT.)

(For Description see this Page.)

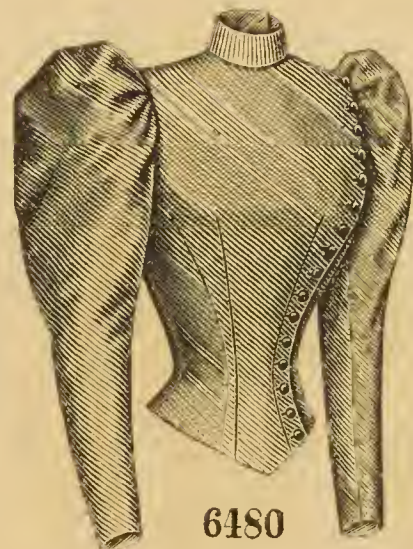
LADIES' RUSSIAN JACKET.

(For Illustrations see this Page.)

No. 6474.—

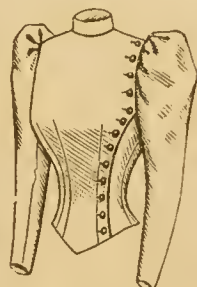
At figure No. 398 D in this DELINEATOR, this jacket forms part of a stylish toilette developed in diagonal and silk and trimmed with silk milliners' folds.

The jacket extends to the regulation Russian blouse depth and is here represented made of Russian-blue lady's-cloth and finished in tailor style with machine-stitching. The loose fronts, which are in Eton style, extend to the waist-line and are reversed in very broad lapels that meet the rolling collar in notches; they flare widely below the bust and form points at their lower front corners.

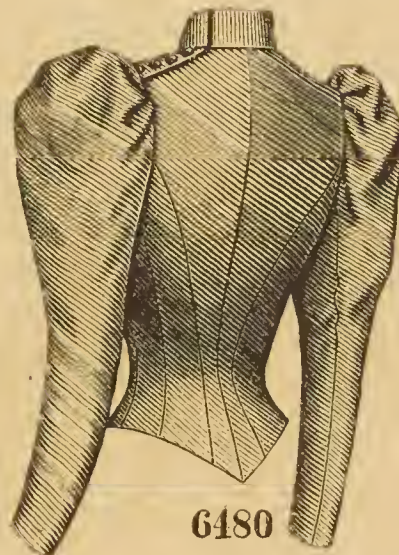


6480

Front View.



6480



6480

Back View.

LADIES' BASQUE. (COPYRIGHT.)

(For Description see this Page.)

fitting upon the forearm; they are arranged upon smooth linings and are gathered at the top to spread in balloon fashion upon the shoulders. The wrists are finished with two rows of machine-stitching made close to the edge, and the free edges of the fronts, collar and belt are similarly stitched.

The mode combines the best features of the popular Eton and Russian styles, and is fashionably known as the Henley jacket. It makes up attractively in cloth, serge, hopsacking, vigogne, foulé, and also in satin, Bengaline, armure and various other fashionable fabrics of silken texture. A combination of materials will not be inappropriate, and velvet or satin may be employed for the lapel facings and sleeves when the remainder of the jacket is of woollen goods. A plain tailor finish will be the most stylish mode of completion.

We have pattern No. 6474 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the jacket will need six yards and an eighth twenty-two inches wide, or three yards and a fourth forty-four inches wide, or two yards and three-fourths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' BASQUE.

(For Illustrations see this Page.)

No. 6480.—

This basque is differently portrayed at figure No. 401 D in this magazine, where it forms part of a handsome toilette made of illuminated cheviot and garnitured with silk fur-trimming.

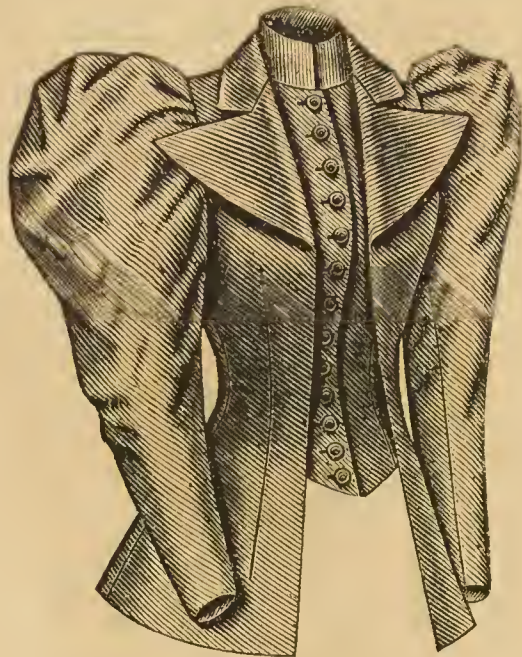
The shapely basque is here portrayed made of *sang de bœuf* dress goods of a fashionable variety, and may suitably accompany any of the present styles of skirts. The lower outline of the basque de-

scribes a decided point at the center of the front and back and arches stylishly over the hips, and the close adjustment is accomplished by double bust darts, under-arm and side-back gores and a well curved center seam. The right front laps in fanciful outline upon the left front, and the closing is made with button-holes and buttons along the left shoulder seam and arm's-eye edge, and in a pretty curve from the arm's-eye to the lower edge along the second dart. The leg-o'-mutton sleeve is shaped by inside and outside seams and is gathered at the top to spread stylishly, a close effect being maintained on the forearm. At the neck is a high standing collar, which is closed invisibly at the left side.

The mode will develop attractively in cloth, camel's-hair, velours, wool Bengaline, serge and all varieties of novelty suiting. All appear-

ance of plainness may be removed by curved rows of jet, gimp, passementerie or silk ruchings disposed to simulate a round yoke, or by yoke facings of velvet, fancy silk or Russian lace. The sleeves may either match the costume or be made of silk, satin or velvet, and the collar will usually be of the same material as the sleeves.

We have pattern No. 6480 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, will require three yards and seven-eighths of material twenty-two inches wide, or two yards and three-fourths thirty inches wide, or two yards forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



6475
Front View.

and standing collar were of white vesting showing yellow silk dots. We have pattern No. 6475 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 five yards and three-fourths of material twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



6475
Back View.

LADIES' BASQUE, WITH VEST.

(For Illustrations see this Page.)

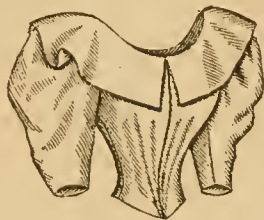
No. 6475.—

At figure No. 409 D in this magazine, this basque is shown made of cloth and corded vesting.

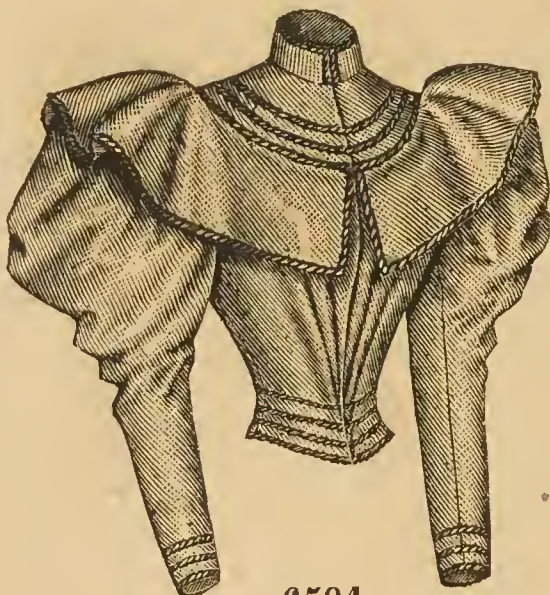
The basque is here pictured developed in tan hopsacking. It is one of the jauntiest modes of the season and introduces the fashionable umbrella back. The fronts are rendered half close-fitting by single bust darts and are reversed at the top in broad lapels that meet the rolling collar in notches. They open over a dart-fitted vest which closes at the center with button-holes and buttons, and the admirable adjustment of the basque is completed by under-arm and side-back gores and a curving center seam. The shaping of the back and gores below the waist-line produces funnel-like folds or flutes that spread gracefully over the flaring skirts now in vogue. The leg-o'-mutton sleeves display the fashionable balloon effect above the elbow and are smooth and comfortably close-fitting upon the forearm. They are mounted upon smooth coat-shaped linings, and the wrists are plainly completed. A close-fitting collar in standing style rises high above the rolling collar.

The basque is fashioned in a style that is becoming to women of either stout or slender figure and may be worn with any of the new skirts. It will make up handsomely in a single material, which may be cloth, illuminated serge, wool Bengaline, kersey, etc., or in a combination of cloth and heavy repped silk, kersey and fancy vesting or poplin and satin. A plain tailor finish will be the most appropriate mode of completion. A jaunty basque fashioned in this style was of dark-blue hopsacking; the rolling collar and lapels were faced with blue velvet, and the vest

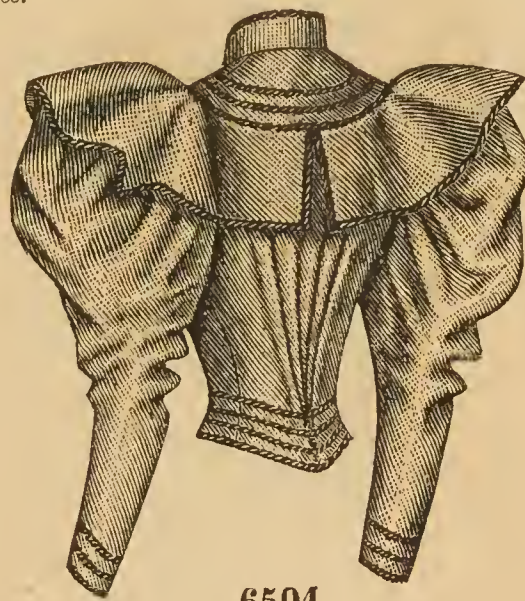
plain dress goods. It is fashionably short and is very slightly pointed at the center of the front and back. The fronts and seamless back are separated by under-arm gores and arranged upon a body lining which is adjusted by double bust darts, under-arm and side-back gores and a curving center seam. The fronts are smooth above the bust, and the fulness below is plaited to a point at the lower edge at each side of the closing, which is made invisibly at the center; the fulness at the waist-line of the back is plaited to correspond, the plaits, like those at the front, flaring prettily upward and being stayed by tackings to the lining. Arranged upon the waist at round yoke depth are Bertha-bretelles that are shaped to stand out in rolling folds on the shoulders and are smooth at the center of the front and back, where their ends flare slightly. The sleeves are of the mutton-leg variety and are made with inside seams only; they are mounted on smooth coat-shaped linings and are gathered at the top to spread in balloon fashion on the shoulders and droop in countless soft folds and wrinkles to the elbow. A smooth effect is observed upon the forearm, and the wrists are trimmed with



6504
View Showing Low Neck and Elbow Sleeves.



6504
Front View.



6504
Back View.

LADIES' WAIST. (COPYRIGHT.)

(For Description see this Page.)

three encircling rows of fancy gimp. At the neck is a close-fitting standing collar that closes invisibly at the center of the front and is edged with gimp. The Bertha-bretelles are edged with gimp. Three rows of gimp trim the waist in round yoke outline above the bretelles, and four rows of gimp decorate the lower edge of the waist. For evening wear, the waist may be made up with a low, round neck and elbow sleeves, as illustrated in the small engraving.

LADIES' WAIST.

(For Illustrations see this Page.)

No. 6504.—A stylish representation of this waist is given at figure No. 410 D in this publication, where it is shown made of sea-green satin and dark-green velvet, and trimmed with lace and *cantillé* passementerie.

The waist is fashioned in a style that is unusually becoming and is here developed in

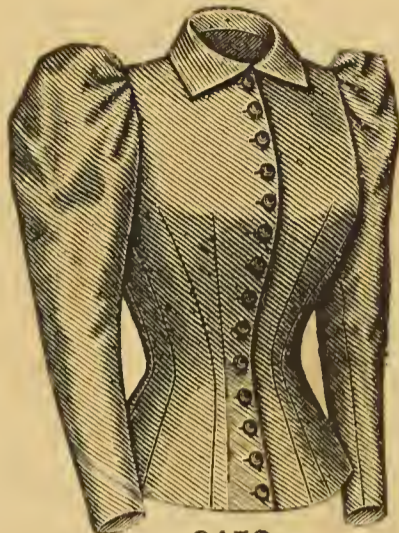
The waist may accompany any of the new flaring skirts to complete a stylish Autumn toilette for the house or the promenade. It will make up attractively in cloth, vigogne, vicuna, hopsacking, serge, cashmere, foulé and various other fashionable woollens. All sorts of silks are also adaptable to the mode, which is especially suited to combinations of woollen goods and silk, satin or velvet. Braid, passementerie, galloon, gimp or ribbon may be added for garniture, or a simple completion may be chosen. A waist to form part of a visiting toilette of gray crépon was made after this fashion; the bretelles and collar were of black satin edged with steel gimp.

We have pattern No. 6504 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the waist requires four yards and three-eighths twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or two yards fifty inches wide. Price of pattern, 1s. or 25 cents.



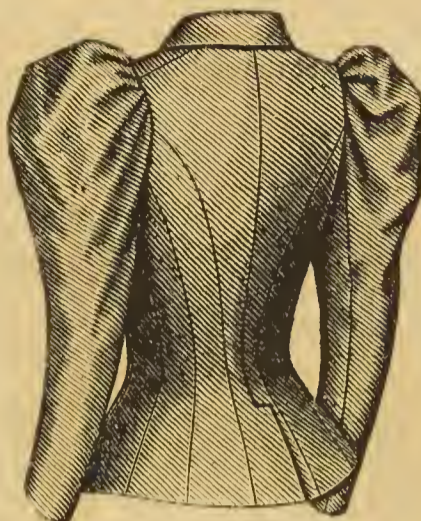
6452

View Showing Standing Collar.



6452

Front View.



6452

Back View.

LADIES' BASQUE, WITH TWO UNDER-ARM GORES. (SUITABLE FOR STOUT LADIES.) (COPYRIGHT.)

(For Description see this Page.)

The fact of the basque having the extra under-arm gores does not necessitate its being worn only by stout ladies, for many slender women also prefer the extra gore when making severe tailor costumes. Camel's-hair, broadcloth, serge, cheviot, homespun, cashmere and crépon will develop excellently in this way, and fancy braid, passementerie, gimp, and galloon afford handsome and effective garnitures. Owing to the precision of its shaping the basque is well liked as part of a shopping or morning toilette, when simplicity and accurate adjustment are desirable. A plain or tailor finish are sufficient on these occasions, but a fanciful completion of lace, ribbon, gimp or passementerie is not inappropriate.

We have pattern No. 6452 in thirteen sizes for ladies from thirty-two to fifty inches, bust measure. Of one material for a lady of medium size,

the basque will require four yards twenty-two inches wide, or two yards forty-four inches wide, or a yard and three-fourths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE, WITH TWO UNDER-ARM GORES. (SUITABLE FOR STOUT LADIES.)

(For Illustrations see this Page.)

No. 6452.—This basque is shown made of cheviot and trimmed with fancy braid at figure No. 388 D in this DELINEATOR.

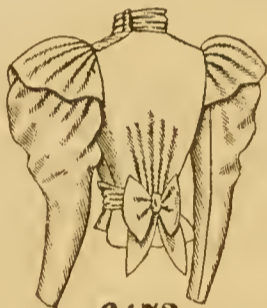
Dress goods in a fashionable shade of gray were here selected for developing the basque, which is rendered particularly becoming to stout ladies by the introduction of the extra under-arm gores. The basque extends well over the hips and presents a rounding lower outline; it is accurately fitted by double bust darts, two under-arm gores at each side, side-back gores, and a well curved center seam which terminates below the waist-line above stylish coat-laps.

The sleeves introduce the prevailing features of the leg-o'-mutton styles in a modified form, presenting becoming fulness over the shoulders and above the elbows, while a smooth effect is maintained on the forearm. The neck may be finished either with a rolling collar having flaring ends or a close-fitting standing collar, the rolling collar being generally preferred as more becoming by women with short necks.



6473

View Showing Neck Low in Front.



6473

LADIES' SERPENTINE OR CROSS-OVER WAIST, FASTENING AT THE BACK IN AN EMPIRE FRILL OR BUTTERFLY BOW, AND HAVING A FITTED LINING (WHICH MAY BE OMITTED).

(For Illustrations see this Page.)

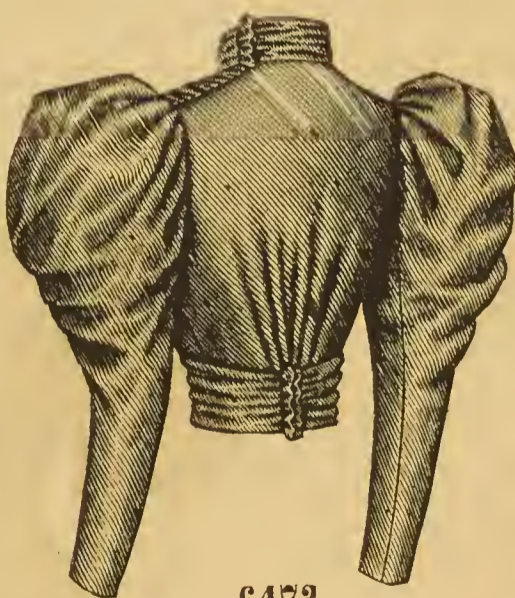
No. 6473.—A charming development of this waist may be seen at figure No. 407 D in this magazine, the material being spotted silk, with baby ribbon for decoration.

A charming variation of the serpentine blouse, which promises to retain the popularity accorded it during the past season, is here pictured developed in China silk. The fronts cross the bust in surplice fashion and extend to the center of the back, where they may be fastened in an Empire frill or tied in a butterfly bow, as preferred, the pattern providing for both



6473

Front View, with Caps.



6473

Back View, without Caps.

LADIES' SERPENTINE OR CROSS-OVER WAIST, FASTENING AT THE BACK IN AN EMPIRE FRILL OR BUTTERFLY BOW AND HAVING A FITTED LINING (WHICH MAY BE OMITTED). (COPYRIGHT.)

(For Description see this Page.)

styles. The fronts are disposed in countless soft folds and wrinkles over the bust by a double row of shirring at the shoulder edges, and are joined to the seamless back in shoulder and under-arm seams. The back is a trifle deeper than the fronts at the sides and is smooth at the top, the fulness at the waist-line being collected in three backward-turning plaits at each side of the center. The blouse may be made up with or without a body lining, which is



adjusted with the precision of a basque by the usual number of darts and seams and closed at the center of the front. Between the flaring front edges of the fronts is revealed a short chemisette, which is sewed to the right lining-front and secured with hooks and loops at the left side. A standing collar covered by a crush collar is at the neck, the crush collar being softly wrinkled by gathers at the ends, and the overlap-

lected in two rows of shirrings. The seamless back is gathered at the top and shirred at the waist-line to correspond with the front, and under-arm gores separate the back from the front and insure a smooth adjustment at the sides. The blouse may be worn outside or beneath the skirt, as preferred; and the waist is encircled by an Empire belt, which is prettily wrinkled by gathers at the ends, the overlapping end being turned under to form a frill finish. The wrinkled appearance of the belt is maintained by short straps tacked underneath, and the ends are closed invisibly at the left side. The voluminous leg-o'-mutton sleeves are made with inside and outside seams and arranged upon smooth coat-shaped linings. The upper part of each sleeve is gathered along the side edges nearly to the elbow, the fulness spreading in balloon fashion, and below the elbows the sleeves follow the outline of the arm closely. At the neck is a becomingly high standing collar covered with a crush collar that is wrinkled by gathers at the ends, the overlapping end being turned under for a frill finish; the collar is closed invisibly at the left shoulder seam.

The blouse will make up exquisitely in such fashionable silks as *crépe de Chine*, India or China silk, taffeta, wash silk and Surah. All sorts of pretty, soft woollens are also adaptable to the mode, cashmere, *crépon*, challis, vailing and albatross being especially suitable and a simple decoration of ribbon, lace edging, etc., may be added. The blouse may accompany any skirt of the new flaring Empire or gored variety to complete a charming morning or afternoon toilette. As part of a toilette of white challis figured with red the blouse will de-

velop charmingly. The crush collar, Empire belt and sleeves may be of red India silk, and the skirt may be trimmed with a Spanish flounce of silk.

We have pattern No. 6455 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the blouse will require five yards

ping end turned under to form a frill finish. The leg-o'-mutton sleeves, which are made with inside and outside seams and arranged upon smooth coat-shaped linings, are fashionably full at the top, where they are gathered to spread in balloon style, and are smooth and comfortably close-fitting below the elbow; they may be made up with or without caps, which are gathered to droop softly upon the sleeves and impart the stylish broad-shouldered effect of prevailing modes.

The waist is picturesque and becoming and will make up beautifully in India or China silk, Surah, changeable or plaid silk, taffeta and all varieties of seasonable woollens, as well as in all kinds of pretty cottons. It may accompany an Eton jacket and a full gored or Marquise skirt and will usually contrast with them in color and texture.

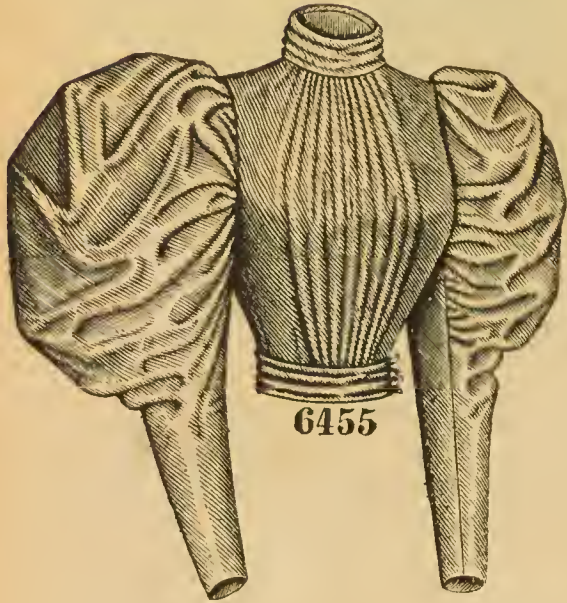
We have pattern No. 6473 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the waist for a lady of medium size, requires six yards of material twenty-two inches wide, or four yards and five-eighths thirty inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BLOUSE. (WITH FITTED LINING.)

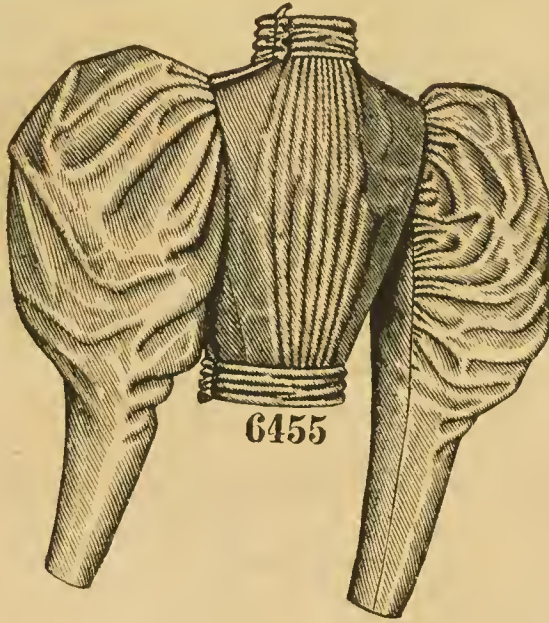
(For Illustrations see this Page.)

No. 6455.—Bluc-and-gold ombré Surah is pictured in this blouse at figure No. 402 D in this magazine.

For the present development of the blouse white China silk was chosen. The blouse is fashioned in a style that is becoming alike to stout and slender figures, and is arranged upon a lining which is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The front of the blouse is included in the right shoulder and under-arm seams and closed invisibly at the corresponding seams at the left side; it is gathered at the top to produce pretty folds over the bust, and the fulness at the waist-line is col-



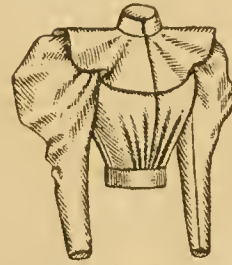
Front View.



Back View.

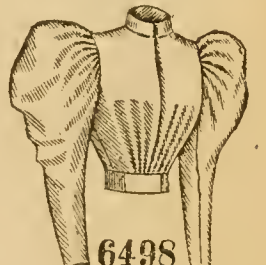
LADIES' BLOUSE. (WITH FITTED LINING.) (COPYRIGHT.)

(For Description see this Page.)



6498

View with one Ripple Collar.

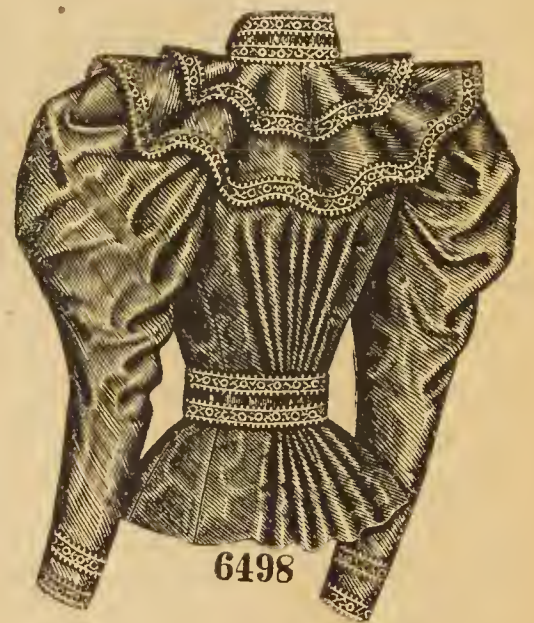


6498

View without Ripple Collars.



Front View.



Back View.

LADIES' BLOUSE-WAIST, WITH RIPPLE COLLARS AND A FITTED LINING (WHICH MAY BE OMITTED). (COPYRIGHT.)

(For Description see Page 399.)

and seven-eighths twenty-two inches wide, or four yards and seven-eighths thirty inches wide, or three yards and five-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BLOUSE-WAIST, WITH RIPPLE COLLARS AND A FITTED LINING (WHICH MAY BE OMITTED).

(For Illustrations see Page 398.)

No. 6498.—This graceful waist may be seen made of silk and trimmed with white braid at figure No. 404 D in this *DELINEATOR*.

The fancy for ripple collars has extended to the latest style of blouse-waist, a pretty example of which is here shown developed in shaded silk. The waist may be worn outside or underneath the skirt, as preferred, and may be made up with or without a body lining, which is closely adjusted by double bust darts, under-arm and side back gores and a curving center seam and closed invisibly at the center of the front. The fronts and seamless back are separated by under-arm gores to insure a smooth appearance at the sides; they are smooth at the top, and the fulness at the waist-line is collected in two short rows of shirrings at the center of the back and at each side of the closing, which is made invisibly at the center of the front. The waist is encircled by a belt, the ends of which are closed invisibly at the left side of the front. The mutton-leg sleeves are arranged upon smooth coat-shaped linings and shaped by inside seams only. They rise in regulation fashion upon the shoulders and droop in pretty folds and wrinkles to the elbows, below which they are smooth and comfortably close-fitting. The waist is provided with two ripple collars, one or both of which may be omitted, as shown in the small engravings. These collars are shaped with center seams and stand out on the shoulders to impart the broad effect so becoming to all figures, and fall all round in a series of ripples that result wholly from their peculiar shaping. Above the ripple collars is a close-fitting standing collar that is becomingly high and trimmed at the top and bottom with lace insertion. The free edges of the ripple collars are decorated with insertion; the upper and lower edges of the belt are followed by a single row of insertion, and two rows trim the sleeves at the wrists.

The blouse-waist may accompany any of the new skirts, and will develop attractively in striped, plaid or changeable silk, Surah, faille, *crêpe de Chine*, India or China silk and all sorts of pretty woollens and cottons. Ribbon, fancy braid or gimp will contribute handsome garniture, or a plain completion may be chosen. The mode is susceptible to charming combinations; thus, black satin may be used for the ripple collars when corn-colored silk forms the remainder of the waist, or dark-blue Bengaline may contribute the belt and all the collars.

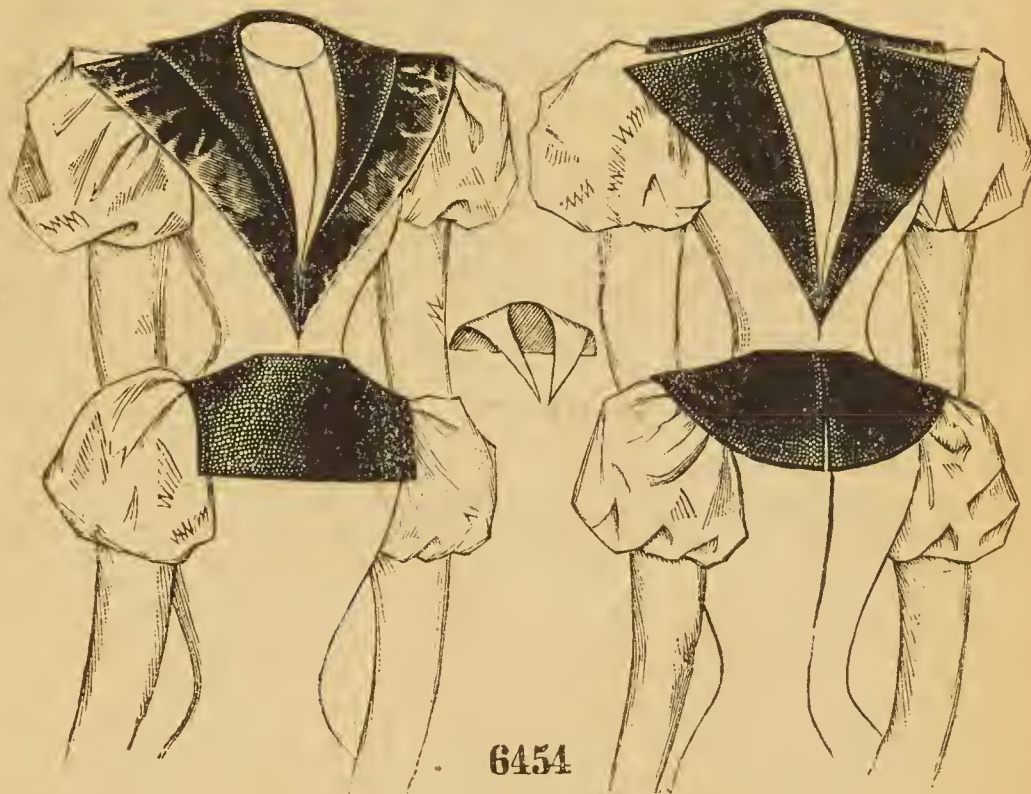
We have pattern No. 6498 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the waist for a lady of medium size, will require five yards and a fourth of material

LADIES' ROUND WAIST, WITH BRETelles.

(For Illustrations see this Page.)

No. 6491.—This waist forms part of the elegant toilette of dahlia cloth, with coney fur trimmings, shown at figure No. 396 D in this magazine.

The waist is represented in the present instance developed in plain dress goods. It extends but little below the waist-line and is closed invisibly along the left shoulder and under-arm seams. The front is arranged upon fronts of lining that close invisibly at the center, and the faultless adjustment is accomplished by double



6454

LADIES' COLLARS AND REVERS. (COPYRIGHT.)

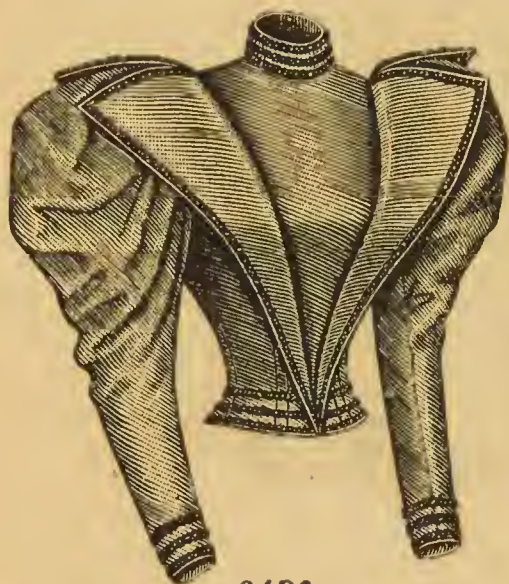
(For Description see Page 400.)

bust darts, under-arm and side-back gores and a curving center seam. Bretelles, which are arranged upon the waist, stand out broadly on the shoulders and taper to points where they meet at the lower edge of the waist at the center of the front and back. They are joined in short seams on the shoulders and separate with a flare upon the sleeves, which are in mutton-leg style and are made with inside seams only. The sleeves are arranged upon smooth coat-shaped linings, and are sufficiently full at the top to spread in balloon fashion on the shoulders and droop in soft folds to the elbow, below which they fit the arm closely. The wrists are trimmed with three encircling rows of fancy braid, and three rows of similar braid decorate the standing collar, which is becomingly high and closed at the left shoulder seam. A single row of fancy braid follows the upper and side edges of the bretelles, and three rows trim the lower edge of the waist.

Waists of this kind are stylishly worn with full, gored or Marquise skirts, and will make up with equal satisfaction in a single material or a combination of fabrics. Vigogne, hopsacking, whipcord, plain or illuminated serge, cheviot, tweed, cloth and all sorts of novelty woollens are adaptable to the mode, and so are silks of all fashionable varieties. Velvet or some other prettily contrasting material may be associated with any of the above-mentioned fabrics, with gimp, outline braid, galloon, etc., for trimming.

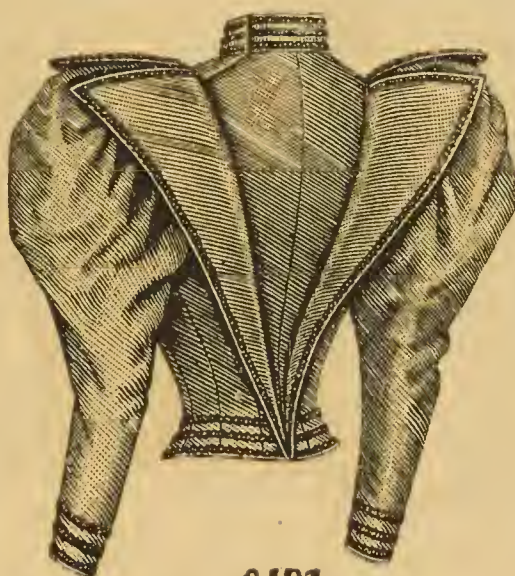
We have pattern No. 6491 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the waist for a lady of medium size, will require

four yards and a fourth of material twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 1s. or 25 cents.



6491

Front View.



6491

Back View.

LADIES' ROUND WAIST, WITH BRETelles. (COPYRIGHT.)

(For Description see this Page.)

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

LADIES' COLLARS AND REVERS.

(For Illustrations see Page 399.)

No. 6454.—Many a partially worn basque may be made to assume a very stylish effect by the addition of either of the collars and revers here depicted. One is made of Richelieu velvet, and may appropriately be applied to a gown of cloth, camel's-hair or novelty suiting of a shade that will blend nicely with the colors given. The revers are of great breadth at the top, where they flare broadly over the sleeves, and are becomingly narrowed at the ends, which meet in a point just above the waist-line. Overlapping the revers are the tapering ends of a sailor collar, that is deep and square across the shoulders in regulation fashion. If desired, the sailor collar may be worn apart from the revers as illustrated.

The other style presents revers and an Empire collar of black velvet. The revers are similar to those just described and are tacked near the top to the Empire collar, which is in two sections, that flare slightly at the center of the back and form notches with the revers. The collar presents a rounding lower outline and has square corners.

These modish accessories may be made of plain or fancy silk, satin, Bengaline or velvet in a shade matching the waist with which they are to be worn or of a contrasting hue; and may be richly ornamented with jet, passementerie, gimp, galloon, lace or inscription. A handsome waist is made of decp-tan crépon, with revers and Empire collar of black satin, trimmed with *entre deux* cream guipure lace. Another waist, plain and perfectly adjusted, is rendered very attractive by the revers and sailor collar of *mousse* green velvet, the waist being of camel's-hair in the same shade.

We have pattern No. 6454 in three sizes, small, medium and large. In the medium size, the outside sections of the sailor collar and revers require half a yard of velvet and half a yard of silk

each twenty inches wide. Of one material, they need one yard twenty inches wide, or half a yard forty-four inches wide. The outside sections of the Empire collar and revers will need five-eighths of a yard twenty inches wide, or half a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' ONE-SEAM LEG-O'-MUTTON DRESS SLEEVE, WITH FITTED LINING AND GATHERED AND RIPPLE CAPS (WHICH MAY BE OMITTED).

(For Illustrations see this Page.)

No. 6461.—The mutton-leg sleeve, either plain or rendered fanciful by a gathered or a ripple cap, is the popular fancy at present for dresses and house-gowns.

It is here pictured made of plain woollen dress goods of seasonable weight. The sleeve is shaped by a seam along the inside of the arm and mounted on a smooth coat-shaped lining. It is made with fashionable fulness at the top, where it is gathered to rise becomingly over the shoulders, and is smooth and comfortably close-fitting upon the forearm. The gathered cap is fashionably deep on the shoulders and falls over the sleeve in a series of graceful folds resulting from gathers at the top, its ends being narrowed nearly to points underneath the arm. The ripple cap is about the same depth as the gathered cap; it is smooth at the top, and its shaping allows it to fall in pretty ripples or flutes all round the arm, its ends, also, being narrowed almost to points under the arm. The free edge of this cap may be cut out in scallops and outlined with a double row of cord gimp or it may be



6461

Upper Side, Showing Gathered Cap.

6461

Upper Side, Showing Ripple Cap.

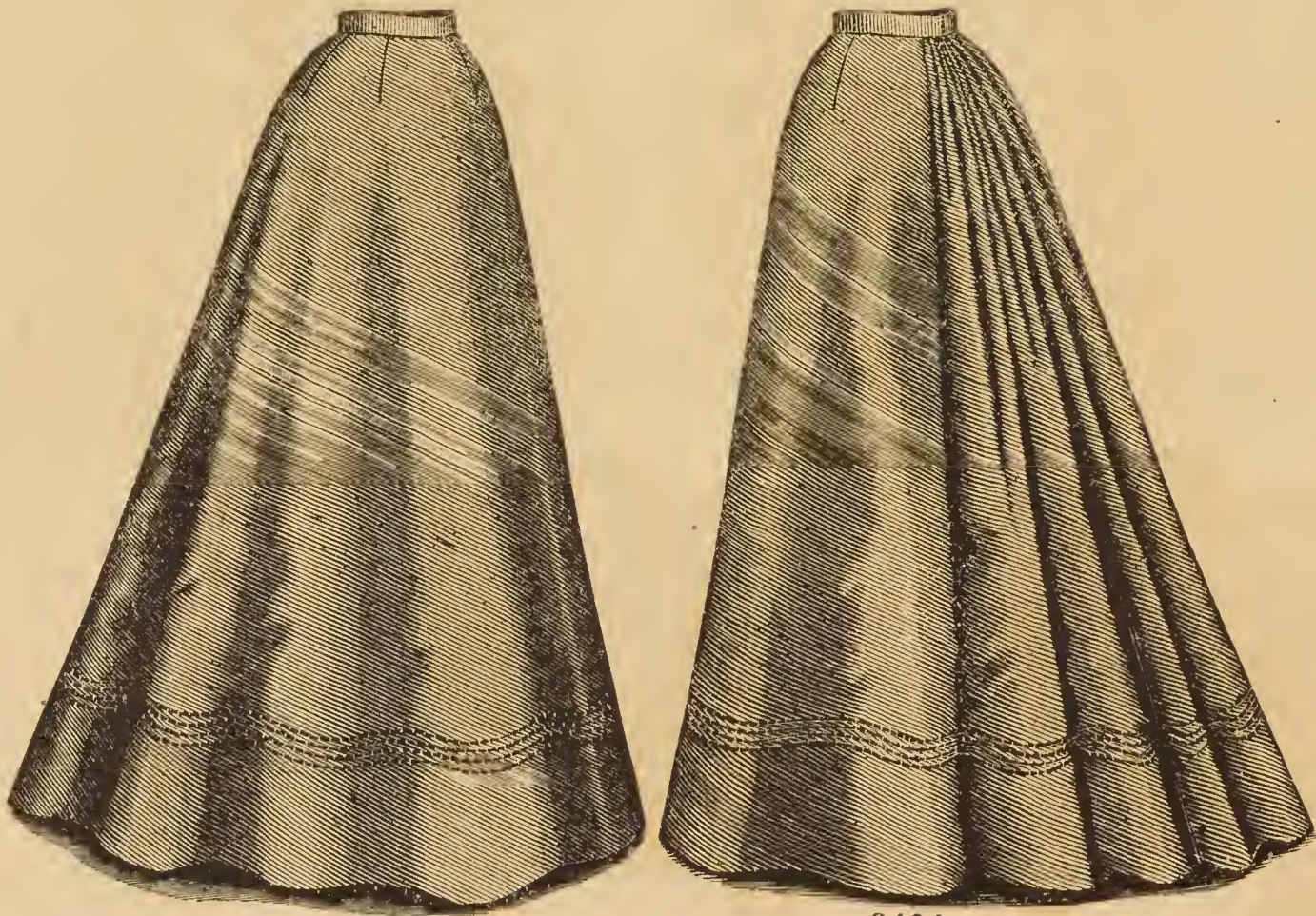
LADIES' ONE-SEAM LEG-O'-MUTTON DRESS SLEEVE, WITH FITTED LINING AND GATHERED AND RIPPLE CAPS (WHICH MAY BE OMITTED). (COPYRIGHT.)

(For Description see this Page.)

plain, as preferred. Both caps are lined with silk.

A mutton-leg sleeve with either of these caps may accompany a basque, round waist or over-dress and may be of the dress material or in decided contrast. All sorts of fashionable silks and seasonable woollens are appropriately used for sleeves of this kind, and, if liked, the cap may be of velvet or some other contrasting fabric. The caps are usually lined with pretty silk.

We have pattern No. 6461 in seven sizes for ladies from nine to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves with ripple caps for a lady whose arm measures eleven inches as described, will require two yards and seven-eighths



6494

Side-Front View.

6494

Side-Back View.

LADIES' EMPIRE CIRCULAR SKIRT, WITH DARTS. (COPYRIGHT.)

(For Description see Page 401.)

of goods twenty-two inches wide, or a yard and a half forty-four inches wide, or a yard and three-eighths fifty inches wide. A pair of sleeves with gathered caps needs two yards and seven-eighths twenty-two inches wide, or a yard and five-eighths forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

LADIES' EMPIRE CIRCULAR SKIRT, WITH DARTS.

(For Illustrations see Page 400.)

No. 6494.—This stylish skirt is further illustrated at figures Nos. 385 D, 401 D, 404 D and 406 D in this DELINEATOR.

The circular skirt in its numerous forms and varieties is very popular, as it shows off the material to such an excellent advantage and can be fashioned with but little difficulty. It is in this instance pictured made of dahlia cloth, and while it retains the salient points of the First Empire circular skirts, it is not quite so wide at the bottom, measuring only four yards round in the medium sizes. A becomingly smooth effect is produced at the front and over the hips by two darts at each side, and at the back the slight fulness is collected in gathers which spread in reed-like folds toward the lower edge. The sides fall in undulating curves below the hips, and the fashionable distended effect is produced at the bottom by an underfacing of hair-cloth, canvas or moreen. A stylish finish is produced by four rows of stitching made at deep hem depth from the lower edge. A placket is made above the seam joining the bias back edges of the skirt, and the top of the skirt is finished with a belt.

The skirt will be developed attractively in cloth, silk-and-wool diagonal, illuminated cheviot, ombré crépon, tweed, shot *épingeline* and wool Bengaline, and may be trimmed with pipings of fur, embroidered

bands, *pas-sementerie*,* galloon, jet and gimp. A charming dancing skirt for a youthful matron is developed in a fancy sunrise silk which shows the rose and gray tints of dawn; it is handsomely trimmed from the bottom to the hips with deep, self-headed flounces of white Brussels net, the shirrings being concealed by festoons of pink and gray bébé ribbons that are tastefully arranged in rosettes between the festoons.

We have pattern No. 6494 in nine sizes for ladies from

twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, will require five yards and seven-eighths of material twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

DELSARTE PHYSICAL CULTURE.—Attention is called to an advertisement elsewhere in this issue of "The Delsarte System of Physical Culture," a work just published by us at Four Shillings or \$1.00 per copy. It presents in convenient book form the lessons which have appeared in this magazine during the past two years, and has been prepared under the personal supervision of the author, Mrs. Eleanor Georgen, who has added much valuable matter not contained in the original articles. The book is profusely illustrated with accurate drawings, and its style and mode of arrangement render it particularly desirable as a text-book for schools and seminaries in which physical training forms part of the curriculum. Its teachings cover the ground thoroughly, and its explanations are clear without being profuse. The lessons as they appeared in THE DELINEATOR received

LADIES' CIRCULAR SKIRT, WITH FOUR CIRCULAR FLOUNCES.

(For Illustrations see this Page.)

No. 6458.—This stylish skirt forms part of the *distingué* toilette shown at figure No. 396 D in this magazine, the material being dahlia cloth and the trimming gray coney fur.

The present fancy for distended modes is charmingly exemplified in the skirt here pictured developed in heliotrope crépon. The skirt is fashioned in circular Empire style and is rendered perfectly smooth fitting at the top of the front and sides by three darts at each side; and the very slight fulness at the back is collected in gathers. It falls in rolling folds or flutes at each side of the seam joining its bias back edges, and is covered with four circular flounces of graduated width, the narrowest flounce being at the bottom. The skirt measures a little over three yards at the bottom in the medium sizes and the flounces are shaped to flute and emphasize the fashionable flare. A placket is finished above the center seam of the skirt and upper flounce, and the top of the skirt is completed with a belt. If desired, an underfacing of canvas, crinoline or hair-cloth may be added to make the distended effect more pronounced.

This skirt will be specially becoming to tall, slender figures and may be worn with any of the plain or fanciful basques, blouses or waists now in vogue. It will develop attractively in a plain or

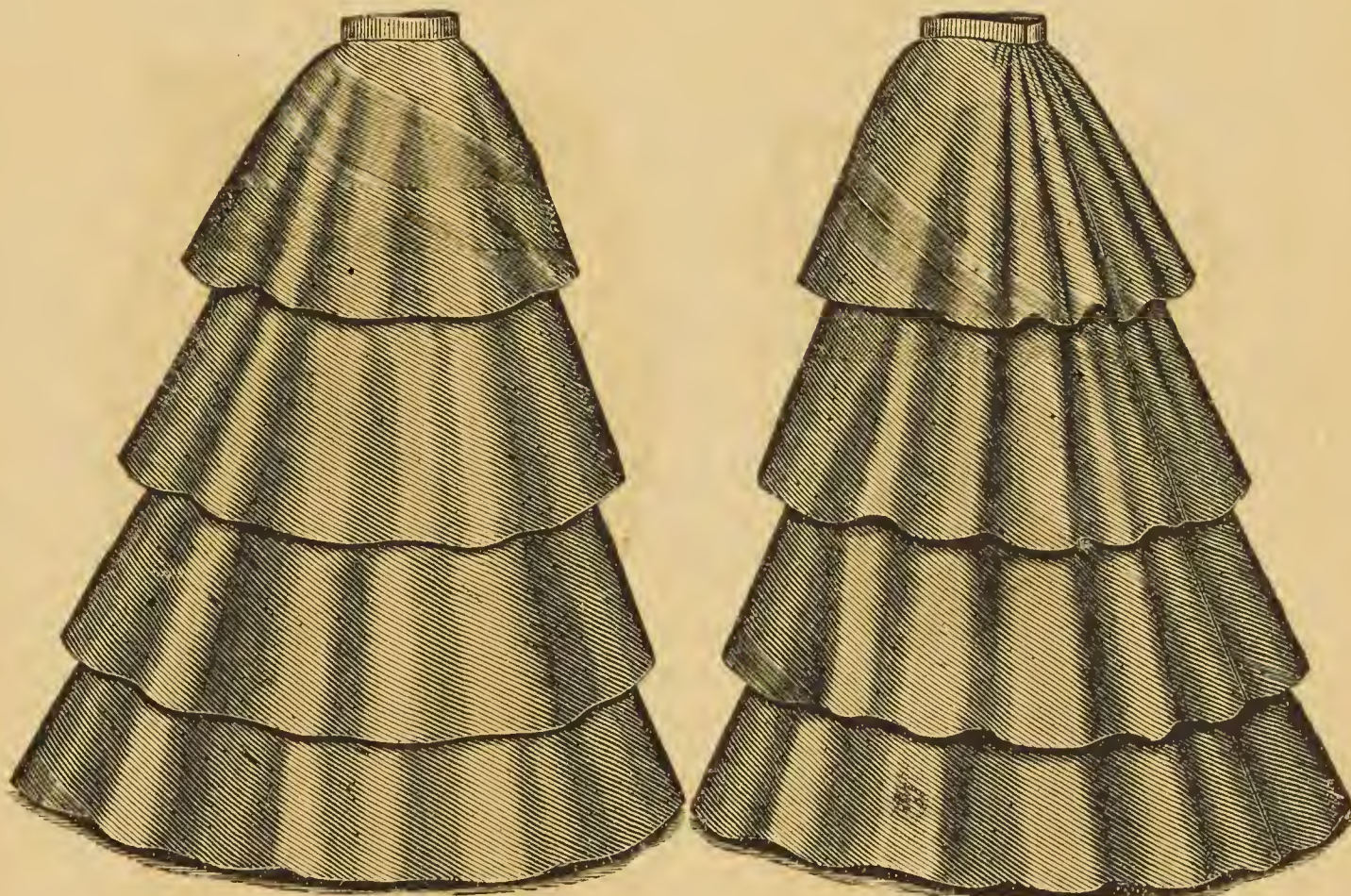
changeable silk or taffeta, camel's-hair, hopsacking, poplin and the numerous silk-and-wool novelties which are so popular this season. Ribbon ruchings or quillings are sometimes used upon these skirts, but flat garnitures, such as braid, bands of ribbon or milliners' folds of satin or heavy silk will be more becoming to the general woman. The trimming is prettily applied in one or two encircling rows at the lower edge of each flounce.

We have pattern No. 6458 in nine sizes for ladies from

twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, will require thirteen yards of material twenty-two inches wide, or seven yards and three-fourths forty-four inches wide, or six yards and a half fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

the hearty approval of some of the most prominent educators in the country, and we have no hesitation in declaring the book to be the best that has ever been issued on the subject.

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, at a minimum of cost and without a doubt as to their wholesomeness. Price, 6d. or 15 cents.



6458

Side-Front View.

6458

Side-Back View.

LADIES' CIRCULAR SKIRT, WITH FOUR CIRCULAR FLOUNCES. (COPYRIGHT.)

(For Description see this Page.)

Styles for Misses and Girls.

FIGURES Nos. 411 D. AND 412 D.—MISSES' COSTUMES.

(For Illustrations see this Page.)

FIGURE No. 411 D.—This illustrates a Misses' costume. The pattern, which is No. 6484 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is given a different portrayal on page 410 of this DELINEATOR.

The costume represents a dressy and jaunty style and is here shown made up in Havane dress goods and velvet of a deeper shade. The skirt is an Empire shape and consists of a front-gore, a gore at each side and a seamless back-breadth. It presents a smooth effect at the front and sides, and *volutés* at the back that result from closely drawn gathers at the top. The fashionable flare at the bottom is observed, and the skirt is modishly hooped with three pompon bands, the lowest band being set at hem depth from the bottom, the upper one just below the hips, and the third midway between the other two. Pompon bands, by-the-bye, are quite a novel trimming, being formed of pompons that are alternately of chenille and curled silk.

The lower edge of the shapely basque describes a well defined point at the center of the front and back and arch-

es stylishly over the hips. The garment is snugly fitted by single bust darts and under-arm and side-back gores, and the closing is made invisibly at the center of the back. A fanciful air is given the costume by the addition of smooth bretelles, which are each in two

sections that are broad and flare slightly over the shoulders and taper toward the ends, which meet at the waist-line at the center of the front and some distance above the waist-line at the closing. The bretelles are tastefully outlined with pompon bands. The portions of the waist revealed between the bretelles with vest effect at the front and in pointed-yoke outline at the back are faced with velvet. At the neck is a standing collar of velvet, and a pompon band heads a ruffle of velvet at the lower edge of the basque. The sleeves are of the mutton-leg order and are mounted on smooth coat-shaped linings; they fall with fashionable fullness from the shoulders and are close-fitting over the forearm, and each wrist is decorated with three rows of pompon trimming, the upper row being set just below the elbow.

Although the costume is very simple in detail, it can yet be made very elaborate-looking by a tasteful combination of colors and materials. Rough-surfaced suiting and Bengaline,



FIGURE No. 411 D.

FIGURE No. 412 D.

FIGURE No. 411 D.—MISSES' COSTUME.—This illustrates Pattern No. 6484 (copyright), price 1s. 6d. or 35 cents.

FIGURE No. 412 D.—MISSES' COSTUME.—This illustrates Pattern No. 6464 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Pages 402 and 403.)

cloth and velvet, and taffeta and lace are favored combinations, the last being suitable for dressy occasions. Russian braids, insertion, oriental bands, ribbon, gimp or passementerie may be employed for decoration. The amateur dressmaker should remember that an air of individuality may often be given a gown by an original arrangement of trimming.

The felt hat is of the sailor order and is ornamented at the front with feathers and an aigrette.

FIGURE No. 412 D.—This illustrates a Misses' costume. The pattern, which is No. 6464 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of

red-and-black *ombré* velvet ribbon. The lower band is set at deep hem depth from the bottom, its ends meeting under a pretty bow a little to the left of the center of the front; and the ends of the upper band meet at the left side of the front under a similar bow.

The fanciful round basque is made upon a closely adjusted body-lining that is closed invisibly at the center of the front. Arranged upon the lining are full center-fronts of Bengaline, which are gathered at the top and plaited to a point at the lower edge, the fulness flaring upward into soft folds between smooth side-fronts, which extend but a short distance below the bust and are overlapped at the bottom by a fan-

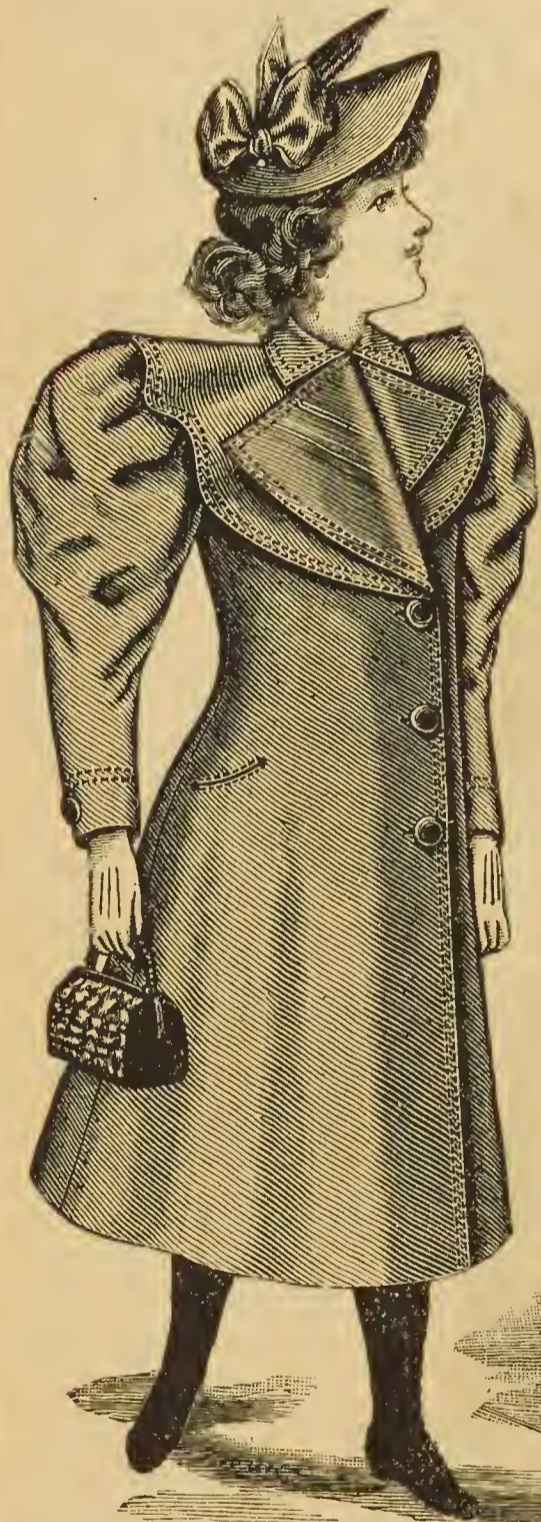


FIGURE No. 413 D.

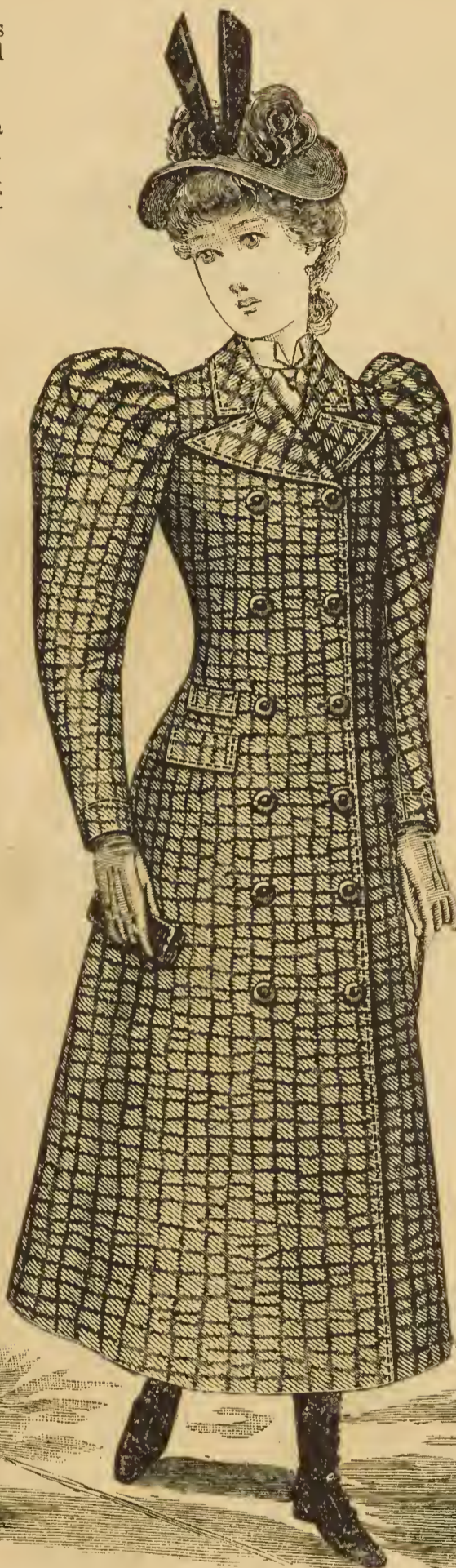


FIGURE No. 414 D.



FIGURE No. 415 D.

FIGURE No. 413 D.—GIRLS' COAT.—This illustrates Pattern No. 6500 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 414 D.—MISSSES' DOUBLE-BREASTED COAT.—This illustrates Pattern No. 6496 (copyright), price 1s. 6d. or 35 cents. FIGURE No. 415 D.—GIRLS' WRAP.—This illustrates Pattern No. 6462 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 404 and 405.)

age, and may be seen in two views on page 410 of this publication. A particularly artistic and becoming costume for a miss is here shown made of *sang du boeuf* cloth, Bengaline in the same shade, and black velvet. The skirt is in the approved four-gored Empire style, and presents slight fulness at the top of the front and sides, and generous fulness at the back that is massed in closely drawn gathers at the top, from which it spreads toward the bottom in reed-like folds. A novel decoration is arranged with two bands of

ciful girdle of black velvet. A full center-back appears with the effect of a full, pointed yoke between the flaring edges of smooth backs, and the back of the girdle meets the center-back in a deep point. Velvet bretelles droop in soft folds over the shoulders, and their smooth ends, which taper to points, extend to the points of the girdle at the front and back. The edges of the bretelles and the upper edges of the girdle are tastefully finished with a piping of silk. At the neck is a rolling collar of silk, between the flaring front ends

of which is bowed a spotted silk tie. The bishop sleeves are of silk and are mounted on smooth coat-shaped linings, which are revealed at the wrists with round cuff effect, the exposed portions of the linings being faced with velvet.

The costume is fanciful enough for the dressiest occasions, and will develop exquisitely in hopsacking, velours, *épingeline*, serge or novelty wool goods, associated with any fashionable variety of silk. Bourdon lace, passementerie, gimp or galloon may be added for decoration, or a perfectly plain completion may be adopted.

The red felt hat is trimmed with feather pompons and ribbon.

FIGURE No. 413 D.—GIRLS' COAT.

(For Illustration see Page 403.)

FIGURE No. 413 D.—This illustrates a Girls' coat. The pattern, which is No. 6500 and costs 1s. 3d. or 30 cents, is in eight



FIGURE No. 416 D.

sizes for girls from five to twelve years of age, and may be seen in three views on page 416 of this DELINEATOR.

The coat here pictured made of biscuit cloaking is suitable both for best and for everyday wear, and is wholly protective. The loose fronts lap in double-breasted fashion and are closed below the bust with button-holes and fancy buttons. They are reversed at the top in broad lapels, the edges of which are finished with a double row of machine-stitching. The coat is admirably conformed to the figure at the sides and back by under-arm and side-back gores and a well curved center seam, and the gores and backs flare in umbrella fashion below the waist-line. A large fancy button is placed over each side-back seam at the waist-line in true tailor style. The *gigot* sleeves are of great width at the top, where they fall gracefully in pretty broken curves; and they are com-

fortably smooth-fitting below the elbows. A shallow cuff is simulated at each wrist with a double row of stitching, and a fancy button is jauntily set at the back of the wrist. At the neck is a rolling collar, which has widely flaring ends and is finished at its free edges with a double row of stitching. A curved pocket-opening is made in each front at the hip and is finished with a row of stitching, and a triangular ornament at each end. A pleasing addition to the coat is the deep ripple collar, which has a seam

at the center of the back; it is perfectly smooth at the top and falls in a succession of pretty curves below, and its ends pass smoothly under the lapels. The free edges of the collar are finished with a double row of stitching. If deemed undesirable, the ripple collar may be omitted.

Comfort and dressiness have received equal consideration in the designing of this coat, and its suitability to all varieties of cloths and fancy cloaking will insure it great popularity. Fur trimming will be appropriate, and so will a tailor finish of braid or machine-stitching.

The hat shapes a becoming poke at the front and is trimmed with ribbons and wings.



FIGURE No. 417 D.

FIGURE No. 416 D.—MISSSES' WAIST.—This illustrates Pattern No. 6483 (copyright), price 10d. or 20 cents. FIGURE No. 417 D.—MISSSES' COSTUME.—This illustrates Pattern No. 6490 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Pages 405 and 406.)

FIGURE No. 414 D.—MISSSES' DOUBLE-BREASTED COAT.

(For Illustration see Page 403.)

FIGURE No. 414 D.—This illustrates a Misses' double-breasted coat. The pattern, which is No. 6496 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is given a different portrayal on page 415 of this magazine.

The coat, which is also known as the Newmarket, is here pictured made of rough-surfaced cheviot in fashionable Havane shades. The loose fronts are becomingly curved to the figure at the sides by long under-arm darts, and are lapped and closed in double-breasted style with button-holes and large bone buttons; they are reversed at the top in pointed lapels by a rolling collar, with which the lapels form notches. The back is snugly adjusted to the figure by side-back gores, and a well curved center seam that terminates below the waist-line above stylish coat-laps; and the side-back seams disappear at the top of extra fulness underfolded in well pressed coat-plaits. The modified leg-o'-mutton sleeves are wide above the elbow and comfort-

ably close-fitting below, and the fulness at the top is arranged in small box-plaits. A shallow cuff is simulated at each wrist by a single row of machine-stitching. Pocket-laps cover the openings

to side pockets inserted in the fronts, and a smaller lap conceals the opening to a cash pocket a little higher up in the right front. The free edges of the pocket-laps are finished with a single row of machine-stitching, and a row of stitching follows the free edges of the collar and lapels and the front edges of the fronts.

Coats of this kind are well adapted for travelling and general wear, and may be developed in serge, tweed, plaid, plain or mixed cheviot, melton or diagonal. If a plain completion be not admired, a simple decoration of braid or fur may be added.

The hat is a becoming shape in Havana felt and is modishly ornamented with stiff loops of ribbon and plumes.

lining of satin or *Surah rougeant* in a pleasingly contrasting shade. The felt hat has a broad brim and rolls becomingly at the sides, and the trimming, which consists of plumes and loops of ribbon, is massed at the front.

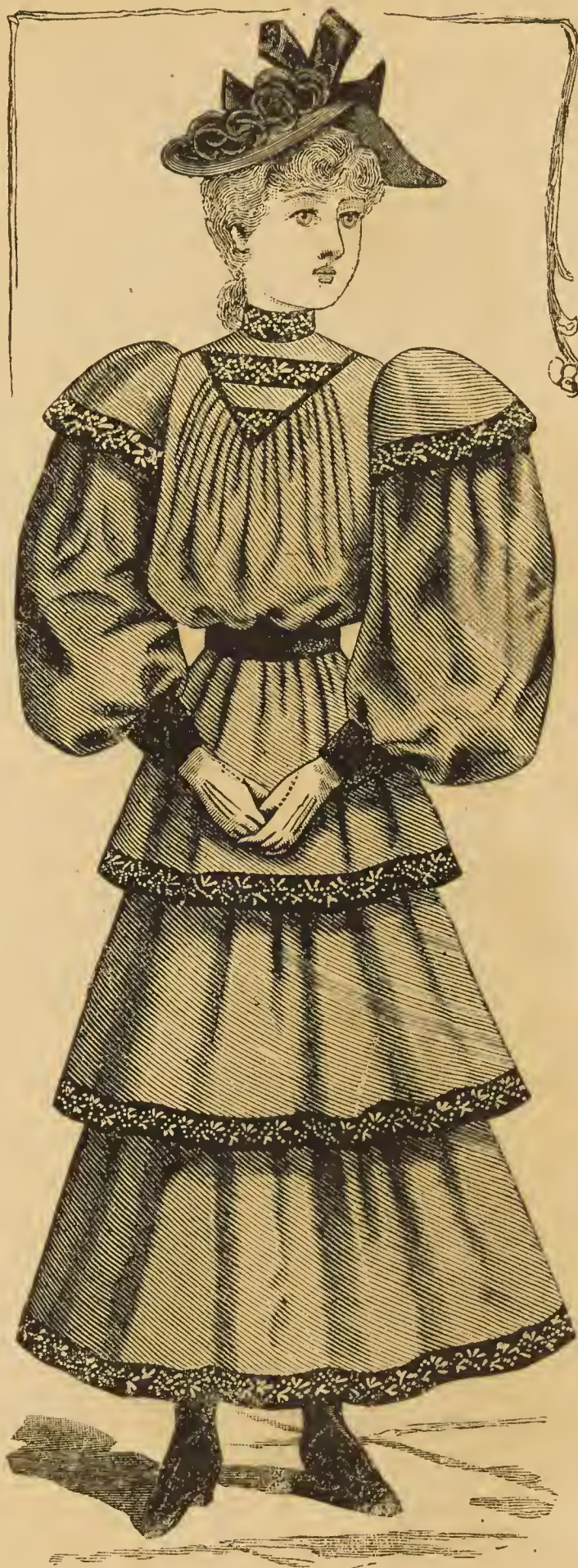


FIGURE No. 415 D.—GIRLS' WRAP.

(For Illustration see Page 403.)

FIGURE No. 415 D.—This illustrates a Girls' wrap. The pattern, which is No. 6462 and costs 1s. or 25 cents, is in eleven sizes for girls from two to twelve years of age, and may be seen in three views on page 415.

The wrap is here portrayed made of hunter's-green cloth and trimmed with fur fringe edged with gimp, and is both becoming and protective. The lower or circular portion is in two sections, the bias edges of which meet in a seam at the center of the back; it is gathered at the top and falls with pretty fulness from a round yoke that is closed invisibly at the center of the front. The wrap is rendered fanciful by two ripple frills of unequal depth; these frills are shaped to fit smoothly at the top and fall below in a series of rolling folds. The deeper frill is included

FIGURE No. 418 D.

FIGURE No. 418 D.—MISSSES' COSTUME.—This illustrates Pattern No. 6457 (copyright), price 1s. 6d. or 35 cents. FIGURE No. 419 D.—MISSSES' COSTUME.—This illustrates Pattern No. 6453 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Pages 406 and 407.)

in the seam joining the yoke to the circular portion, and the other is set upon the yoke a trifle higher up. At the neck is a rolling collar that has rounding ends. The free edges of the collar and frills are outlined with fur fringe headed with gimp. The frills may be omitted.

Dainty wraps may be fashioned by the mode in cashmere, camel's-hair, light-weight cloth or diagonal in the approved shades of biscuit, mode, poppy-leaf green, *sang de bœuf*, fawn and navy; and rich garniture may be arranged with fancy bands, braid, passementerie, gimp, galloon, etc. The beauty of the wrap will be increased by a



FIGURE No. 419 D.

worn beneath the skirt and is closed invisibly along the left shoulder and under-arm seams. To insure a snug adjustment the waist is

FIGURE No. 416 D.—MISSSES' WAIST.

(For Illustration see Page 404.)

FIGURE No. 416 D.—This illustrates a Misses' waist. The pattern, which is No. 6483 and costs 10d. or 20 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown in a different development on page 417 of this issue.

The waist is here depicted made of navy-blue serge, and is one of the most graceful styles of the season for misses' wear. It is

arranged over a body lining, which is closed at the center of the front and is fitted by single bust darts, under-arm and side-back gores and a well curved center seam. The full front and full back are separated by under-arm gores and present a smooth effect at the top, while the fulness below is drawn toward the center at the waist-line and laid in closely lapped plaits that flare becomingly upward. Very full balloon puffs that extend nearly to the elbows are arranged over the smooth coat-shaped sleeves; they are gathered at the top and bottom and stand out well from the arm, and each wrist is decorated with three rows of white serpentine braid. Smooth Bertha-bretelles are disposed upon the waist in round yoke outline; they are each in two sections and flare broadly at the center of the front and back and over the shoulders, and their free edges are outlined with a single row of braid. At the neck is a close-fitting standing collar trimmed with an encircling row of braid, and three curved rows of braid decorate that portion of the waist which is revealed with round-yoke effect. The waist is encircled by a broad crush-girdle, the ends of which are turned under and shirred to form frills. If undesirable, the Bertha-bretelles may be omitted.

All varieties of dress goods may be made up by the mode, and velvet, satin or Bengaline will frequently be used in combination, the bretelles and girdle being of the combination fabric. Lace, fine embroidery, Russian braid, fancy bands, gimp, or passementerie will supply appropriate trimming and may be applied in any manner suggested by good taste.

The large felt hat is bent in pretty curves at the front and sides, and is profusely trimmed with feathers.

FIGURE No. 417 D.—MISS-ES' COSTUME.

(For Illustration see Page 404.)

FIGURE No. 417 D.—This illustrates a Misses' costume. The pattern, which is No. 6490 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 three views on page 412 of this DELINEATOR.

Fanciful and dainty is the costume here portrayed made of *réséda* cheviot and velvet of a darker shade. The skirt is in Empire style and consists of a front-gore, a gore at each side and a seamless back-gore. It is becomingly *fourreau* at the front and sides, where only just enough fulness is allowed at the top to secure an easy adjustment over the hips; and the fulness at the back is massed in closely drawn gathers at the top, below which it spreads in reed-like folds to the lower edge. The skirt is stylishly trimmed below the hips with two frills of silk each headed by a band of velvet. The skirt presents the fashionable dis-

tended appearance at the bottom, and the top is finished with a belt.

The fanciful waist is worn beneath the skirt and is arranged over a high-necked lining, which is shaped by single bust darts and under-arm and side-back gores, and the closing is made invisibly at the center of the back. The full front and full backs are shaped in low Pompadour outline at the top and are separated by under-arm gores, and the fulness is prettily disposed in gathers at the top and short rows of shirring at the waist-line at the center of the front and at each side of the closing. Enormous balloon puffs extending to the

elbows are arranged over the smooth coat-shaped sleeves, being gathered at the top and bottom to droop gracefully from the shoulders; and the portions of the sleeves revealed below the puffs are attractively faced with velvet, presenting the effect of deep cuffs. Smooth velvet bretelles that are each composed of two sections are pleasingly arranged upon the waist; they flare broadly over the shoulders, where they are of stylish width, and are narrowed becomingly at the ends. At the neck is a close-fitting standing collar of velvet, and the waist is encircled by a velvet belt having a pointed, overlapping end. The lining is revealed above the full front and backs with square-yoke effect, and is faced with light silk and adorned with two horizontal bands of velvet. The costume may be made up with low neck and short sleeves, if desired.

For general wear the mode will develop nicely in any soft woollen of seasonable texture, while for dressy occasions China, foulard or fancy silk or embroidered vailing or *crépon* will be selected. Ribbon, lace, Russian embroidery or fancy braid may be used for garniture. Very pleasing results may be obtained in a costume of this kind with inexpensive material and garniture and a moderate amount of labor and skill.

The hat is a fanciful shape in felt and is trimmed with wings and feathers.

FIGURES Nos. 418 D AND 419 D.—MISSES' COSTUMES.

(For Illustrations see Page 405.)

FIGURE No. 418 D.—This illustrates a Misses' costume. The pattern, which is No. 6457 and costs 1s. 6d. or 35 cents,

is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 411 of this DELINEATOR.

Vieux-rose light-weight cloth and velvet are charmingly associated in this instance, and velvet and *cantillé* passementerie supply a tasteful decoration. The skirt is in five-gored Empire style and presents a smooth effect at the front and sides, and rolling, reed-like folds at the back that result from closely drawn gathers at the top. It is covered by three circular flounces of graduated depths, which are



FIGURE No. 420 D.—MISSES' HOUSE TOILETTE.—This consists of Misses' Blouse No. 6460 (copyright), price 1s. or 25 cents; and Four-Gored Skirt No. 6493 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 407.)

seamed at the center of the back and are gathered at the top to fall in rolling folds. Each flounce is edged with a band of velvet overlaid with passementerie, and the skirt is finished with a belt.

The fanciful waist is worn beneath the skirt and is arranged over a high-necked lining, which is shaped by single bust darts and under-arm and side-back gores, and closed invisibly at the center of the back. The full front and full backs are joined in under-arm and short shoulder seams, are shaped in deep V outline at the top and are gathered at the upper edge and shirred twice at the bottom, the shirrings being placed at belt depth apart. The waist droops with blouse effect over a velvet belt, which is closed invisibly at the left side; and the lining revealed with pointed-yoke effect is attractively faced with the cloth and trimmed with cross-rows of velvet overlaid with passementerie. A piping of velvet outlines the upper edges of the full portions. At the neck is a close-fitting standing collar of velvet decorated with passementerie. The very full bishop sleeves are mounted on smooth coat-shaped linings and are gathered at the top and bottom, the linings being faced with velvet at the wrists with round-cuff effect. The sleeves are topped with epaulette-like bretelles, which are prettily edged with bands of velvet overlaid with passementerie.

The costume will make up beautifully in fancy silk-and-wool suiting, light-weight camel's-hair, serge, crépon or vailing, and ribbon, lace, embroidery, Russian bands, etc., may be applied for garniture as elaborately or as simply as desired.

The large felt hat shapes a peak at the front and is artistically trimmed with ostrich tips and grograin ribbon.

FIGURE No. 419 D.—This illustrates a Misses' costume.

The pattern, which is No. 6453 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 411 of this publication.

Artistic simplicity characterizes the gown, which is here represented made of white crépon and black silk. The full Empire skirt is gathered at the top to fall in pretty, rolling folds from the belt, and is smartly trimmed at the bottom with a tiny frill of crépon above one of silk; the upper frill is prettily headed by a row of ribbon-run beading, the ribbon being brought out at intervals and arranged in rosettes.

The waist is of the surplice order, and is arranged over a high-necked lining that is fitted by single bust darts, under-arm and side-

back gores and a well curved center seam; and the closing is made invisibly at the center of the front. The full back and full fronts are joined in under-arm and short shoulder seams, and the fulness is prettily disposed by gathers at the shoulder edges and by two rows of shirrings placed at belt depth apart at the waist-line. The waist is shaped in deep V outline at the top and reveals the lining with pointed-yoke effect. The lining is attractively faced with the crépon overlaid with cross-rows of beading interlaced with ribbon. The standing collar is trimmed with beading and ribbon, a rosette-bow is secured at the throat, and similar bows are placed at intervals down the front to the bust. Very full Empire puffs that extend to the elbows are arranged over the smooth coat-sleeves, which are decorated below the puffs with rows of beading interlaced with ribbon. Topping the sleeves, and giving additional

breadth to the shoulders, are short, full caps of the material that are gathered at the top and droop over the puffs, their free edges being trimmed with ribbon and beading. The waist is encircled by a crush belt, which closes at the left side and presents shirrings and a frill at the overlapping end.

The mode will develop attractively in soft, clinging fabrics, cashmere, light-weight camel's-hair, challis, crépon and vailing being especially appropriate. Pretty combinations may be effected by facing the exposed portions of the lining and the sleeves below the puffs with velvet, fancy silk, Bengaline, vrillé or Russian embroidery.

The hat is of old-blue felt and is trimmed with plumes and a black wing.



FIGURE No. 421 D.

FIGURE No. 421 D.—GIRLS' COSTUME.—This illustrates Pattern No. 6459 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 422 D.—GIRLS' COAT.—This illustrates Pattern No. 6482 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Pages 408 and 409.)



FIGURE No. 422 D.

FIGURE No. 420 D.—MISSSES' HOUSE TOILETTE.

(For Illustration see Page 406.)

FIGURE No. 420 D.—This consists of a

Misses' blouse and four-gored skirt. The blouse pattern, which is No. 6460 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is given a different portrayal on page 417 of this DELINEATOR. The skirt pattern, which is No. 6493 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 page 420.

The skirt is here shown pleasingly developed in fine gray diagonal, and is in four-gored Empire style. It consists of a front-gore, a gore at each side, and a seamless back-gore, and flares broadly at the bottom in the approved fashion. The front of the skirt fits smoothly, and the back and sides present rolling folds which are most pronounced at the back. A tasteful finish is pro-

vided by double rows of machine-stitching, the upper row being made just below the knee. The skirt is finished at the top with a narrow belt, which is overlaid with a wide belt that is closed at the left side and finished with several rows of stitching.

The blouse is made of cherry silk and is closed invisibly along the left shoulder and under-arm seams. To ensure a smooth adjustment it is arranged over a body lining, which is fitted by single bust darts, under-arm and side-back gores and a curving center seam, and closed at the center of the front. The full front and full back are separated by under-arm gores, and the fulness is drawn to the center and prettily disposed in gathers at the top and a double row of shirring at the waist-line. The full sleeves are mounted on smooth coat-shaped linings and are finished with wristbands, over

lengthwise or crosswise rows of insertion, ribbon or Russian bands. A frill of lace or fine Irish-point embroidery may fall from the lower edge of the collar.

FIGURE No. 421 D.—GIRLS' COSTUME.

(For Illustration see Page 407.)

FIGURE No. 421 D.—This illustrates a Girls' costume. The pattern, which is No. 6459 and costs 1s. 3d. or 30 cents, is in eight sizes for girls from five to twelve years of age, and is given a different portrayal on page 413 of this DELINEATOR.

A very elegant costume is here pictured made of Havane lady's-cloth and velvet of a deeper shade, with Astrakhan bindings, velvet



FIGURE No. 423 D.

FIGURE No. 424 D.

FIGURE No. 425 D.

FIGURE No. 423 D.—GIRLS' DRESS.—This illustrates Pattern No. 6488 (copyright), price 1s. or 25 cents. FIGURE No. 424 D.—GIRLS' DRESS.—This illustrates Pattern No. 6469 (copyright), price 1s. or 25 cents. FIGURE No. 425 D.—GIRLS' DRESS.—This illustrates Pattern No. 6485 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 409 and 410.)

which roll cuffs that have prettily rounding corners. Button-holes are made in the cuffs, and link-buttons connect the flaring ends. The standing collar is concealed by a crush collar that closes at the left shoulder, the overlapping end being finished in a frill. In this instance the wide belt on the skirt makes the crush belt belonging to the blouse unnecessary.

A toilette of this kind will be especially appropriate for school wear. The skirt may be made of serge, cheviot, camel's-hair, tweed or homespun, and may be decorated with ruchings of velvet, graduated rows of Hercules braid, gimp, galloon or passementerie. The blouse will make up charmingly in Surah, plaid taffeta, fancy silk, crépon, cashmere or vailing, and may be ornamented with

bands and silk pipings for decoration. The full skirt is deeply hemmed at the bottom and trimmed with two bias bands of velvet that are piped at the edges with silk. It is gathered at the top and falls with pretty fulness from the round waist, which is fitted by single bust darts and side-back gores, and closed at the center of the back with button-holes and buttons. At the neck is a rolling collar of velvet in two sections, that flare broadly at the center of the front and back, their free edges being finished with pipings of silk. Enormous balloon puffs extending to the elbows are arranged over the smooth coat-shaped sleeves, being gathered at the top and bottom to stand out well from the arm; and each wrist is trimmed with two bias bands of velvet piped with silk. An

extremely jaunty air is given the gown by the addition of a short, sleeveless jacket shaped by under-arm and shoulder seams. The loose fronts of the jacket are reversed at the top in very broad lapels, and are lapped below the bust and closed in double-breasted style with button-holes and large Astrakhan buttons. The lapels are richly faced with velvet, and their free edges, as well as the front and lower edges of the jacket, are finished with a binding of Astrakhan.

The costume will be much admired for early Autumn wear, as the jacket, which may be removed in the house, may be made of a material heavy enough to afford protection in quite cool weather. The mode will develop satisfactorily in camel's-hair, rough-surfaced suiting, tweed, cheviot or fancy plaid or checked suiting. A handsome costume was made of réséda camel's-hair, with heavy Bengaline for the puffs; the skirt was plainly completed, and the jacket was all-over decorated with an elaborate design done with sou-tache braid.

The large felt hat is of Havane felt, beautifully ornamented with plumes.

FIGURE No. 422 D.—GIRLS' COAT.

(For Illustration see Page 407.)

FIGURE No. 422 D.—This illustrates a Girls' coat. The pattern, which is No. 6482 and costs 1s. 3d. or 30 cents, is in eight sizes for girls from five to twelve years of age, and may be seen in two views on page 416 of this magazine.

A pleasing feature of the coat, which is here pictured made of dark-gray cheviot, is the graceful Capuchin hood, the brilliant lining of which gives a pretty touch of color to the garment. The loose fronts lap in double-breasted style and are closed to the throat with button-holes and large bone buttons. They are separated from

the seamless back by under-arm gores, which secure a smooth, clinging adjustment at the sides. The back presents a smooth effect at the top, and the fulness below is held becomingly to the figure at the waist-line by pointed straps, which are buttoned to the side seams and crossed and buttoned at the center of the back. The sleeves are of the mutton-leg order and are shaped by inside and outside seams; they rise full and broad at the top and are comfortably smooth-fitting below the elbow, and each is finished with a double row of machine-stitching at shallow cuff depth and a double row at the wrist edge. At the neck is a rolling collar that has flaring ends. The free edges of the collar, and also the edges of pocket-welts that are applied diagonally upon the fronts, are followed by a single row of stitching. The welts conceal openings to inserted pockets, and a row of stitching is made below them in tailor style.

The hood fits the neck closely, and is lined with bright plaid satin; it is included in the collar seam and falls in a point to the waist-line.

A comfortable top-garment for school, walking or travelling wear may be developed by the mode in tweed, serge, cheviot, cloth or heavy-weight camel's-hair in any of the fashionable shades of biscuit, mode, navy, fawn, dark-red or forest-green. Garments of this description do not really require decoration, but braid binding or machine-stitching is always in order.

The large felt hat is stylishly trimmed with handsome plumes.

FIGURES NOS. 423 D, 424 D AND 425 D.—GIRLS' DRESSES.

(For Illustrations see Page 408.)

FIGURE No. 423 D.—This illustrates a Girls' dress. The pattern, which is No. 6488 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 414 of this DELINEATOR.

The quaint and simple dress is here pictured made of poppy-leaf green cashmere, with braid in two widths for decoration. The full, round skirt is deeply hemmed at the bottom and is tastefully trimmed with three rows of narrow braid between two rows of wide braid. It is gathered at the top and falls in rolling folds from the full waist. The waist is mounted on a body lining fitted by single bust darts and under-arm and side-back gores, and the closing is made invisibly at the center of the back. The full front and full backs are joined in under-arm and shoulder seams, and the fulness is prettily disposed at the top by several closely drawn rows of shirring that are arranged to simulate



FIGURE No. 426 D.



FIGURE No. 427 D.

FIGURE No. 426 D.—GIRLS' HOUSE TOILETTE.—This consists of Girls' Apron No. 6492 (copyright), price 10d. or 20 cents; and Dress No. 6488 (copyright), price 1s. or 25 cents. FIGURE No. 427 D.—GIRLS' HOUSE TOILETTE.—This consists of Girls' Apron No. 6470 (copyright), price 10d. or 20 cents; and Dress No. 6485 (copyright), price 1s. or 25 cents.

(For Descriptions see Page 411.)

ulate a round yoke. The full portions are gathered at the bottom and droop with blouse effect over the seam joining the waist to the skirt. The bishop sleeves are very full and are mounted on smooth coat-shaped linings, which are revealed at the wrists with deep-cuff effect; the exposed portions of the linings are faced with the material, and each wrist is encircled by a row of wide braid. At the neck is a close-fitting standing collar, which is closed invisibly at the center of the back and trimmed with a row of wide braid.

Pretty dresses may be developed by the mode in cashmere, crépon, challis, vicuna or soft washable silk. The collar and cuff facings will frequently be cut from velvet or fancy silk, and the skirt may be ornamented with bands of insertion, ribbon or gimp.

The large hat is bent coquettishly to suit the face, and is trimmed at the front with a handsome bow of satin ribbon.

FIGURE No. 424 D.—This illustrates a Girls' smocked dress. The pattern, which is No. 6469 and costs 1s. or 25 cents, is in eight sizes for girls from two to nine years of age, and is given a different

FIGURE No. 425 D.—This illustrates a Girls' dress. The pattern, which is No. 6485 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen differently developed on page 414 of this magazine.



6464

Front View.

MISSSES' COSTUME, WITH FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 412.)



6464

Back View.

The dress here pictured made of *vieux-rose* camel's-hair is given a very smart appearance by the double caps which top the fanciful sleeves. It has a full skirt that is deeply hemmed at the bottom and trimmed with three equally spaced rows of satin-edged grosgrain ribbon, upon which rosettes are uniquely placed at the left of the center of the front. The skirt is gathered at the top and falls gracefully from the round body, which is mounted on a lining fitted by single bust darts and under-arm and side-back gores. The body has a full front and full backs separated by under-arm gores, and presents a smooth effect at the top and gathers at the lower edge at the center of the front and at each side of the closing, which is made at the center of the back with button-holes and buttons. At the neck is a close-fitting standing collar, and the waist is encircled by a belt of ribbon which is closed at the left side of the front under a rosette-bow. Very large Empire puffs extending midway to the elbows are arranged over the smooth coat-shaped sleeves, and each puff is surmounted by two caps of unequal depths, which are included in the arm's-eye seams. The caps fit smoothly at the top and fall below in a series of ripples, and each sleeve is adorned at the wrist with two encircling rows of ribbon. Ribbons that start from the shoulder seams are disposed upon the front to simulate a pointed yoke, and their ends are concealed by rosette bows. The caps may be omitted if not admired.

Exquisite gowns may be developed by

portrayal on page 413 of this magazine.

Ciel vailing and fancy silk are here prettily associated in the dress, which has a full, seamless yoke of fancy silk arranged over a short body-lining that is fitted by single bust darts and under-arm and shoulder seams. The closing is made invisibly at the center of the back, and the yoke is drawn by two rows of shirring at the top to form a pretty puff at the neck. The lower edge of the yoke is gathered and joined to the upper edge of the skirt, a cording of the material being included in the joining. The skirt has under-arm seams and is smocked at the top to form three deep points at the front and back. It is uniquely trimmed at the bottom with a section of the material that is smocked above the center to form a deep frill at the bottom and a shallow frill at the top. The puff sleeves are very full and are mounted on smooth coat-shaped linings, which are revealed at the wrists with deep-cuff effect; they droop gracefully from the shoulders, and the exposed portions of the linings are attractively faced with the silk. The puffs are topped with epaulette-like bretelles of silk, which are gathered at the top and fall in pretty folds over the sleeves. The bretelles are widest at the top and are becomingly narrowed under the arms. The neck is finished with a cording of the material.

Gowns of this description will make up prettily in cashmere, crépon, merino, India or Surah silk or any of the fashionable silk-and-wool novelty suitings. The full yoke may be made of linen lawn, mull, *crêpe de Chine* or *mousseline de soie*, and the skirt may be ornamented with *entre-deux* of lace or embroidery, Oriental bands, or ribbon applied in any fanciful manner.

The felt hat is becomingly poked at the front and is uniquely trimmed at each side with plumes and loops and ends of ribbon.

the mode in India or fancy silk, taffeta, vailing, challis, figured or *ombré* crépon or any other silken or woollen fabric of similar tex-



6484

Front View.

MISSSES' COSTUME, WITH FOUR-GORED EMPIRE SKIRT. (COPYRIGHT.)

(For Description see Page 412.)



6484

Back View.

ture. Choice garniture may be arranged with rows of insertion, lace, fine embroidery, Russian bands, gimp, galloon or passementerie. The skirt of a handsome dress made of *ciel* embroidered vail- ing is decorated with *entre-deux* of inser- tion, and similar trimmings are applied in vertical lines upon the waist, outline the caps and encircle the wrists. The waist is encircled by a twist of *ciel* ribbon fastened at the back under a *chou* of the same.

The felt hat is a veritable poke and is trimmed artistically with ribbon and plumes.

The edges of the fichu ties are daintily trimmed with embroidered edging. The fichu ties may be omitted if not admired.

The dress, which is here shown made of dark-red *crépon*, is differ-

FIGURES NOS. 426 D AND 427 D.—GIRLS' HOUSE TOILETTES.

(For Illustrations see Page 409.)

FIGURE No. 426 D.—This consists of a Girls' dress and apron. The dress pattern, which is No. 6488 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 414 of this *DELINEATOR*. The apron pattern, which is No. 6492 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and is given a different portrayal on page 418.

Quaint and picturesque is the apron here portrayed made of hem-stitched cambric and trimmed with embroidered edging. The full skirt is gathered at the top and falls in rolling folds from the very short-waisted body, which is simply shaped by under-arm and shoulder seams and closed at the center of the back with button- holes and buttons. The body is shaped in low, round outline at the back and front, and from the upper edge fall, in Bertha fashion, deep gathered fichu ties of the material that flare at the center of the



6453

Front View.



6453

Back View.

MISSSES' COSTUME, WITH GATHERED EMPIRE SKIRT. (COPYRIGHT.)

(For Description see Page 413.)



6457

Front View.



6457

Back View.

MISSSES' COSTUME, WITH FIVE-GORED SKIRT HAVING THREE CIRCULAR FLOUNCES. (COPYRIGHT.)

(For Description see Page 413.)

ently pictured at figure No. 423 D, where it is fully described.

The apron will make up attractively in lawn, mull, Swiss, dimity or fine French nainsook, and may be trimmed with lace, fine embroi- dery, insertion, feather-stitched bands or beading. A pretty deco- ration for the skirt consists of clus- ters of tucks separated by bands of insertion, the tucks being hemstitch- ed. When this trimming is desired, allowance should be made for the tucks in cutting the garment. The dress may be developed in any soft woollen or silken fabric and may be decorated with *soutache*, Hercules or fancy braid, ribbon, gimp or pas- sementerie.

FIGURE No. 427 D.—This consists of a Girls' dress and apron. The dress pattern, which is No. 6485 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is shown in three views on page 414 of this publica- tion. The apron pattern, which is No. 6470 and costs 10d. or 20 cents, is in eleven sizes for girls from two to twelve years of age, and is differ- ently depicted on page 418.

The dainty dress is again illus- trated at figure No. 425 D, where it is fully described. In this instance it is pictured made of dark-blue cashmere, and the free edges of the caps and the upper edge of the collar are scalloped and bound with

white silk braid. Each wrist is trimmed with a cuff-facing of the material, the upper edge of which is scalloped and bound with braid.

back, cross the bust in surplice fashion, and pass around to the back, where they are tied after the manner of a Marie Antoinette fichu.

White dimity was employed for making the apron, with embroidered edging for garniture. The apron is shaped in low, round outline at the top and is made without sleeves. It has a full front that extends to the bottom of the dress, the fulness being prettily disposed at the center in three closely drawn rows of shirring at the top. The short back, which extends to the waist-line, is closed at the center with button-holes and buttons, and is lengthened by full skirt-portions that are gathered at the top. The apron is finished at the bottom with a hem, and the neck and arm's-eye edges are decorated with narrow embroidered edging. Straps are included in the under-arm seams, and their pointed ends are crossed at the center of the back and secured with a button and button-hole.

Batiste, nainsook, sheer muslin, barred muslin and gingham will make up well in the apron, and torchon lace, embroidered bands and feather-stitching are favored garnitures. The dress may be made of serge, flannel, érèpon, vieuna, cashmere or, in fact, any seasonable silken or woollen fabric. Satin or velvet will unite nicely with any of these materials.

MISSES' COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 410.)

No. 6464.—This costume is again illustrated at figure No. 412 D in this magazine, where it is shown made of cloth, Bengaline and velvet and prettily trimmed with *ombré* velvet ribbon and silk pipings.

The costume is here pictured developed in an artistic combination of *épingeline*, shot taffeta and plain velvet. It is especially becoming to misses of immature figure and is particularly adapted to remodeling gowns that have become *passé*. The skirt is fashioned in the popular four-gored style, the shaping of the front and side-gores rendering the skirt fashionably smooth at the top and over the hips and producing the regulation flare below. The fulness at the back is massed at the center by closely drawn gathers at the top, from which it falls in rolling folds that spread in graceful fashion to the bottom, where the skirt is of fashionable width, measuring about three yards and a fourth round in the middle sizes.

The fanciful body is arranged upon a smooth lining that extends a short distance below the waist-line and is closely adjusted by single bust darts, under-arm and side-back gores and a curving center seam. The center-fronts, which extend in a deep V to the waist-line, are gathered at the neck and shoulder edges to produce pretty fulness over the bust, the fulness at the lower edges being plaited to a point at each side of the closing, which is made invisibly at the center. The side edges of the full fronts are overlapped by smooth side-fronts that reach to but little below the bust. A short, full center-back, gathered at the neck and shoulder edges to correspond with the center-fronts, is disclosed with pretty effect between smooth side-backs, which, like the side-fronts, are deepest at the sides. The lower edges of the side-fronts and side-backs are overlapped by a velvet girdle fitted by side seams; the top of the girdle

forms a shapely point at the center of the back, and the front ends flare at each side of the full center-fronts with novel effect. Silk bretelles, which are gathered on the shoulders to stand out above the sleeves with the fashionable broad-shouldered effect, follow the flaring edges of the side-fronts and side-backs and taper narrowly to the points of the girdle at the front and back. The full puff sleeves are gathered at the top and bottom and arranged upon smooth coat-shaped linings, which are covered below the puffs with round cuff-facings of velvet. At the neck is a rolling velvet collar, the ends of which flare widely at the throat.

While the costume will develop attractively in a combination of two or three materials, a single fabric may be employed, if preferred. Among the fashionable woollens adapted to the mode may be mentioned whipcord, *épingeline*, cheviot, hopsacking, serge and silk-and-wool novelties. Any of the above-mentioned materials may be associated with shot or rainbow silk, *ombré* satin, velvet or some other equally handsome contrasting goods, and applied garniture will not be really necessary although the costume may be elaborated by tasteful disposals of gimp, passementerie, ribbon quillings or ruchings, etc.

We have pattern No. 6464 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, will require three yards and a half of dress goods forty inches wide, with a yard and a fourth of silk and a yard of velvet each twenty inches wide. Of one material, it requires seven yards and five-eighths twenty-two inches wide, or five yards and a half thirty inches wide, or three yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



6490

View Showing Low Neck and Short Sleeves.



6490

Front View.



6490

Back View.

MISSES' COSTUME, WITH FOUR-GORED EMPIRE SKIRT. (COPYRIGHT.)

(For Description see Page 414.)

MISSES' COSTUME, WITH FOUR-GORED EMPIRE SKIRT

(For Illustrations see Page 410.)

No. 6484.—A view of this costume showing it made of light woollen suiting and velvet, and trimmed with velvet and pompon bands, is given at figure No. 411 D in this DELINEATOR.

The dress is unpretentious in style and will be appreciated by the admirer of simple, jaunty gowns. It is here pictured made of *réséda* dress goods and velvet and trimmed with fancy braid. The skirt is in the flaring four-gored style, consists of a front-gore, a gore at each side and a seamless back, and presents a smooth effect at the front and sides, where

only just enough fulness is allowed at the top to secure a comfortable adjustment over the hips. The fulness at the back is massed in coarsely drawn gathers at the top and spreads in well defined curves to the lower edge; and the skirt is finished at the top with a belt. The skirt flares broadly at the bottom, where it measures about three yards round in the middle sizes, and the flare may, if desired, be emphasized by an underfacing of hair-cloth, moreen or crinoline. A novel trimming is afforded by two encircling rows of braid set near the knee, this arrangement producing the effect of a Marquise skirt.

The shapely basque describes a decided point at the lower edge at the center of the front and back and arches gracefully over the hips. It is stylishly adjusted to the figure by single bust darts and

under-arm and side-back gores, the closing being made invisibly at the center of the back. The extreme simplicity which would otherwise characterize this waist is removed by the addition of velvet bretelles, which are each in two sections that flare broadly over the shoulders and taper to points at the ends; they meet at the waist-line at the center of the front and outline a pointed yoke at the back. The portions of the basque exposed between the bretelles are prettily decorated with eurved rows of braid, and similar braid outlines the upper and lower edges of the close-fitting standing collar. The mutton-leg sleeves, which are shaped by inside and outside seams, are arranged over smooth coat-shaped linings and are gathered at the top to flare broadly; they are smooth below the elbows and are trimmed at the wrists with two rows of braid. Two rows of braid also outline the lower edge of the basque with the effect of a narrow, pointed girdle.

The mode will make up exquisitely in ombre silk, Lansdowne, crepon and silk-and-wool novelty suiting, which materials may be combined with Russian or *point de Gene* lace or applique embroidery.

We have pattern No. 6484 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, will call for three yards and three-eighths of dress goods forty inches wide, with one yard of velvet twenty inches wide. Of one material, it needs seven yards and an eighth twenty-two inches wide, or three yards and a half forty-four inches wide, or three yards fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' COSTUME, WITH GATHERED EMPIRE SKIRT.

(For Illustrations see Page 411.)

No. 6453. — Another representation of this costume may be seen at figure No. 419 D in this DELINEATOR, where it is shown made of crepon and silk and trimmed with beading and baby ribbon.

In the present instance the costume is pictured developed in dress goods of a beautiful shade of scarlet associated with black velvet. The skirt is in circular Empire style, the bias back edges meeting in a seam at the center of the back; it is gathered at the top and falls with pretty fullness all round. It flares broadly at the bottom after the manner of the prevailing modes, and measures about two yards and a half at the lower edge in the middle sizes. The fanciful waist is worn beneath the skirt and is arranged over a high-necked body-lining, which only extends to the waist-line and is closely fitted by single bust darts, under-arm and side-back gores and a well curved center seam, the closing being made invisibly at the center of the front. The full back and full fronts are joined in under-arm and shoulder

seams and are shaped in deep V outline at the top; they are gathered at the shoulders and shirred twice at the waist-line, where the fullness is drawn well toward the center of the back and the closing, the shirrings being placed at belt depth apart. The portion of the lining revealed above the full portions with deep, pointed-yoke effect is attractively faced with velvet, and velvet is used for the close-fitting standing collar. Very full Empire puffs extending to the elbows are arranged over the smooth coat-shaped sleeves, which are faced with velvet below the puffs. The puffs, which are gathered at the top and bottom, droop gracefully from the shoulders and are surmounted by short, full caps of the material, which are quite shallow under the arm. The waist is encircled by a crush belt of velvet mounted on a smooth lining, and closed at the left side of the front under an elongated rosette.

The costume will develop exquisitely in fancy silk, crepon, embroidered vailing, foulé or vigogne and will be especially dainty when combined with satin, velvet or coarse lace net. For cool days in the Autumn the gown will make up prettily in scarlet, *vieux-rose* or *reseda* cashmere or camel's-hair and will be trimmed with ribbon or passementerie.

We have pattern No. 6453 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, will require four yards and an eighth of material forty inches wide, with a yard and seven-eighths of velvet twenty inches wide. Of one material, it needs seven yards and seven-eighths twenty-two inches wide, or four yards and three-eighths forty-four inches wide, or three yards and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' COSTUME, WITH FIVE-GORED SKIRT HAVING THREE CIRCULAR FLOUNCES.

(For Illustrations see Page 411.)

No. 6457. — This costume is pictured made of light-weight cloth and velvet and trimmed with velvet and *cantille* passementerie at figure No. 418 D in this magazine.

The flounce skirt and full, drooping waist, which are the pronounced features of this dress, render it particularly becoming to tall, slender girls. The dress is here portrayed made of dress goods in a fashionable shade of gray and trimmed with braid and passementerie of a deeper shade. The skirt is in five-gored Empire style, consisting of a front-gore, a gore at each side and two gores at the back, and is rendered perfectly smooth-fitting at the front and sides by a dart at each side of the center of the front-gore and in each side-gore. The fullness at the back is massed in gathers at the top and spreads in graceful folds to the bottom, where the skirt



6459

Front View.



6459

View without Jacket.



6459

Back View.

GIRLS' COSTUME, WITH REMOVABLE JACKET. (COPYRIGHT.)

(For Description see Page 415.)



6469

Front View.



6469

Back View.

GIRLS' SMOCKED DRESS. (COPYRIGHT.)

(For Description see Page 415.)

measures about two yards round in the middle sizes. Overhanging the skirt are three circular flounces of graduated depths having bias back edges meeting in seams at the center of the back. The flounces are gathered at the top to fall with slight fulness at the front and sides and in undulating curves at the back. The top of the skirt is completed with a belt, and each flounce is decorated with three rows of narrow braid.

The fanciful waist is worn beneath the skirt and is arranged over a high-necked lining, which is fitted by single bust darts and under-arm and side-back gores; and the closing is made at the center of the back. The full front and full backs are shaped in deep V outline at the top and are connected by under-arm and shoulder seams, the under-arm seams being independent of those of the lining; they are gathered at the top and shirred twice at the bottom and droop with blouse effect over the shirrings, which are placed at belt depth apart and tacked to the lining.



6485

Front View.



6485

View Without Caps.



6485

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 416.)

MISSES' COSTUME, WITH FOUR-GORED EMPIRE SKIRT.

(For Illustrations see Page 412.)

No. 6490.—At figure No. 417 D in this magazine this costume is shown made of cheviot and velvet and trimmed with velvet and silk.

Not only is the costume charming as regards outline and adjustment, but also in the opportunity it affords for the introduction of effective contrasts. One material, may, however, be employed in its development, as in this instance, when it is made of *réséda* dress goods and trimmed with fancy braid. The skirt is in four-gored Empire style and measures about three yards round at the bottom in the middle sizes; it consists of a front-gore, a gore at each side and a wide seamless back-gore, and presents a becomingly smooth effect at the front and sides, where only just enough fulness is allowed at the top to secure a comfortable

adjustment over the hips, and rolling folds at the back which result from closely drawn gathers at the top. The fashionable distended effect is observed at the bottom of the skirt and, if desired, this effect may be emphasized by an underfacing of canvas, moreen or erinoline.

The fanciful waist is worn beneath the skirt, and has a full front and full backs separated by under-arm gores. It is arranged over a high-necked lining fitted by single bust darts and under-arm and side-back gores, the closing being made invisibly at the center of the back. The full front and full backs are shaped in low Pompadour outline at the top, and the fulness is prettily disposed by gathers at the top and two short rows of shirrings at the waist-line at the center of the front and at each side of the closing. The visible part of the lining is faced with the material and presents the effect of a square yoke. Balloon puffs, which stand out well from the arms are arranged over the smooth coat-shaped sleeves; they extend nearly to the elbow, and the wrists are decorated with two encircling rows of fancy braid. A fanciful air is given the waist by bretelles, which are broad at the top, where they flare broadly over the sleeves and taper becomingly at the ends, which extend to the lower edge of the waist. The free edges of the bretelles are tastefully followed with fancy braid, and similar braid conceals the gathered upper edges of the full front and full backs. At the neck is a close-fitting standing collar, the upper and lower edges of which are outlined with fancy braid. The waist is encircled by a bias belt having a pointed, overlapping end and closed invisibly at the left side, the free edges being prettily trimmed with braid. For dressy evening wear the gown may be made up with a low, square neck and puff sleeves as illustrated.

A row of passementerie outlines the top of the full portions, above which the lining is revealed with pointed yoke effect and faced with the material. The quaint bishop sleeves are made very full and are mounted over coat-shaped linings, which are finished at the wrist with round cuff effect; they droop softly from the shoulders, and each wrist is decorated with three encircling rows of braid. Overtopping the sleeves are jaunty epaulette-like bretelles, which fit smoothly at the top and fall gracefully over the sleeves; they are decorated with three rows of braid. Braid is also arranged in evenly spaced rows on the belt, which closes at the left side. At the neck is a close-fitting standing collar closed invisibly at the center of the back and ornamented with three rows of braid.

The costume will develop attractively in figured India silk, *crépon*, novelty suiting, camel's-hair, serge, tweed and cheviot, and may be decorated in numberless attractive ways with graduated rows of braid, fancy bands, insertion, galloon, lace, gimp and passementerie. The cuff and yoke facings, bretelles and belt may be of velvet, satin or Bengaline or they may be of the material overlaid with Russian lace or a rich braiding design wrought in a contrasting hue. A modish visiting gown for a young girl is fashioned in this way from old-blue *crépon* and golden-brown velvet, the velvet being used for the collar, belt and facings and to edge the caps and flounces. Other color combinations will prove equally effective.

We have pattern No. 6457 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the costume will require eleven yards and seven-eighths twenty-two inches wide, or six yards forty-four inches wide, or five yards and three-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.



6488

Front View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 416.)



6488

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 416.)

Charming gowns may be developed by the mode in *ombré crépon*, dotted vailing, challis, shot *épingeline*, velours, wool Bengaline and numerous silk-and-wool novelty suitings. The exposed portions of the lining and sleeves may be faced with fancy silk, velvet or heavy lace, and handsome garnitures may be provided by fancy

Russian braid, gimp, galloon, ruchings of ribbon, beading and rosettes applied in any manner suggested by good taste. The belt may be made of ribbon and closed at the center of the front under a fanciful gold or silver buckle.

We have pattern No. 6490 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, requires eight yards and three-fourths of material twenty-two inches wide, or four yards and a fourth forty-four inches wide, or three yards and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.



6496

Front-View.

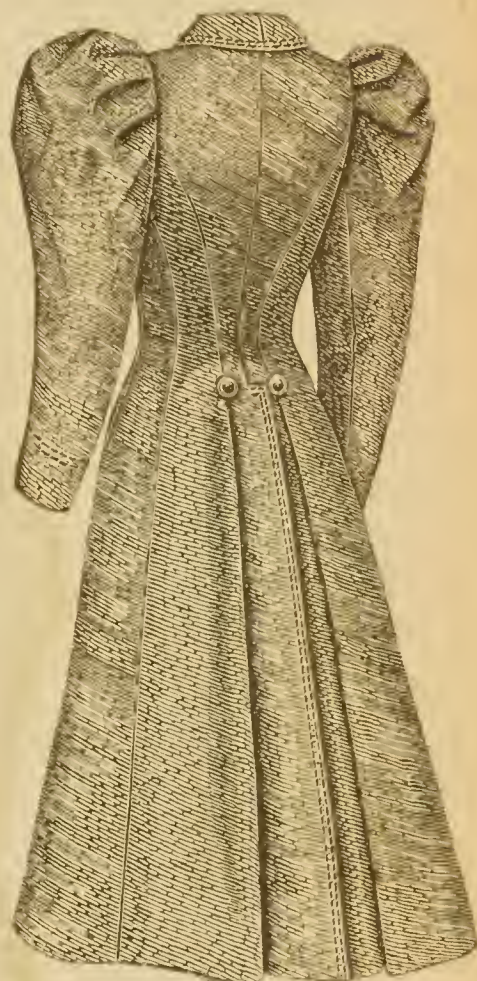
MISSES' DOUBLE-BREASTED COAT. (KNOWN AS THE NEWMARKET COAT.) (COPYRIGHT.)
(For Description see Page 417.)

back and widely at the throat. The dress may be worn with or without the sleeveless jacket, which suggests the natty reefer modes. The jacket reaches only to the waist-line, and its seamless back joins the fronts in shoulder and under-arm seams. The fronts lap in double-breasted style and are reversed at the top in broad, pointed lapels, below which the closing is made in regular double-breasted style with button-holes and large buttons.

Becoming little costumes for school or best wear may be developed by the mode in cashmere, serge, hopsacking, *étamine*, cheviot, wool Bengaline or plain or fancy novelty woollens of all seasonable varieties. Materials of a contrasting hue or texture will be specially effective in a costume of this kind, and facings of contrasting shade may be applied to the lapels. A tailor finish will be appropriate, or garnitures of braid or ribbon may be added. A pretty outdoor costume was made of old-blue cheviot and black velvet, velvet being used for facing the lapels and the sleeves below the puffs and for the collar.

We have pattern No. 6459 in eight sizes for girls from five to twelve years of age. To make the costume

for a girl of eight years, will require six yards of material twenty-two inches wide, or four yards and three-eighths thirty inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



6496

Back View.

MISSES' DOUBLE-BREASTED COAT. (KNOWN AS THE NEWMARKET COAT.) (COPYRIGHT.)
(For Description see Page 417.)

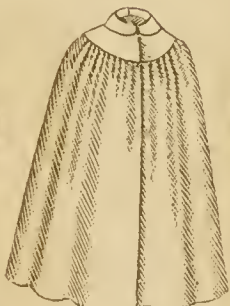
ed with silk produce a stylish effect in this costume at figure No. 421 D. The quaintness that just now characterizes modes for little women is displayed in the costume which is here pictured made of

golden-brown all-wool suiting. The costume comprises a simply fashioned dress and a jaunty sleeveless jacket. The dress has a full round skirt, which reaches to a becoming depth and is gathered at the top to fall in natural folds from the body, the lower edge being finished with a deep hem. The front of the body is adjusted by single bust darts and is separated from the backs by side-back gores; and the closing is made at the center of the back with button-holes and buttons. The coatsleeves have



6462

Front View.



6462
View without Rippled
Bretelles and Showing
the Collar Turned
Down.



6462

Back View.

GIRLS' WRAP. (COPYRIGHT.)
(For Description see Page 417.)

GIRLS' SMOCKED DRESS.

(For Illustrations see Page 413.)

No. 6469.—This dress is again illustrated at figure No. 424 D in this magazine, where it is shown made of vailing and fancy silk.

The dress is here pictured developed in apple-green China silk. It introduces a guimpe effect that is very becoming to little women, and also displays an artistic arrangement of smocking, which is again in high

favor for little folks' dresses. The upper part of the dress is a full, seamless yoke, which is arranged upon a body lining that extends to the waist-line and is adjusted by single bust darts and shoul-

der darts and shoul-

der and under-arm seams. The yoke is drawn by two rows of gathers at the top to form a pretty puff about the neck, and the fulness at the lower edge is collected in gathers; it is joined to the upper edge of the skirt, a cording being included in the joining. The front and back of the skirt are joined in side seams, and the top is smocked to form three points at the front and back, the fulness below falling in pretty folds to the lower edge, which is decorated with a ruffle of the material finished to form a self-heading. The full puff sleeves are gathered at the top and bottom and arranged upon smooth coat-shaped linings, which are covered below the puffs with deep facings of the material; and drooping softly over the sleeves are jaunty caps, which are gathered at the top and narrowed to points at the ends. The neck is finished with a cording of the material.

Charming little dresses may be developed by the mode in Surah, India silk, cashmere, wool Bengaline, challis and numerous other pretty fabrics employed for dresses of this kind. Dainty combinations of woolen goods and velvet or changeable silk are in order, and the mode is so fanciful in effect that applied decoration will be unnecessary.

We have pattern No. 6469 in eight sizes for girls from two to nine years of age. Of one material for a girl of eight years, the dress will require five yards and an eighth twenty-two 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 414.)

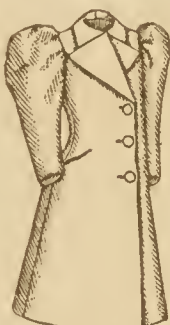
No. 6485.—At figures Nos. 425 D and 427 D in this magazine, this dress is portrayed in two other stylish developments.

The little dress, which is exceedingly quaint in design, is pictured in the present instance made of old-blue cashmere and prettily trimmed with velvet ribbon. It has a full, round skirt, which is deeply hemmed at the bottom and gathered at the top to fall in natural folds from the body, to which it is joined. The body has a full front and full backs separated by under-arm gores and arranged upon a body lining, which is closely adjusted by single bust darts and under-arm and side-back gores. The front is smooth at the top, and the fulness at the lower edge is drawn to the center and collected in gathers. The fulness at the lower edge of the backs is similarly gathered at each side of the closing, which is made at the center with button-holes and buttons. A velvet ribbon belt encircles the waist, and its ends are fastened at the center of the back beneath a large rosette of similar ribbon. The coat sleeves have short puffs which droop prettily below double caps that fall to uneven depths and are shaped to present a series of folds or ripples allround the arm, the very slight fulness at the top being collected in gathers. The sleeves are

trimmed at the wrists with three encircling bands of velvet ribbon. A band of similar ribbon covers the moderately high standing collar and is tied in a dainty bow at the left side of the closing. Rosettes of velvet ribbon are coquettishly placed on the shoulders, and the sleeve caps are lined with silk.

The dress will make up exquisitely in figured, plaid or striped novelty woollens of all kinds, and in serge, cashmere, étamine, wool Bengaline, poplin and silk-and-wool novelties. Charming little party dresses may be developed by the mode in plain or figured *crêpe de Chine*, China silk or French nainsook. Lace edging or insertion, ribbon, braid or passementerie may supply the garniture, being applied in any pretty way preferred.

We have pattern No. 6485 in eight sizes for girls from five to twelve years of age. Of one material for a girl of eight years, the dress will require six yards twenty-two inches wide, or four yards and five-eighths thirty inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.



6500
View without Ripple Collar.



6500
Front View.

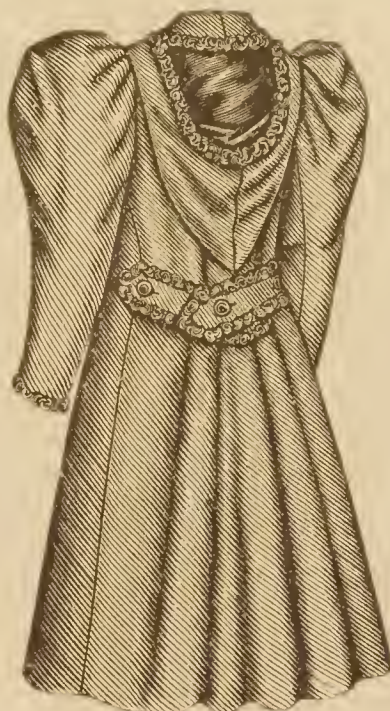


6500
Back View.

GIRLS' COAT. (COPYRIGHT.)
(For Description see Page 417.)



6482
Front View.



6482
Back View.

GIRLS' COAT, WITH HOOD. (COPYRIGHT.)
(For Description see Page 418.)

GIRLS' DRESS.

(For Illustrations see Page 414.)

No. 6488.—Other attractive developments of this dress may be seen by referring to figures Nos. 423 D and 426 D in this DELINEATOR.

The dress is here attractively illustrated made of plaid dress goods and plainly finished. It is extremely simple in construction, the blouse effect and very full bishop sleeves rendering the mode particularly becoming to slender girls. It has a full skirt, which is deeply hemmed at the bottom and gathered at the top, where it is joined to the round waist, from which it falls in free, graceful folds. The waist is arranged over a body lining which is fitted by single bust darts and under-arm and side-back gores, the closing being made invisibly at the center of the back. It has a full front and full backs joined in under-arm and shoulder seams, the fulness being tastefully disposed at the top in four closely drawn rows of shirrings, which are arranged to simulate a round yoke. The waist is gathered at the lower edge and droops softly with blouse effect. At the neck is a close-fitting standing collar. The bishop sleeves droop gracefully from the shoulders and are mounted on smooth coat-shaped linings, which are revealed at the wrists with cuff effect, the exposed portions of the linings being faced with the material.

Plaid goods are particularly appropriate for Autumn and Winter wear, the rich clan tartans giving that idea of warmth which is so desirable for cold-weather garments. Camel's-hair, cashmere, cheviot, tweed and homespun will make up especially well in this way, and the skirt may be hooped with ribbon, graduated rows of braid, gimp or passementerie. The collar and cuff facings may be of velvet or

heavy silk in a prettily contrasting shade, and the waist encircled by a band of ribbon bowed jauntily at the back.

We have pattern No. 6488 in eight sizes for girls from five to twelve years of age. Of one material for a girl of eight years, the dress requires six yards and a fourth twenty-two inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' WRAP.

(For Illustrations see Page 415.)

No. 6462.—At figure No. 415 D in this DELINEATOR this wrap is pictured made of cloth and trimmed with fur fringe edged with gimp.

No top garment is so thoroughly graceful as the cape-wrap, which is here shown made of tan cloth and trimmed with box-plaited ruches of golden-brown ribbon. The circular portion is in two sections, the bias back edges of which meet in a seam at the center; it is gathered at the top and falls with graceful fulness from a round yoke shaped by shoulder seams. Novel features of the wrap are the double ripple bretelles, which are made with seams at the center of the back; the lower bretelle is much deeper than the upper one and both are shaped to fit smoothly at the top and to

fall below in a series of rippling folds. The wide bretelle is included in the seam joining the yoke to the circular portion, and the narrow one is set on the yoke a short distance above, its upper edge being concealed by a ruching of ribbon. A similar ruching trims the lower edges of both bretelles. At the neck is a boléro collar which rolls softly all round and flares at the throat, its edges being also trimmed with ruching. The wrap extends to the edge of the gown

and is closed invisibly at the center of the front. The bretelles may be omitted and the collar turned down.

Wraps of this description are especially attractive when developed in broadcloth, melton or fine whipcord in the fashionable shades of navy, Havane, London-smoke, beige and tan, and may be richly garnished with passementerie, gimp, galloon, fancy braid, etc.

We have pattern No. 6462 in eleven sizes for girls from two to twelve years of age. Of one material for a girl of eight years, the wrap requires four yards and seven-eighths twenty-two inches wide, or two yards and three-fourths forty-four inches wide, or two yards and a fourth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' DOUBLE-BREADED COAT. (KNOWN AS THE NEWMARKET COAT.)

(For Illustrations see Page 415.)

No. 6496.—This coat is shown made of rough-surfaced cheviot and finished with machine-stitching and bone buttons at figure No. 414 D in this DELINEATOR.

No style of top garment is more useful for school and general wear than the serviceable long coat, which is entirely protective. In this instance the coat is pictured made of a stylish shot cloth. The loose fronts lap and close in double-breasted style with button-holes and buttons and are rendered becomingly smooth-fitting at the sides by long under-arm darts; they are reversed at the top in stylishly broad lapels that meet the rolling collar in notches. The back is admirably conformed to the figure by side-back gores, and a well curved center seam that terminates below the waist-line above stylish coat-laps; and the side-back seams disappear at the top of the extra fulness, which is underfolded in well-pressed coat-plaits, a button being placed at the top of each plait in true tailor style. The seams of the coat below the waist-line are sufficiently sprung to ensure a comfortable adjustment over the present style of flaring skirts. Pocket-laps cover the openings to side pockets inserted in the fronts, and a smaller pocket-lap conceals the opening to a cash pocket a little higher up in the right front. The free edges of the pocket-laps, collar, lapels and coat-laps are finished with a double row of machine-stitching. The mutton-leg sleeves are shaped by inside and outside seams; they are very full and spread becomingly at the top, where the fulness is collected in small box-plaits, and below the elbow a comfortably close effect is maintained; shallow cuffs are simulated by a double row of machine-stitching.

Storm serge, tweed, cheviot, plaid, striped or checked suitings or hopsacking will develop serviceably by this mode, and ornamentation is unnecessary, a simple finish being considered more *chic*. If a decorative effect be preferred, however, the collar, lapels and pocket-laps may be faced nearly to the edges with velvet. We have pattern No. 6496 in seven sizes for misses from ten to sixteen years of age. To make the coat for a miss of twelve years, requires six yards and three-eighths of material twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



6483

View without Bretelles.



6483

Front View.

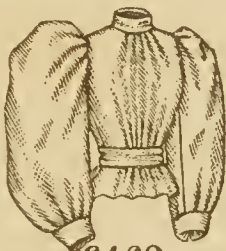


6483

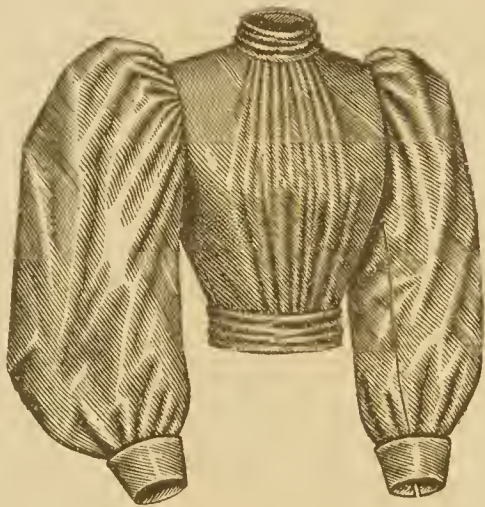
Back View.

MISSES' WAIST. (COPYRIGHT.)

(For Description see Page 418.)

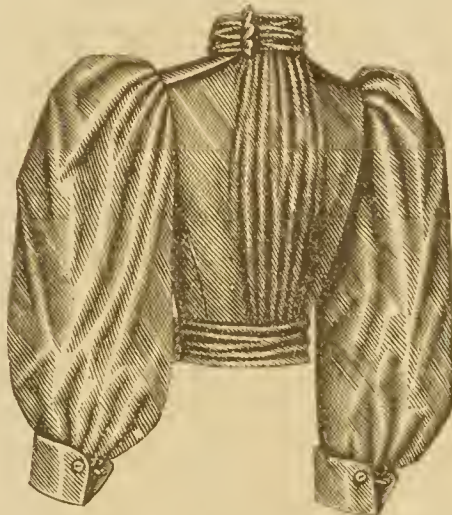


6460



6460

Front View.



6460

Back View.

MISSES' BLOUSE, WITH FITTED LINING. (COPYRIGHT.)

(For Description see Page 419.)

GIRLS' COAT.

(For Illustrations see Page 416.)

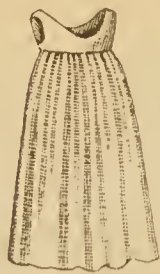
No. 6500.—At figure No. 413 D in this magazine this coat is pictured developed in biscuit cloaking and finished with machine-stitching.

The coat which is here represented made of cloth and trimmed with Astrakhan binding, is fashioned in a style which adapts it especially to stormy or severe Winter weather. It has loose fronts, which lap widely and are reversed at the top in broad lapels, below which the closing is made at the left side with button-holes and large buttons. The simple adjustment is completed by under-arm and side-back gores and a curving center seam, the shaping of the gores and backs below the waist-line producing the funnel-shaped or umbrella folds that are so distinctive a feature of prevailing styles. The sleeves are in leg-o'-mutton style with inside seams only; they are gathered at the top to stand out broadly upon the shoulders and are trimmed at the wrists with Astrakhan binding. At the neck is

a rolling collar with flaring ends, the free edges of which are decorated with Astrakhan binding. The coat may be worn with or without a deep ripple collar, which underlies and extends below the lapels. The ripple collar is shaped by a center seam, is smooth at the top, and falls in a series of flutes or ripples on the shoulders and at the back. This collar, the edges of the lapels and the front edges of the fronts are trimmed with Astrakhan binding, and a large button ornaments each side-back seam at the waist-line. Curved openings to side-pockets inserted in the fronts are finished with machine-stitching, and the ends are stayed with triangular ornaments made with twist.

A comfortable top-garment for best or ordinary wear may be developed by the mode in plain or fancy cloth, melton, kersy, cheviot, etc. The ripple collar may be made of velvet, if a combination of materials be desirable.

We have pattern No. 6500 in eight sizes for girls from five to twelve years of age. To make the coat for a girl of eight years, will require six yards and three-eighths of material twenty-two inches wide, or three yards and a fourth forty-four inches wide, or two yards and three-fourths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



6492

View without Fichu Ties.

for school and everyday wear. It will make up nicely in cloth, camel's-hair, cheviot, tweed and plain and fancy coatings of all seasonable varieties. Fur of all stylish kinds, fancy braid, gimp or galloon may comprise the decoration, or a plain tailor finish of machine-stitching may be adopted.

We have pattern No. 6482 in eight sizes for girls from five to twelve years of age. To make the coat for a girl of eight years, requires five yards and an eighth of material 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. 3d. or 30 cents.



6492

Front View.



6492

Back View.

GIRLS' APRON, WITH FICHU TIES. (COPYRIGHT.)

(For Description see Page 419.)

GIRLS' COAT, WITH HOOD.

(For Illustrations see Page 416.)

No. 6482.—This coat may be again observed at figure No. 422 D in this DELINEATOR.

A charming little top garment for late Autumn and Winter is here shown developed in cloth, with silk for the hood lining and Astrakhan binding for trimming.

It extends to the edge of the gown and has loose fronts, which are separated from the loose, seamless back by under-arm gores. The fronts lap widely and are closed in double-breasted fashion to the throat with button-holes and buttons. The back is drawn in stylishly at the waist-line by straps that are pointed at both ends, the straps being secured to the side seams of the coat with buttons and button-holes and crossed and fastened at the center of the back with a button-hole and button. The mutton-leg sleeves are made with inside and outside seams; they are very full at the top, where they are gathered to rise fashionably high above the shoulders, and are smooth and comfortably close-fitting below the elbow. The wrists are trimmed with Astrakhan binding, and similar trimming is applied to the edges of the rolling collar, which flares widely at the throat, and also to the edges of the straps.

Attached under the collar is a Capuchin or Monk's hood, that extends in pointed fashion nearly to the waist-line and is shaped by short seams at the ends and a seam at the center from the top of the reversed part to the point. The hood is lined with silk, and its outer edge is trimmed with Astrakhan. Pocket-welts which are applied diagonally to the fronts conceal openings to side pockets inserted in the fronts, and the upper and side edges of the welts are decorated with Astrakhan binding.

The coat is as protective as an ulster, and will, therefore, be liked

waist-line of the seamless back is collected in two backward-turning plaits at each side of the center. Under-arm gores complete the pretty adjustment of the waist, and an air of quaintness is imparted

by velvet bretelles which are arranged upon the waist at round yoke depth. The bretelles are of uniform depth all round and flare at the center of the front and back, and on the shoulders, where they stand out broadly on the full puffs upon the coat sleeves. The puffs reach nearly to the elbow and are gathered at the top and bottom to rise and spread in balloon fashion. At the neck is a velvet standing collar that closes at the left shoulder seam. The waist may be worn outside or underneath the skirt and an Empire girdle is worn. The ends of the girdle are turned under and shirred to form a frill finish and closed invisibly at the center of the back. The waist may be made up without the bretelles, as shown in the small engraving.

The waist is a particularly good style for developing a combination of étamine and satin, épingle and velvet or cashmere and changeable silk. Plain and fancy cheviot, tweed and various other woollen fabrics will also make up

attractively in this way. A single material may be used throughout, and a fanciful effect obtained by trimming with ribbon, gimp, etc.

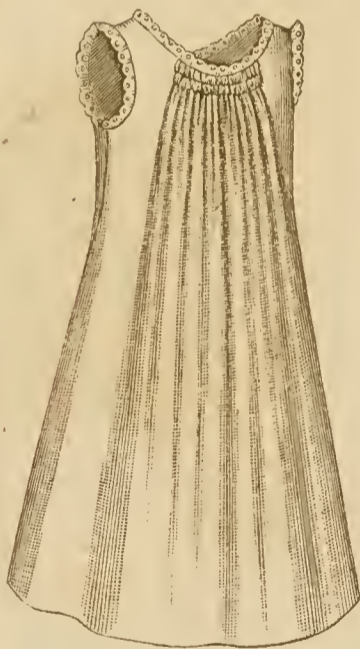
We have pattern No. 6483 in seven sizes for misses from ten to sixteen years of age. To make the waist for a miss of twelve years, will require a yard and three-fourths of dress goods forty inches wide, with two yards of velvet twenty inches wide. Of one material, it needs four yards and a half twenty-two inches wide, or three yards and five-eighths thirty inches wide, or two yards and a half forty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' WAIST.

(For Illustrations see Page 417.)

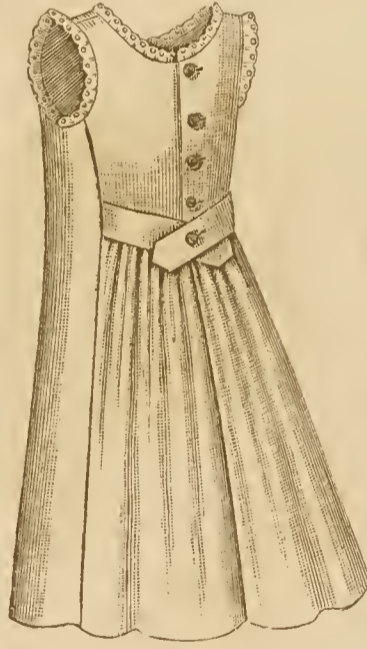
No. 6483.—Serge trimmed with braid is shown in this pretty waist at figure No. 416 D in this magazine.

The waist is here shown made up in a charming combination of grey camel's-hair and myrtle-green velvet. It is made up on a body lining adjusted by single bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The front is included in the right shoulder and under-arm seams and closed invisibly at the corresponding seams at the left side. The fulness below the bust is collected at the waist-line in two tiny forward-turning plaits at each side of the center, and the fulness at the



6470

Front View.



6470

Back View.

GIRLS' APRON. (COPYRIGHT.)

(For Description see Page 419.)

MISSES' BLOUSE. (WITH FITTED LINING.)

(For Illustrations see Page 417.)

No. 6460.—By referring to figure No. 420 D in this magazine this blouse may be seen made of cherry silk.

The blouse is here shown made of China silk. It may be worn either outside or underneath a skirt of any variety now in vogue, and is arranged upon a short lining adjusted by single bust darts, under-arm and side-back gores and a curving center seam and closed at the center of the front. The front is included in the right shoulder and under-arm seams and is closed invisibly at the corresponding seams at the left side. It is disposed with pretty fulness at the center by gathers at the top and two rows of shirring at the waist-line. The seamless back is gathered at the top and shirred at the waist-line to correspond with the front, and under-arm gores produce a smooth effect at the sides. About the waist is an Empire girdle wrinkled by gathers at the ends, which close at the left side, the overlapping end being turned under to form a frill finish. The full puff sleeves are made up on coat-shaped linings; they are gathered at the top and bottom and finished with wristbands, the lower edges of which are joined around, flaring cuffs that roll backward and are fastened with link sleeve-buttons. At the neck is a standing collar covered with a crush collar, which is shirred at the ends and closed at the left shoulder seam, the overlapping end having a frill finish.

The blouse will develop exquisitely in plain or figured *crépe de Chine*, plain striped wash silk, India or China silk, Surah, lawn, silk gingham, percale, and, in fact, in all sorts of fabrics used for blouses of this kind. If liked, the crush collar, cuffs and girdle may be of contrasting material, but garniture is not needed.

We have pattern No. 6460 in seven sizes for misses from ten to sixteen years of age. To make the blouse for a miss of twelve years, will require four yards and three-fourths of material twenty-two inches wide, or three yards and a half thirty inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' APRON, WITH FICHU TIES.

(For Illustrations see Page 418.)

No. 6492.—At figure No. 426 D in this magazine this apron is pictured made of hemstitched cambric, with edging for garniture.

The apron is here pictured made of fine white lawn and trimmed with embroidered edging. It introduces a novelty in the shape of fichu ties, which impart to the garment an old-timed air that will be duly appreciated by mothers who desire to see their girls quaintly and prettily attired. It has a full skirt, which is gathered at the top and falls in pretty rolling folds from the very short-waisted body,

which is made with short seams under the arms and on the shoulders. The body is shaped in low, round outline at the top and is closed at the center of the back with button-holes and buttons. The skirt is finished at the bottom with a deep hem, while narrower hems complete the back edges. The fichu ties, which are in two sections, and fall in Bertha fashion from the neck edge of the body, flare broadly at the center of the back and are of great width on the shoulders, where they are gathered; they cross the front in surplice fashion and are brought round to the back, where they are jauntily tied with the effect of a fichu. The free edges of the ties, as well as the neck edges of the apron, are daintily trimmed with embroidered edging.

The apron may be made up without the fichu ties, as illustrated.

Aprons of this description are a very decided addition to a partially worn gown, for, besides being almost entirely protective they are very dressy. They will develop exquisitely in mull, dimity, Swiss, organdy and fine nainsook, and may be trimmed with *entre deux* of lace or fine embroidery, fancy cotton braid, etc. Tucks are a very effective ornamentation for the skirt, but it must be remembered that they are to be allowed for in cutting out.

We have pattern No. 6492 in ten sizes for girls from three to twelve years of age. To make the apron for a girl of eight years, will require four yards and an eighth of material twenty-seven inches wide, or three yards and an eighth thirty-six inches wide. Price of pattern, 10d. or 20 cents.



6501

6501

Upper Side.

Under Side.

MISSES' AND GIRLS' SLEEVE, FOR OUTSIDE GARMENTS. (COPYRIGHT.)

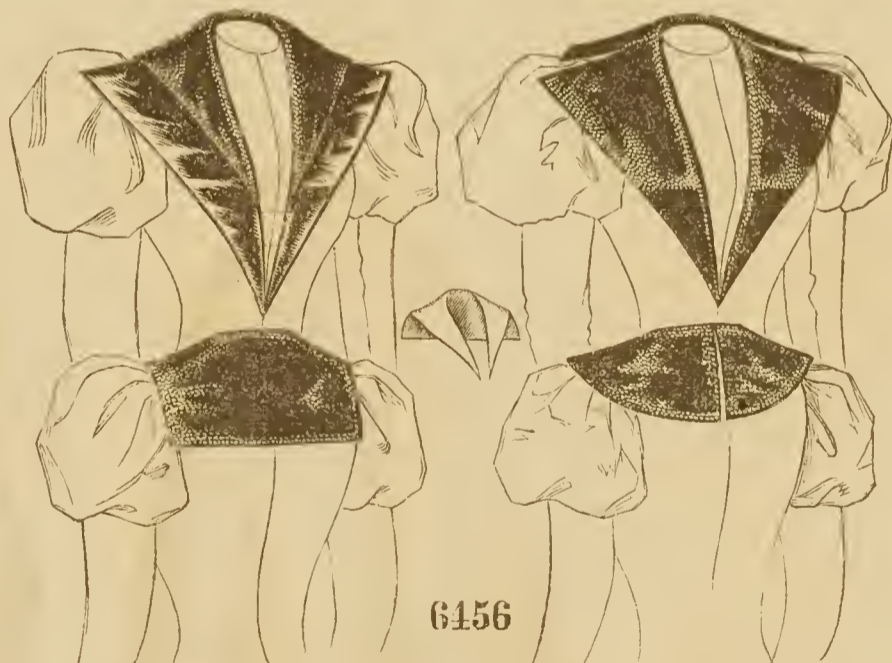
(For Description see this Page.)

center of the back and secured with a button-hole and button. The apron is closed at the back with button-holes and buttons, and the neck and arm's-eye edges are tastefully trimmed with embroidered edging.

The apron will serve for both dressy and ordinary occasions, and may be developed in linen lawn, mull, organdy, dimity and nainsook for dressy wear, and trimmed with lace, insertion and fine embroidery.

When desired for school wear, gingham, percale and cambric will be employed for it, with two-toned embroidery for edging the neck and sleeves.

We have pattern No. 6470 in eleven sizes for girls from two to twelve years of age. To make the apron for a girl of eight years, will need two yards and seven-eighths of material twenty-seven inches wide, or two yards thirty-six inches wide. Price of pattern, 10d. or 20 cents.



6456

MISSES' COLLARS AND REVERS. (COPYRIGHT.)

(For Description see Page 420.)

MISSES' AND GIRLS' SLEEVE, FOR OUTSIDE GARMENTS.

(For Illustrations see this Page.)

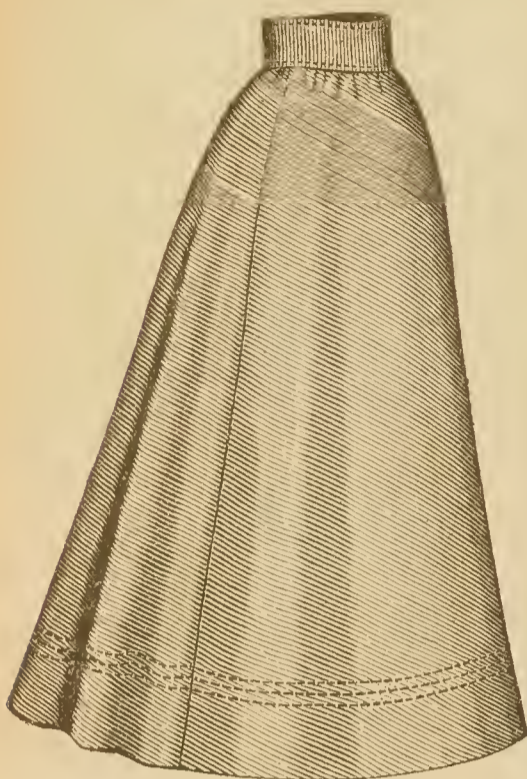
No. 6501.—This stylish sleeve is pictured made of fawn cloth of fine quality. It is very wide above the elbow and comfortably close-fitting below, and is shaped with a

wide upper part, and a very narrow under part. The fulness at the top is massed in closely drawn gathers, which rise stylishly over the shoulders and fall to the elbow in numberless broken curves and wrinkles. The wrist is plainly completed.

The sleeve, which was designed especially for outside garments, may either match them or be of a contrasting material or hue. Velvet, satin, Bengaline or fancy silk will usually be selected for making the sleeves when they are to contrast with the body of the coat; when the garment is to be made of one material, cloth, whipcord, cheviot and melton are favored. Cuff facings may be added, or the sleeves may be simply finished with stitching.

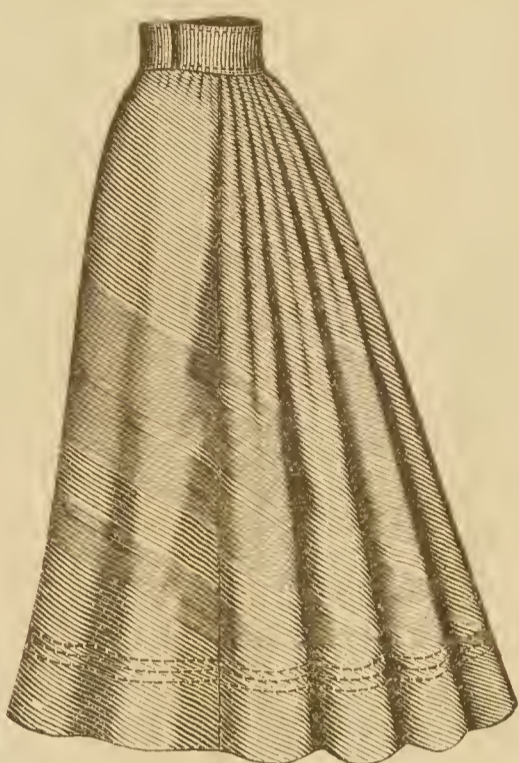
We have pattern No. 6501 in eight sizes from two to sixteen years of age. To make a pair of sleeves for a miss of twelve years, will require a yard and seven-eighths of material twenty-two inches wide, or one yard forty-four inches wide, or seven-eighths

pire skirts in a modified form. It has a front-gore, a gore at each side and a wide seamless back-gore, and just enough fulness is allowed at the top of the front and sides to secure an easy adjustment over the hips. At the back the fulness is massed in closely drawn gathered at the top and spreads toward the lower edge in stately reed-like folds. The front presents a becomingly *fourreau* effect, while the sides below the hips fall in soft undulating curves, which contrast pleasingly with the well defined folds at the back. The skirt flares broadly at the bottom, where it measures about three yards round in the middle sizes, and the distended effect may be emphasized by an underfacing of canvas, more or less oblique. A neat finish is provided by three rows of machine-stitching made at hem depth from the bottom. The top of the skirt is finished with a narrow belt which is concealed by a wide belt that is lined with erinoline and tacked securely to the narrow belt. The wide belt is closed invisibly at the left side, and its upper and lower edges are finished with a single row of stitching.



6493

Side-Front View.



6493

Side-Back View.

MISSES' FOUR-GORED SKIRT, WITH WIDE BELT. (COPYRIGHT.)

(For Description see this Page.)

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

MISSES' COLLARS AND REVERS.

(For Illustrations see Page 419.)

No. 6456.—The collars and revers included in this pattern are used upon many of the most stylish gowns, Eton jackets, blazers, reefers and long and short coats. The sailor collar is developed in velvet, and its accompanying revers are made of silk. This collar falls in the regulation deep, square fashion at the back and has tapering ends which reach to the bust and partly overlap the revers. The revers stand out broadly upon the shoulders, and their ends, which taper to points, extend nearly to the waist-line. If undesirable, the revers may be omitted, as shown in the small engraving.

The round or Empire collar is made of velvet. It is quite deep and is composed of two sections that flare slightly at the center of the back and form notches with the revers, which are broad at the top and taper to points a little above the waist-line.

The two styles of collars and revers are equally becoming and equally fashionable. They may match the garment they accompany or be of velvet, Bengaline, faille or a contrasting shade of cloth.

We have pattern No. 6456 in three sizes for misses from nine to fifteen years of age. To make the outside sections of the sailor collar and revers for a miss of twelve years, requires three-eighths of a yard of velvet and half a yard of silk each twenty inches wide. Of one material, they need three-fourths of a yard twenty inches wide, or three-eighths of a yard forty-four inches wide. The outside sections of the Empire collar and revers will require five-eighths of a yard twenty inches wide, or three-eighths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.

MISSES' FOUR-GORED SKIRT, WITH WIDE BELT.

(For Illustrations see this Page.)

No. 6493.—Another illustration of this skirt may be seen by referring to figure No. 420 D in this magazine, where it is shown made of fine diagonal and finished with machine-stitching.

Poppy-leaf green cloth was here selected for the skirt which is modish in effect and presents the salient features of the early Em-

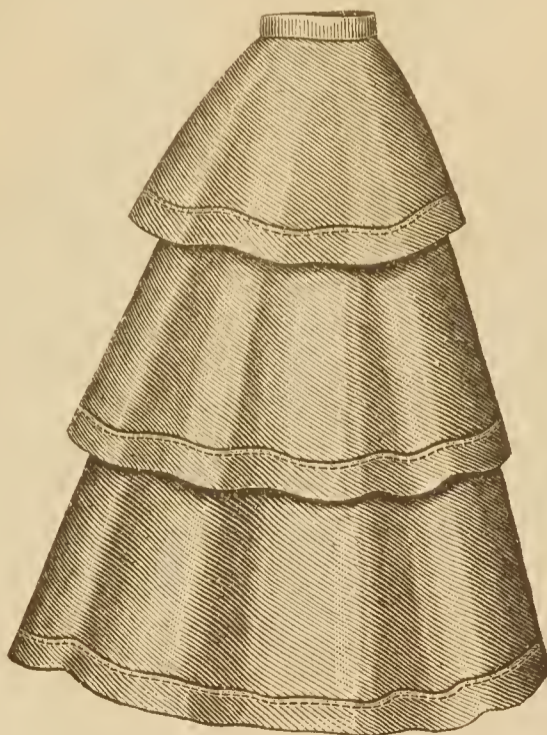
The mode will develop attractively in diagonal, wool Bengaline, shot *épingeline*, velours, tweed and cheviot and may be trimmed with ruchings of silk or velvet oriental bands edged with fur, or other pretty trimmings.

We have pattern No. 6493 in seven sizes for misses from ten to sixteen years of age. To make the skirt of one material for a miss of twelve years, 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 inches wide. Price of pattern, 1s. 3d. or 2 cents.

MISSES' CIRCULAR SKIRT, WITH CIRCULAR FLOUNCES.

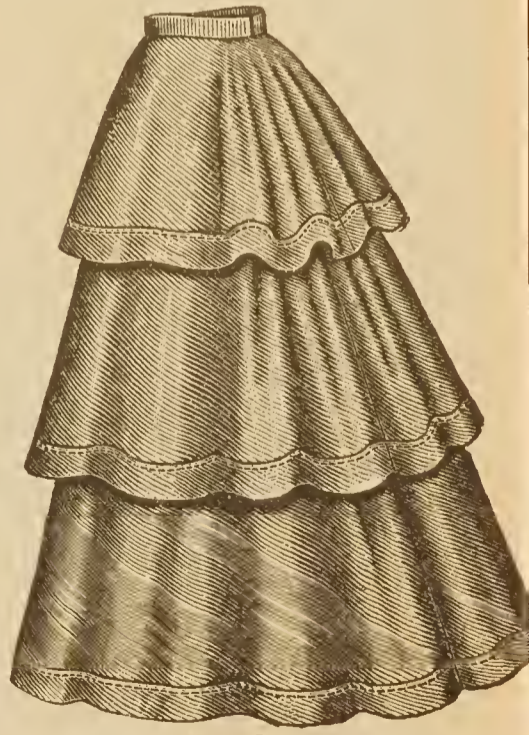
(For Illustrations see this Page.)

No. 6463.—This skirt is an exact duplicate of a very fashionable skirt worn by ladies, and is here developed in biscuit cloth of a fine variety. It is in circular Empire style, and the bias edges meet in a seam at the center of the back; the skirt measures about two yards round at the bottom in the middle sizes, and while the flare is still visible, it is not as pronounced as formerly. A perfectly smooth adjustment is accomplished at the front and sides by darts, and at the back the slight fulness is collected in gathers, and falls in tubular folds to the lower edge. The skirt is covered with three circular flounces of graduated depths shaped to fall smoothly at the top and fall below in a succession of graceful ripples. In the top flounce just a slight fulness is perceptible at the back and is collected in gathers. The bias back edges of the flounces are joined in seams at the back, and the placket is finished at the center of the back. Each flounce is decorated at the lower edge with a fold of the material stitched to position along its upper edge.



6463

Side-Front View.



6463

Side-Back View.

MISSES' CIRCULAR SKIRT, WITH CIRCULAR FLOUNCES. (COPYRIGHT.)

(For Description see this Page.)

The mode is decidedly picturesque and may suitably accompany any round waist, basque or blouse. It will make up attractively

répon, novelty suiting, cashmere, tweed, cheviot or camel's-hair, and may be trimmed with coarse lace, ribbon, braid, gimp, galloon or passementerie. A very smart skirt to accompany a blouse of carlet-and-black taffeta was made of *sang du boeuf* cashmere, each ounce being trimmed with graduated rows of Hercules braid, the upper one set on to outline a scroll design.

We have pattern No. 6463 in five sizes for misses from twelve to sixteen years of age. Of one material for a miss of twelve years, the skirt requires six yards twenty-two inches wide, or four yards and a half thirty inches wide, or three yards forty-four inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

Styles for Little Folks.

FIGURE NO. 428 D.—CHILD'S SACK WRAPPER.

(For Illustration see this Page.)

FIGURE NO. 428 D.—This illustrates a Child's sack wrapper. The

Many choice designs for crocheted lace are offered in our book entitled "The Art of Crocheting," which costs 2s. or 50 cents. Exquisite little wrappers may be fashioned by the mode in light-weight camel's-hair, ehallis, plain or figured cashmere, or fine French flannel,

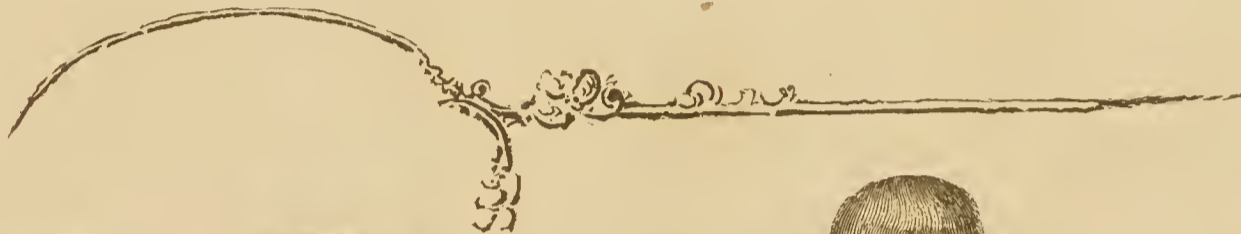


FIGURE NO. 428 D.



FIGURE NO. 429 D.



FIGURE NO. 430 D.

FIGURE NO. 428 D.—CHILD'S SACK WRAPPER.—This illustrates Pattern No. 6478 (copyright), price 10d. or 20 cents. FIGURE NO. 429 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6479 (copyright), price 10d. or 20 cents. FIGURE NO. 430 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6486 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 421 and 422.)

pattern, which is No. 6478 and costs 10d. or 20 cents, is in ten sizes for children from one to ten years of age, and is otherwise depicted on page 427 of this *DELINEATOR*.

The wrapper is a very comfortable garment for a little maid to assume when tired out with a day's play or when suffering from a slight indisposition, and is here shown made of pink-and-white striped flannel. It has a loose back and fronts, which are joined in under-arm and shoulder seams, and is closed at the center of the front with button-holes and buttons. The sleeves are of the mutton-leg order and are shaped by inside and outside seams. They are fashionably full at the top and close-fitting below the elbow, and each wrist is prettily trimmed with an upturning row of crocheted woollen lace. At the neck is a rolling collar, the free edges of which are decorated with a frill of crocheted lace. Upon the left front is applied a rounding patch-pocket, the upper edge of which is trimmed with a downward-turning row of the lace.

nel, and their free edges may be prettily scalloped, and bound with silk braid or embroidered with twisted embroidery silk. To make the embroidery effective, the scallops should first be well stuffed with darning cotton.

FIGURE NO. 429 D.—LITTLE GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE NO. 429 D.—This illustrates a Little Girls' dress. The pattern, which is No. 6479 and costs 10d. or 20 cents, is in six sizes for little girls from two to seven years of age, and may be seen in three views on page 424 of this publication.

Figured Nile-green cashmere is here attractively associated with silk in the little gown, which is picturesque enough to gratify the most fastidious of mothers. The dress has a very short-waisted body, which is simply shaped by under-arm and shoulder seams

and closed invisibly at the center of the back. Arranged over the lower part of the waist are a full front and full backs, which are shirred near the top to form a standing frill, and are gathered at the bottom; and the portions of the waist revealed above with square-yoke effect are attractively faced with plaited silk. The full skirt is deeply hemmed at the bottom, and is gathered near the top to form a pretty frilled heading. It is lapped over the lower edge of the waist, and rosettes of *bébé* ribbon are adjusted at intervals along the line of gathers. Very full Empire puffs extending almost to the elbows are arranged over the smooth, coat-shaped sleeves; they are gathered at the top and bottom, the gathers at the bottom being made far enough from the edge to form a frill finish; and each wrist is decorated with rows of *bébé* ribbon and rosettes of similar ribbon. At the neck is a moderately high standing collar, which is closed invisibly at the back. The gown may be made up with low neck and short sleeves, if desired.

back are shaped in Pompadour outline at the top and are joined in under-arm and short shoulder seams; they are arranged over high-necked, short-waisted body-lining that is shaped by under-arm and shoulder seams, and the closing is made invisibly at the center of the back. The lining revealed with square-yoke effect is attractively faced with the material, and the fulness of the front and back drawn toward the center and prettily disposed in short rows of shirring that are placed far enough from the top to form a frill finish. Empire puffs that extend almost to the elbow are arranged over the smooth, coat-shaped sleeves; they are gathered at the top to rise gracefully above the shoulder, and are shirred twice a short distance above the lower edge to form a frill finish, the frills being prettily lined with silk. Each wrist is trimmed with a gathered ruch-



FIGURE No. 431 D.

FIGURE No. 432 D.

FIGURE No. 431 D.—CHILD'S COAT AND HAT.—This illustrates Child's Coat No. 6497 (copyright), price 10d. or 20 cents; and Hat No. 6092 (copyright), price 5d. or 10 cents. FIGURE No. 432 D.—LITTLE GIRLS' EMPIRE CLOAK AND CAP.—This illustrates Little Girls' Empire Cloak No. 6466 (copyright), price 10d. or 20 cents; and Tam O'Shanter Cap No. 6009 (copyright), price 5d. or 10 cents. FIGURE No. 433 D.—CHILD'S HOUSE-SACK.—This illustrates Pattern No. 6451 (copyright), price 7d. or 15 cents.

(For Descriptions see Pages 422 and 423.)

A charming little house-gown may be developed in this way in cashmere, serge, challis, crêpon, Lansdowne or Surah, with velvet, fancy silk or Russian embroidery for a combination material. Fancy stitching, lace, ribbon or braid may be applied in any preferred manner for a foot decoration.

FIGURE No. 430 D.—LITTLE GIRLS' DRESS.

(For Illustration see Page 421.)

FIGURE No. 430 D.—This illustrates a Little Girls' dress. The pattern, which is No. 6486 and costs 10d. or 20 cents, is in seven sizes for little girls from one to seven years of age, and is given a different portrayal on page 424 of this magazine.

Canary crêpon is in this instance illustrated in the little dress, and ribbon supplies attractive garniture. The full front and full



FIGURE No. 433 D.

ing of ribbon, and a similar decoration conceals the standing collar and ornaments the lower edge of the dress. A broad-shouldered effect is produced by the addition of gathered bretelles, which are of great width on the shoulders, are narrowed becomingly at the ends, and are tastefully lined throughout with silk. Ribbon ties that start from bows placed at the corners of the Pompadour neck are crossed at the waist-line and carried to the back, where they meet under a rosette-bow.

Although the gown is dressy in effect, it is very simple in construction. The mode is particularly well adapted to soft, clinging fabrics, such as cashmere, vailing, challis and merino. Embroidery in both coarse and fine varieties will be largely used for decoration, and so will the rich plaid and striped ribbons which are now shown in such profusion in the shops.

FIGURE No. 431 D.—CHILD'S COAT AND HAT.

(For Illustration see this Page.)

FIGURE No. 431 D.—This illustrates a Child's coat and hat. The coat pattern, which is No. 6497 and costs 10d. or 20 cents, is in six sizes for children from one to six years of age, and may be seen in two views on page 426 of this DELINEATOR. The hat pattern, which is No. 6092 and costs 5d. or 10 cents, is in four sizes for children from one to seven years of age, and is differently portrayed on its accompanying label.

The charming coat is here pictured made of light-weight cloaking and trimmed with Astrakhan. It has a full, round skirt, which is gathered at the top and falls in rolling folds from a short-waisted body. The body is simply shaped by under-arm and shoulder seams and is closed invisibly at the center of the front. The bottom of the skirt is finished with a deep hem, and narrower hems complete the front edges. At the neck is a close-fitting standing collar concealed beneath a band of Astrakhan. The bishop sleeves are mounted on smooth, coat-shaped linings, being gathered at the top and bottom; and the portions of the linings revealed with

round cuff effect are faced with the material and tastefully decorated at the wrists and below the pulis with narrow bands of Astrakhan. Upon the waist at shallow yoke depth are arranged deep bretelles, which present a smooth effect at the top and rippling folds below. The free edges of the bretelles are decorated with a single band of Astrakhan, and a similar band set higher up produces the effect of a double bretelle.

The hat is made of silk matching the coat in color. It has a small, circular center, a full crown, and a brim that flares broadly over the face and is narrow at the back. The crown is disposed with puff effect by gathers at the top and bottom, and a lining is added. The pattern provides for tie-strings, which are here omitted.

All sorts of pretty cloakings, such as Venetian cloth, melton, serge, cheviot, camel's-hair, etc., are adaptable to the coat, and striped, checked, fancy and plain cloths are equally appropriate. Braid, gimp, galloon, etc., may be chosen for decoration. The hat may be made of silk, Bengaline or velvet and may either match the coat or be of a widely contrasting hue.

FIGURE NO. 432 D.—LITTLE GIRLS' EMPIRE CLOAK AND CAP.

(For Illustration see Page 422.)

FIGURE NO. 432 D.—This illustrates a Little Girls' Empire cloak and Tam O'Shanter cap. The cloak pattern, which is No. 6466 and costs 10d. or 20 cents, is in six sizes for little girls from two to seven years of age, and is given a different portrayal on page 426 of this publication. The cap pattern, which is No. 6009 and costs 5d. or 10 cents, is in seven sizes from six to seven and a half, cap sizes, or from nineteen inches and a fourth to twenty-three inches and three-fourths, head measures, and is also shown on its accompanying label.

Heavy-weight cashmere in a beautiful shade of red and black velvet were here selected for developing the modish little cloak. It has a full back and full fronts, which are joined in under-arm seams and are gathered at the top to fall in rolling folds from a square yoke of cashmere that is simply shaped by shoulder seams. The closing is made invisibly at the center of the front, and the seams joining the full portions to the yoke are partially concealed by three large velvet rosettes at the front and three at the back. The coat sleeves are shaped by the customary seams, and each wrist is ornamented by moderately deep cuff-facings of velvet. The sleeve is topped by two caps of velvet of unequal depths, the lower one being of velvet and extending almost to the elbow. The caps are slightly gathered at the top and droop with bell effect over the sleeves. At the neck is a rolling velvet collar.

The Tam O'Shanter cap is made of cloth and velvet. It has a small, circular center, a full crown, and a band over which the crown droops in regulation fashion. It is decorated with a bow at the left side of the front and is lined throughout with silk.

The cloak will make up satisfactorily for general wear in cloth, camel's-hair, serge, cheviot or diagonal; and for very dressy occasions Bengaline or Sicilienne may be selected. Attractive garniture may be arranged with gimp, galloon, passementerie or fancy braid. Velvet, Bengaline, Surah or any soft woollen fabric may be

used for the cap, which may match the dress or contrast widely, as preferred.

FIGURE NO. 433 D.—CHILD'S HOUSE-SACK.

(For Illustration see Page 422.)

FIGURE NO. 433 D.—This illustrates a Child's house-sack. The pattern, which is No. 6451 and costs 7d. or 15 cents, is in seven sizes for children from one-half to six years of age, and is shown again on page 427 of this magazine.

Baby-blue dotted flannel is here represented in the sack, which is simply shaped by under-arm and shoulder seams and a seam at the center of the back, and closed at the front with button-holes and small pearl buttons. The full sleeves have only a seam at the inside of the arm, and are gathered at the top; the fulness is prettily drawn toward the outside of the arm by two short rows of



FIGURE NO. 434 D.

FIGURE NO. 435 D.

FIGURE NO. 434 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6471 (copyright), price 10d. or 20 cents.

FIGURE NO. 435 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6502 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 423 and 424.)

shirring, which are made a little distance from the lower edge to form a frill finish; and the shirrings are concealed by a dainty bow of ribbon. At the neck is a turn-over collar having prettily rounded ends. The free edges of the sack are daintily scalloped, and the scallops are button-hole stitched with baby-blue embroidery silk.

Merino, cashmere, eider-down flannel, light-weight cloth and many other similar fabrics may be employed in developing the mode; and lace, embroidery, fancy stitching or ribbon may be used for decoration in as elaborate or as simple a manner as individual fancy may suggest.

FIGURES NOS. 434 D AND 435 D.—LITTLE GIRLS' DRESSES.

(For Illustrations see this Page.)

FIGURE NO. 434 D.—This illustrates a Little Girls' dress. The

pattern, which is No. 6471 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age and may be seen again on page 425 of this magazine.

A pretty fashion for a wee maiden is here shown developed in pink cashmere, with ribbon to match and stem-green feather-stitching and fine silk braid for decoration. The skirt is full and very long, and the waist, to which it is attached, appears by contrast shorter than it really is.

The bottom of the skirt is deeply hemmed, and at the top of the hem is wrought a row of stitching surmounted by braid disposed in a series of coils. The waist is perfectly smooth-fitting, shoulder and under-arm seams being used in the shaping; and the closing is made invisibly at the back. The neck is cut low in Pompadour outline and decorated with a frill of ribbon above coiled braid. Drooping puffs are mounted above the elbows on the coat-shaped sleeves, which are decorated just above the wrist edge with coiled braid; and similar decoration is applied along the edges of caps which fall in slight, rippling folds over the tops of the sleeve puffs. A wide belt included in the pattern is here omitted in favor of a waist ribbon, which is arranged in loops and long flowing ends in sash fashion at the back. For party wear, the sleeves of the dainty little gown may be cut off below the puffs. The dress may be made high in the neck, if preferred.

Crépon, camel's-hair, fine serge, wool armure and other soft, flexible woollens are adaptable to the mode, and may be used alone or in combination with silk, velvet or Bengaline. Insertions of Valenciennes or *point de Gène* lace may be let into the skirt and waist and into the sleeves below the elbows, or a simple finish may be adopted. China silk, Surah and *peau de soie* are available for gowns intended for especially dressy wear.

FIGURE No. 435 D.—This illustrates a Little Girls' dress. The pattern, which is No. 6502 and costs 10d. or 20 cents, is in seven sizes for little girls from one to seven years of age, and is again represented on page 425 of this publication.

The graceful bretelles introduced in this little gown redeem it from absolute simplicity, and give its wearer the quaint, old-fashioned air now so much admired. Coquelicot camel's-hair is the material here chosen for its construction, and satin ribbon to match supplies the trimming. The long skirt depends in flowing folds from the body, and near the knee is an encircling frill of ribbon, the ends of which meet at the left side under a bow. The

body is made over a smooth lining and is rendered full by gathers at the neck and lower edges, and the closing is made at the back with button-holes and buttons. The bretelles are very full and are deepest at the shoulders, where they fall over the sleeves in suggestion of caps; and the lower front ends of the bretelles are concealed

by bows of ribbon. The bishop sleeves are adjusted on coat-shaped linings, which are faced at the wrists to simulate cuffs. At the neck is a comfortably high standing collar.

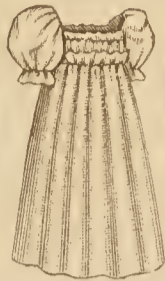
The mode may be developed in cashmere, crépon, serge or any other woollen fabric of a similar nature, and is also adaptable to light-textured silken materials. Feather-stitching wrought with silks that match or contrast with the material is always a favored decoration, and so are ribbon, lace and embroidery.

A pretty gown may be made of cream-white cashmere and golden-brown velvet, the latter being used for the bretelles, collar and sleeve facings; and the skirt may be decorated with three rows of fancy stitching done with brown silk.



6479

Front View.



6479

View Showing Low Neck and Short Sleeves.



6479

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

FIGURE No. 436 D.—INFANTS' HOUSE-SACK.

(For Illustration see Page 427.)

FIGURE No. 436 D.—This illustrates an Infants' house-sack. The pattern, which is No. 6449 and costs 5d. or 10 cents, is in one size only, and may be seen again on page 428 of this DELINEATOR.

Comfort and daintiness are combined in this little sack, which may easily be slipped on and off its tiny wearer. It is here shown

made of fine white opera flannel and decorated with fancy stitching done with white embroidery silk. A seam at the center of the back, shoulder seams and under-arm gores render the sack quite shapely, and the fronts are closed with button-holes and white pearl buttons. At the neck is a turn-over collar with flaring ends. The fancy full sleeves are each shirred twice on the upper side at a sufficient distance from the wrist edge to form a neat frill at the hand. The front and lower edges of the sack and the free edges of the collar and sleeves are adorned with fancy stitching.

Cashmere, camel's-hair and serge are favored materials for infant's sacks, and rows of baby ribbon, embroidery or lace are admired trimmings. For use in very cold weather, eider-down flannel is liked,

and may be selected in white or in delicate colors. For this material feather-stitching is the preferred decoration. Skilful fingers may embroider a dainty device on flannel or cashmere sacks with white, pink or blue ribosene. Ribbon ties at the neck may be used for closing instead of buttons, and tiny ribbon bows may be adjusted at the wrists.



6486

Front View.



6486

View Showing Low Neck and Short Sleeves.



6486

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 425.)

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 6479.—This dress may be seen made of cashmere and silk and trimmed with bébé ribbon at figure No. 429 D in this magazine.

The simplicity of the dress here pictured made of Russian blue cashmere in no way detracts from its picturesqueness, and recommends the mode strongly to the amateur dressmaker. The dress has a short-waisted body simply shaped by under-arm and shoulder seams and closed invisibly at the center of the back. Arranged

over the lower part of the body are full portions joined in under-arm seams, and turned under at the top and shirred to form a pretty frill finish. Above the full portion the body is revealed with square yoke effect, and at the neck is a close-fitting standing collar. The full skirt is deeply hemmed at the bottom, and turned under at the top and shirred to form a deep frill, which is lapped over the lower part of the body and sewed to position along the shirring. The coat-shaped sleeves have inside and outside seams, and upon them are arranged short, full puffs, which are gathered at the top, and turned under and shirred to form frills at the bottom. Ribbon ties tacked to the body beneath the skirt at the back and front are brought up on the shoulders, where they are prettily bowed. The dress may be made up with a low neck and short sleeves, as shown in the small illustration.

Fancy silk, embroidered cashmere, vailing, challis, and crêpon will develop attractively in this way, and the yoke and the sleeves below the puffs may be overlaid with lace.

We have pattern No. 6479 in six sizes for little girls from two to seven years of age. To make the dress for a girl of five years, will need five yards and three-fourths of material twenty-two inches wide, or three yards forty-four inches wide. Price of pattern, 10d. or 20 cents.

ders and narrowed becomingly toward the ends, stand out prettily over the sleeves and are lined throughout with silk. At the neck is a close-fitting standing collar of silk which is closed invisibly at the center of the back. The dress may also be made with a low, square neck and short puff sleeves, as illustrated in the small engraving.

Charming little dresses are developed by the mode in wash silk, Surah, India silk, crêpe de Chine, crêpon, vailing, challis, cashmere and light-weight camel's-hair, and may be trimmed with two-toned embroidery, lace, appliqué trimming, passementerie, galloon, fancy braid or gimp. The gown presents features which render it desirable for combinations, and Bengaline and Russian embroidery will unite prettily with the materials mentioned.

We have pattern No. 6486 in seven sizes for little girls from one to seven years of age. To make the dress for a girl of five years, requires three yards and a fourth of cashmere forty inches wide, and a yard and three-eighths of silk twenty inches wide. Of one material, it needs six yards and a fourth twenty-two inches wide, or four yards and a half thirty inches wide, or three yards and a fourth forty-four inches wide. Price of pattern, 10d. or 20 cents.



6471

Front View, Showing Low Neck and Short Sleeves.



6471

Front View, Showing High Neck and Long Sleeves.



6471

Back View, Showing High Neck and Long Sleeves.

LITTLE GIRLS' DRESS. (COPYRIGHT.)
(For Description see this Page.)

LITTLE GIRLS' DRESS.
(For Illustrations see Page 424.)

No. 6486.—This pretty dress is again shown at figure No. 430 D in this magazine, where it may be seen made of crêpon and daintily trimmed with ribbon.

The quaint little dress is here pictured made of mode cashmere and scarlet silk, and pleasingly introduces the epaulette-like bretelles which impart such a dressy air to the gown. It is shaped in low Pompadour outline at the top both front and back, and is arranged over a high-necked body-lining shaped by under-arm and shoulder seams and closed invisibly at the center of the back. The front and back of the dress are connected by under-arm and short shoulder seams, and are turned under at the top and shirred twice across to form a pretty frill heading, the fulness being drawn prettily toward the center and falling free below the shirring. The visible part

of the lining is faced with silk, giving the effect of a deep, square yoke. Empire puffs which are gathered at the top and shirred some distance from the lower edge to form a dainty frill finish, are arranged on the coat sleeves, the frills being attractively lined with scarlet silk. Epaulette-like bretelles that are gathered and very broad over the shoul-



6502

Front View.



6502

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 426.)

LITTLE GIRLS' DRESS.
(For Illustrations see this Page.)

No. 6471.—This attractive little dress is pictured made of cashmere and trimmed with feather-stitching, braid and ribbon, at figure No. 434 D in this DELINEATOR.

The dress is simple and picturesque and is here depicted made of a fine quality of old-blue cashmere daintily trimmed with fancy stitching wrought with black embroidery silk. The full, round skirt is gathered at the top and falls in pretty rolling folds from the very short-waisted body; it is turned under deeply at the bottom for a hem, which is held in position by a row of fancy stitching. The short waist is simply shaped by under-arm and shoulder seams, and the closing is made invisibly at the center of the back. The neck may be high and finished with a cording of the material and a standing frill of lace, or it may be cut out in Pompadour outline and decorated with a row of fancy stitching, as illustrated. Large Empire

puffs which extend to the elbows are arranged over the smooth, coat-shaped sleeves; they are gathered at the top and bottom and stand out prettily from the arm. Topping the puffs are epaulette-like bretelles having square ends, which are perfectly smooth at their upper edges, and fall below in undulating curves. The bretelles are quite broad on the shoul-

ders and stand out well on the sleeves, and their free edges are ornamented with fancy stitching. The waist is encircled by a plain belt that is decorated at its upper and lower edges with fancy stitching.

Fancy India and China silk, embroidered crépons and vailings, challies and flouncings will be particularly attractive when developed by this mode. They may be trimmed with lace, insertion, fine embroidery, gimp, galloon or ribbon. The puff sleeves will frequently be lined throughout with tarlatan or book muslin, in order to make them stand out well from the arm.

We have pattern No. 6471 in seven sizes for little girls from two to eight years of age. To make the dress of one material for a girl of five years, needs five yards twenty-two inches wide, or three yards and five-eighths thirty inches wide, or two yards and five-eighths forty inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS.

(For Illustrations see Page 425.)

No. 6502.—Another view of this dress is given at figure No. 435 D in this magazine, where it is shown made of camel's-hair and trimmed with ribbon.

The little dress, which is in the present instance pictured developed in old-blue cashmere, is fashioned in a style which is at once quaint and becoming. It has a full, round skirt, which is finished at the bottom with a deep hem held in place by feather-stitching, and is gathered at the top to fall in graceful folds from the rather short body. The body is simply adjusted by shoulder and under-arm seams and is closed at the center of the back with button-holes and buttons. It has a full front and full backs arranged upon a smooth lining and drawn into pretty folds by gathers at the top and bottom. The fulness appears with pretty effect between bretelles, which are deep on the shoulders and narrowed almost to points at the ends. The bretelles are gathered to stand out fashionably on the shoulders, and are smooth at the ends; and their free edges are decorated with feather-stitching. The puff sleeves, which are stylishly full, are gathered at the top and bottom and arranged upon smooth, coat-shaped linings that are covered below the puffs with round cuff-facings of the material. The wrists are trimmed with feather-stitching, and similar stitching decorates the upper and lower edges of the moderately high standing collar.

Wonderfully dainty little dresses may be developed by the mode in challis, cashmere, serge or flannel, or in a combination of woollen goods with Surah or velvet. All sorts of cotton fabrics are adaptable to the mode, and very pretty dresses for the house may be

made of percale, gingham, chambray, India linen, lawn or nainsook.

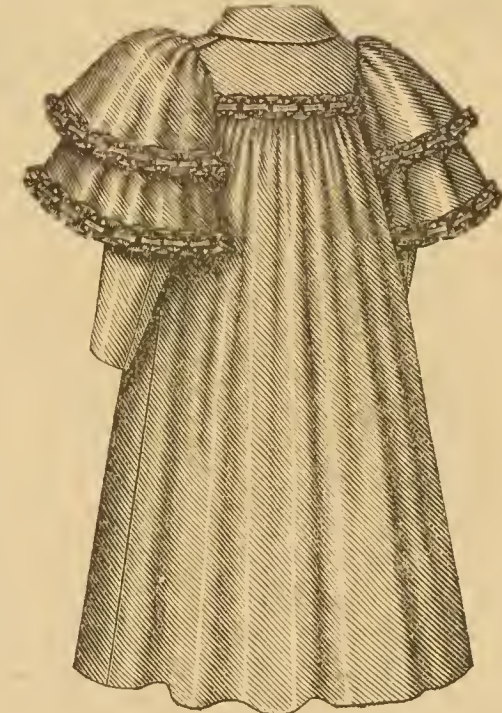
We have pattern No. 6502 in seven sizes for little girls from one to seven years of age. To make the dress for a girl of five years, requires six yards of material twenty-two inches wide, or four yards and five-eighths thirty inches wide, or three yards forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' EMPIRE CLOAK.

(For Illustrations see this Page.)

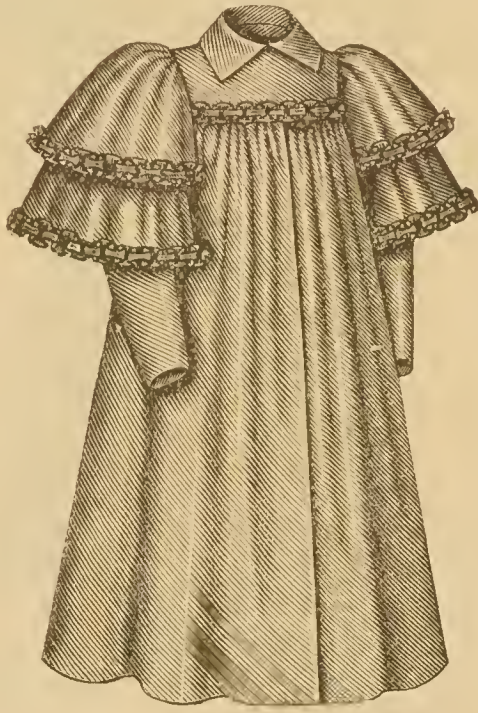
No. 6466.—This little cloak is shown made of heavy-weight cashmere and velvet and trimmed with velvet, at figure No. 432 D in this DELINEATOR.

An extremely picturesque effect is given the cloak, by the addition of the double caps, which promise to be a prominent feature of Autumnal styles. In the present instance the cloak is made of *chartreuse*-green cloth trimmed with box-plaited ruchings of black satin ribbon. The upper part of the cloak is a square, shallow yoke, the right yoke-portion of the front passing over the left yoke-portion and closing invisibly along the left shoulder and arm's-eye seams. Depending from the yoke are a full back and full fronts, which are joined in under-arm seams and gathered at the top to fall in pretty rolling folds from the yoke. The front edges of the fronts are turned under for hems, and at the neck is a rolling collar having widely flaring ends. The coat sleeves are shaped by the customary inside and outside seams and are comfortably close-fitting. Overlapping the sleeves are two caps of unequal depth, the lower cap extending to the elbow; the caps are gathered slightly at the top and stand out well from the arm in bell fashion. The free edges of the caps and the lower edges of the yoke are tastefully decorated with ribbon ruching.



6466

Back View.



6466

Front View.

LITTLE GIRLS' EMPIRE CLOAK. (COPYRIGHT.)

(For Description see this Page.)



6497

Back View.



6497

Front View.

CHILD'S COAT. (COPYRIGHT.)

(For Description see Page 427.)

If preferred, the finish may be entirely plain, but as braid, gimp and galloon may be procured very reasonably, they will usually be employed. Later in the season the caps, collar, wrists and yoke will be outlined with bindings of fur of any preferred variety. A handsome coat may be made of biscuit camel's-hair of heavy weight, the sleeves, yoke and collar being cut from mahogany-brown velvet, and the yoke and caps outlined at their lower edges with Astrakhan.

We have pattern No. 6466 in six sizes for little girls from two to seven years of age. To make the cloak for a girl of five years, requires five yards and an eighth of material twenty-two inches

wide, or two yards and five-eighths forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S COAT.

(For Illustrations see Page 426.)

No. 6497.—Another view of this coat may be seen at figure No. 431 D in this magazine, the material being light-weight cloaking, with Astrakhan for trimming.

The coat is here pictured made of Russian-blue cloth and trimmed with otter fur. The full, round skirt is deeply hemmed at the bottom, and narrower hems complete the front edges; it is gathered at the top and falls in soft, rolling folds from the very short-waisted body, which is simply shaped by under-arm and shoulder seams and closed invisibly at the center of the front. The quaint bishop sleeves are arranged over smooth, coat-shaped linings, which are revealed at the wrists with round-cuff effect; they are gathered at the top and bottom and droop gracefully from the shoulders, the exposed portions of the linings, being attractively faced with the material and the facings edged at the top and bottom with fur. Arranged upon the body at shallow, round-yoke depth from the neck are Bertha-bretelles that are joined at the center of the back; they fit smoothly at the top and fall in pretty, undulating folds below, producing a becoming broad-shouldered effect.

A narrow band of fur conceals the joining of the bretelles to the body and trims the free edges of the bretelles and the upper and lower edges of the moderately high standing collar.

Charming coats may be developed by the mode in Bengaline, velours, cloth, camel's-hair, whipcord and other seasonable coatings, in the fashionable shades of biseuit, mousse, vieux-rose, sang de bœuf and Riehelieu, and may be ornamented with point de Gène, point appliqué or Venetian point laec, passementerie, ribbon, fancy braid, gimp, galloon or fur-trimming, the latter garniture being particularly well liked for decorating Winter coats.

We have pattern No. 6497 in six sizes for children from one to six years of age. To make the coat for a child of five years, will require five yards and a half of material twenty-two inches wide, or two yards and three-fourths forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S SACK WRAPPER. (EXTENDING TO THE INSTEP.)

(For Illustrations see this Page.)

No. 6478.—Striped flannel trimmed with crocheted woollen lace is represented in this wrapper at figure No. 428 D in this magazine.

The wrapper plays fully as important a part in the wee maid's wardrobe as do the most elaborate garments of the same name which are donned by mamma and the older sisters. It is here pictured made of figured flannel and is shaped by under-arm and shoulder seams and closed down the center of the front with button-holes and buttons. The wrapper extends to the ground, and on the left front is placed a rounding patch-pocket. The little leg-o'-mutton sleeves are very jaunty and display gathered fulness at the top and a

smooth effect at the wrist; and at the neck is a rolling collar, the ends of which flare broadly at the throat.

Very dainty little wrappers may be developed in crépon, embroidered vailing, challis, cashmere, light-weight camel's-hair, fancy flannel and eider-down. Very little trimming is needed on such a garment, a satin bow at the throat and at the back of each wrist, or feather-stitching or upturning rows of embroidery on the collar and sleeves being all the decoration required.

We have pattern No. 6478 in ten sizes for children from one to ten years of age. To make the wrapper for a child of eight years, will require four yards and three-fourths of material twenty-two inches wide, or three yards and five-eighths thirty inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S HOUSE SACK.

(For Illustrations see this Page.)

No. 6451.—At figure No. 433 D in this magazine this sack is shown developed in dotted flannel and trimmed with ribbon.

The sack is here portrayed made of white opera flannel, with its edges prettily scalloped and embroidered in button-hole stitch with pink twisted embroidery silk. It is made shapely by under-arm and shoulder seams, and is closed at the center of the front with button-holes and buttons. The full sleeves are gathered at the top to rise in picturesque fashion over the shoulders, and are each drawn prettily in to the wrist at the back by two short rows of shirring, which are made a short distance above the lower edge, the shirrings being tacked to stays. At the neck is a turn-over collar having rounding front corners, and the neck is finished with an under-facing.

Cashmere, striped and plain French flannel, Surah, Bengaline and merino will make charming little sacks, cashmere being especially pretty; and the mother may make them as elaborate as possible by working rich borders on them in silks of a contrasting shade. When embroidering scallops it is well to remember that they must always be stuffed; two threads of ordinary darning cotton will do nicely on any of the materials mentioned. The seams are frequently pressed open and held in position by feather or cat stitching.

We have pattern No. 6451 in seven sizes for children from one-half to six years of age. Of one material for a child of five years, the sack requires two yards and a fourth twenty-two inches wide, or two yards twenty-seven inches wide, or one yard forty-four inches wide. Price of pattern, 7d. or 15 cents.

INFANTS' HOUSE-SACK.

(For Illustrations see Page 428.)

No. 6449.—At figure No. 436 D in this magazine this sack is shown made of white flannel and trimmed with feather-stitching.

The little sack is here pictured made of white flannel. The simple shaping is performed by under-arm and shoulder seams and a seam at the center of the back, and the closing is made at the center of the front with button-holes and pearl buttons. The lower corners of the fronts are square, but perforations in the pattern show how to shape them when a rounding outline is preferred. At the neck is a turn-over collar, the ends of which



FIGURE NO. 436 D.—INFANTS' HOUSE-SACK.—This illustrates Pattern No. 6449 (copyright), price 5d. or 10 cents.

(For Description see Page 424.)



6478

Front View.

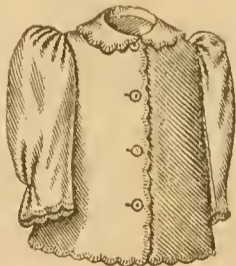


6478

Back View.

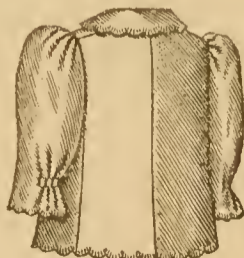
CHILD'S SACK WRAPPER. (EXTENDING TO THE INSTEP.) (COPYRIGHT.)

(For Description see this Page.)



6451

Front View.



6451

Back View.

CHILD'S HOUSE-SACK. (COPYRIGHT.)

(For Description see this Page.)

may be square or rounding to correspond with the lower corners of the fronts; and the neck is finished with a bias underfacing. The comfortable little sleeves have each but one seam, which is at the inside of the arm; they are gathered at the top, and shirred at the back of the arm a little above the lower edge, the shirrings being tacked to stays. The loose edges of the sack are scalloped and prettily button-hole stitched with twisted embroidery silk.

Very attractive little sacks fashioned by the mode are made of flannel, cashmere, camel's-hair, merino and other soft woollens, and especially dainty sacks are of soft silks. A pretty finish may be obtained by trimming the loose edges of the

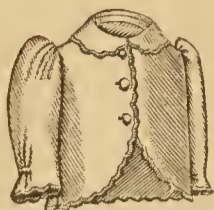
sack with strips of material of a contrasting shade, the upper edges of the strips being scalloped and followed either with a fine feather-stitching or with a row of fine white silk soutache braid. Embroidery enters largely into the decoration of such garments. They may either be worked in a conventional design, or with sprays of small flowers down the fronts, on each sleeve, and in each corner of the collar.

Pattern No. 6449 is in one size, and to make a sack like it, will require one yard of material twenty-two inches wide, or seven-eighths of a yard twenty-seven inches wide, or five-eighths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.



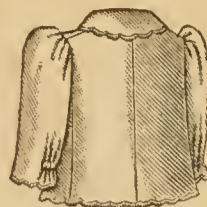
6449

Front View, with
Square Corners.



6449

Front View, with
Rounding Corners



6449

Back View.

INFANTS' HOUSE-SACK. (COPYRIGHT.)

(For Description see Page 427.)

Styles for Boys.

FIGURE NO. 437 D.—LITTLE BOYS' DRESS AND CAP.

(For Illustration see this Page.)

FIGURE No. 437 D.—This consists of a Little Boys' dress and cap. The dress pattern, which is No. 6476 and costs 10d. or 20 cents, is in five sizes for little boys from one-half to four years of age, and may be seen in two views on page 429 of this DELINEATOR. The cap pattern, which is No. 3033 and costs 5d. or 10 cents, is in seven sizes from six to six and three-fourths, cap sizes, or from nineteen inches and a fourth to twenty-one inches and a half, head measures, and is differently depicted on its accompanying label.

A fine quality of French flannel was chosen for developing the dress in this instance, with white soutache braid for decoration. The full skirt is deeply hemmed at the bottom and tastefully decorated with three rows of soutache braid; and it is gathered at the top to fall in rolling folds from the round waist, which is shaped by under-arm and shoulder seams and closed at the center of the back. The bottom of the waist is finished with a bias belt that is in two sections; the left section overlaps the right, and its pointed end passes under a strap to the right of the center of the front. The edges of the belt are outlined with braid. At the neck is a fanciful collar in two sections, which flare broadly at the front and back. The collar is quite shallow over the shoulders and presents tab-like ends, and its free edges are tastefully followed by a row of braid. The sleeves are shaped by inside and outside seams, and are made sufficiently full at the top to arch gracefully over the shoulders; and a shallow cuff is simulated at each wrist with

a facing of the material decorated near the top with two rows of braid. The cap is made of flannel and consists of a side, a circular crown and a band.

The dress may be made of gingham, chambray, percale, piqué, cashmere or plain or striped flannel, and may be trimmed with narrow embroidered edging, fancy braid or feather-stitched bands. The cap may be cut from serge, cloth or flannel, and may match or contrast with the dress, as desired.



FIGURE NO. 437 D.

FIGURE NO. 438 D.

FIGURE No. 437 D.—LITTLE BOYS' DRESS AND CAP.—This consists of Little Boys' Dress No. 6476 (copyright), price 10d. or 20 cents; and Cap No. 3033, price 5d. or 10 cents. FIGURE No. 438 D.—LITTLE BOYS' SUIT.—This consists of Little Boys' Reefer Jacket No. 6477, price 10d. or 20 cents; Trousers No. 4395, price 7d. or 15 cents; and Cap No. 3167 (copyright), price 5d. or 10 cents.

(For Descriptions see this Page.)

FIGURE NO. 438 D.—LITTLE BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 438 D.—This consists of a Little Boys' reefer jacket, trousers and cap. The jacket pattern, which is No. 6477 and costs 10d. or 20 cents, is in seven sizes for little boys from two to eight years of age, and is given a different portrayal on page 429 of this DELINEATOR. The trousers pattern, which is No. 4395 and costs 7d. or 15 cents, is in twelve sizes for boys from five to sixteen years of age, and is shown again on its label. 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, cap sizes, and is also pictured on its accompanying label.

The suit is here represented made of navy-blue serge, and soutache braid and buttons contribute a tasteful finish. The jaunty reefer jacket is shaped by center and side seams, and its fronts are lapped in double-breasted style and closed with button-holes and buttons. The fronts are reversed in lapels at the top by a sailor collar, which falls square across the shoulders at the back. The free edges of the collar are trimmed with four rows of braid, and a

single row of braid follows the front and lower edges of the jacket. The comfortable coat-sleeves are shaped by inside and outside seams, a shallow cuff is simulated on each with three rows of braid, and two buttons are placed at the outside of the arm. Square-cornered pocket-laps cover the openings to side pockets inserted in the fronts, and a welt finishes a breast pocket in the left front. The free edges of the pocket-laps and welt are outlined with braid.

The trousers reach a trifle below the knee and are shaped by the usual seams, and the closing is made in a fly. A pocket is inserted at each side, and the top is finished with a waist-band.

The jaunty polo cap has a circular crown, to the edge of which the side is sewed. The cap is lined with silk.

The suit may be developed in any fashionable variety of suiting, such as chevrot, corkscrew, diagonal, tricot, corduroy, etc.; and machine-stitching or braid will contribute a neat finish. The cap will usually be made of the same material as the suit.

LITTLE BOYS' DRESS.

(For Illustrations see this Page.)

No. 6476.—This dress may be seen made of French flannel and trimmed with soutache braid at figure No. 437 D in this magazine.

Blue-and-white striped gingham was here selected for developing the dress, and embroidered edging supplies a tasteful finish. The full skirt is deeply hemmed at the bottom and gathered at the top, and falls in pretty, rolling folds from the round waist, which is simply

shaped by under-arm and shoulder seams and closed at the center of the back with button-holes and buttons. The lower part of the waist is finished with a bias belt that is in two sections; the back ends of the sections are finished and closed with the closing edges of the waist, while the front ends are closed at the right side of the front, the overlapping end being pointed and passed through a narrow strap. A fanciful collar in two sections falls in square tabs at the back and front and is quite shallow over the shoulders, its free edges being tastefully decorated with embroidered edging. The sleeves are shaped by inside and outside seams, and are gathered at the top to arch slightly over the shoulders, and the wrists are decorated with bias cuff-facings of the material trimmed at the top with embroidered edging.

The simplicity of the dress will recommend it to all mothers of small boys. The mode will develop serviceably in gingham, chambray, percale and eambric when desired for everyday wear, and for more dressy occasions piqué, batiste or linen duck will be selected. The dress may be simply trimmed with narrow two-toned or appliqué embroideries, cotton braids, or feather-stitching.

We have pattern No. 6476 in five sizes for little boys from one-half to four years of age. To make the dress for a boy of four years, will require three yards and a half of material twenty-seven inches wide, or two yards and three-fourths thirty-six inches wide, or two yards and a fourth forty-four inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



6476

Front View.



6476

Back View.

LITTLE BOYS' DRESS. (COPYRIGHT.)

(For Description see this Page.)



6477

Front View.



6477

Back View.

LITTLE BOYS' REEFER JACKET.

(For Description see this Page.)

combination shown, it will need one yard of blue and one-fourth yard of white serge each fifty-four inches wide. Price of pattern, 10d. or 20 cents.

BOYS' KNICKERBOCKER TROUSERS, WITH A FLY.

(For Illustrations see this Page.)

No. 6508.—These trousers are represented made of dark-gray suiting. They extend to the knees and are shaped by the usual seams and hip darts. Pockets are inserted in the upper part of the outside seams, and the closing is made in a fly. The top of the trousers is finished with a waist-band stitched underneath and supplied with the usual button-holes for attaching the trousers to an under-waist. Suspender buttons are also sewed to the trousers, so that either an under-waist or suspenders may be used, as preferred. The outside leg-seams are discontinued a short distance from the lower edge above extra widths; the extra width on the front is turned under for a hem, under which the extra width on the back which is also hemmed, is lapped to serve for an underlap. Short extensions are allowed on the lower edges of the backs, and the lower edges of the trousers are gathered and joined to a leg-band, except across the extensions, which are the depth of the bands and join the straight ends of the bands. This ingenious arrangement leaves the trousers smooth under the loose, pointed overlapping end of the leg-band, which is fastened with a buckle. The outside leg-seams are turned forward and stitched to position, the stitching being continued along the fold of the hem of the front.

Trousers of this kind may be made of cloth, tweed, fancy suiting, etc., and may be worn with a Norfolk jacket.

We have pattern No. 6508 in eight sizes for boys from nine to sixteen years of age.

To make the garment for a boy of eleven years, will require a yard and a half of material twenty-seven inches wide, or three-fourths of a yard fifty-four inches wide. Price of pattern, 10d. or 20 cents.



6508

Front View.



6508

Back View.

BOYS' KNICKERBOCKER TROUSERS, WITH A FLY.

(For Description see this Page.)

LITTLE BOYS' REEFER JACKET.

(For Illustrations see this Page.)

No. 6477.—This jaunty little jacket may be seen made of navy-blue serge and trimmed with soutache braid at figure No. 438 D in this DELINEATOR, where it forms part of a suit. Blue and white serge are in this instance pleasingly asso-

Illustrated Miscellany.

FASHIONABLE HATS.

(For Illustrations see Pages 430 and 431.)

Ribbon enters largely into the decoration of the Autumn *chapeaux* in the form of dainty rosettes and bows with wide spreading loops. Often when made up in a bow the ribbon is overlaid with white, cream, éeru or black lace and forms an exceptionally rich garniture.

Feathers and quills obtain largely, the latter very often matching the dress in color. This is especially true when they are employed for the adornment of sailor hats, two or three differently colored sets being required for one hat. The sailor, despite its extreme popularity during the Summer, still has its admirers, and is obtainable in felt or velvet-covered frames. The latter are very dressy and the frames may easily be covered at home.

The Continental and other artistically bent hats are highly favored, both the Continental and neat little turban shapes being very much liked for wear with travelling or tailor-made gowns. With them are worn veils, which for some time since have formed an important part in almost every woman's wardrobe. The latest introduction in face coverings is an accordion-plaited veil that is made in all the newest varieties of veiling.

FIGURE NO. 1.—LADIES' SAILOR HAT AND VEIL.—This jaunty hat is a black velvet sailor. The crown is of medium height and is prettily banded with gold ribbon, and at the left side is arranged a rosette and two quills, that may be changed as desired, to harmonize in color



FIGURE NO. 2.—LADIES' HAT.



FIGURE NO. 1.—LADIES' SAILOR HAT AND VEIL.

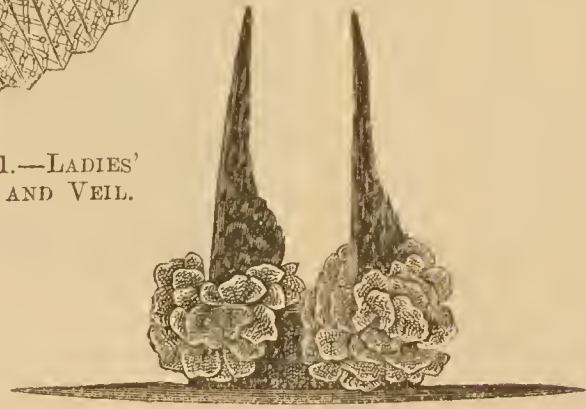


FIGURE NO. 3.—LADIES' SAILOR HAT.

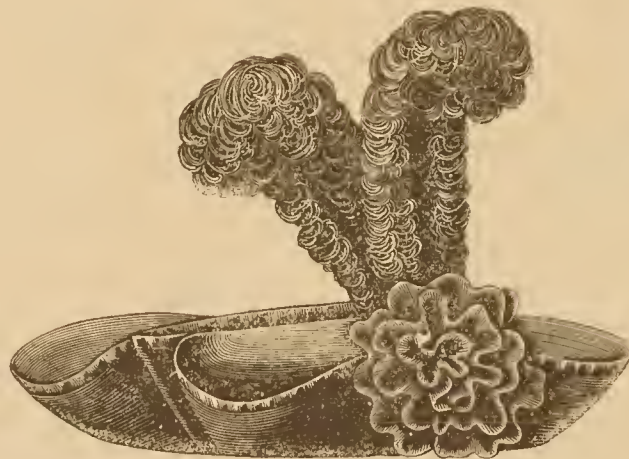


FIGURE NO. 4.—YOUNG LADIES' CONTINENTAL HAT.

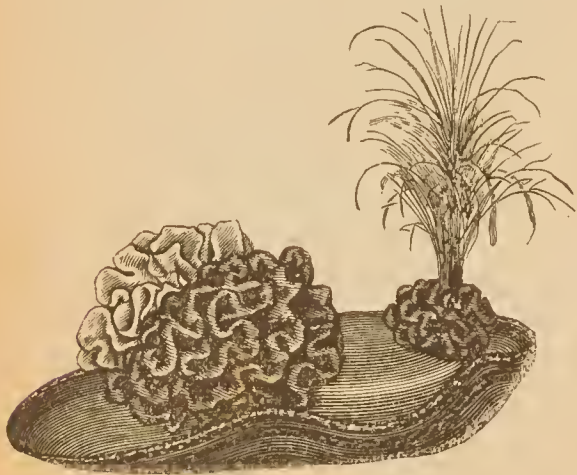


FIGURE NO. 5.—LADIES' HAT.



FIGURE NO. 6.—LADIES' SMALL HAT.



FIGURE NO. 7.—YOUNG LADIES' HAT.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6 and 7, see "Fashionable Hats," on Pages 430 and 431.)

perfectly flat and is of medium width. On it at the right side is secured a bow of black ribbon partly overlaid with white lace that spreads widely, and at the center is fastened a flat buckle. Rising above the bow are two Prince's tips that nod with every motion of the head.

FIGURE NO. 3.—LADIES' SAILOR HAT.—Light-brown felt is pictured in this hat, and the medium-high crown is banded with dark-brown velvet ribbon. A full rosette of light ribbon is fastened at each side of the front, and from the center of each rises a wing. The sailor hat is a favorite for travelling and general wear and is almost universally becoming.

FIGURE NO. 4.—YOUNG LADIES' CONTINENTAL HAT.—This engraving shows an all-black hat in Continental shape, with the brim bent up against the crown at intervals all round and bound with black satin. At the left side is secured a full dainty rosette of

black satin ribbon above which rise two black Prince of Wales' tips. A section of black satin ribbon starts from the right side, crosses the crown and is tacked underneath the brim at the left side of the front. The hat may be worn with a tailor-made gown and any color scheme desired may be effected.

FIGURE NO. 5.—LADIES' HAT.—Réséda and darker green are united in the trimming of this jaunty shape, which is so simple that it will be sure to commend itself to the home milliner. The brim

with different dresses. An accordion-plaited Tuxedo veil in black is draped over the brim and allowed to fall over the face.

FIGURE NO. 2.—LADIES' HAT.—The brim of this youthful hat is

is quite broad at the front and is gracefully bent at the back and sides, and the outer edge is decorated with two rows of dark-green silk braid. At the front is arranged two large full rosettes,

one of réséda and the other of darker green satin ribbon. A smaller rosette and a dark green aigrette rest on the crown at the back. Other color combinations may be achieved in this hat, with equally charming results.

FIGURE NO. 6.—LADIES' SMALL HAT.—An exceptionally stylish hat is here pictured made of tan felt and trimmed with tan and forest-green velvet. The hat is on the turban order, and is slightly pointed in front. The brim is rolled and is deepest at the back. Light and dark velvet are loosely twisted about the crown, and a knot is formed in the front through which a fancy pin is thrust at each side. Above the knot four dark-green quills having square tops are arranged to stand erect. The shape is becom-



a large shape in écreu felt fancifully bent to suit the face of the wearer and decorated on the inside of the brim with three graduated rows of narrow black velvet ribbon. The front and left side of the crown are decorated with carelessly falling black plumes, from among which loops and ends of wide écreu ribbon stand out prettily.

FIGURE NO. 9.—LADIES' DRESS HAT.—An attractive hat that will prove becoming to a matron is here pictured in black velvet covered with spangled black lace net that is arranged in a fan at the front. Wired net wings that are edged with spangles rise jauntily above the fan, and resting lightly on one of the wings is a naturally colored butterfly. A similar butterfly is secured

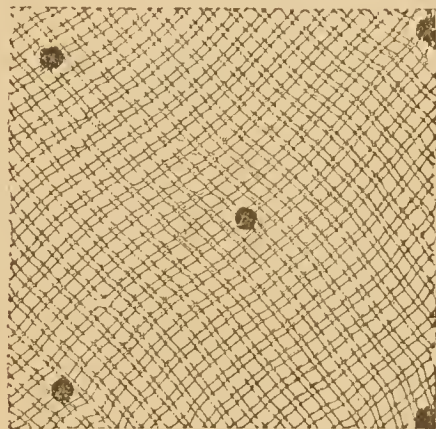


FIGURE NO. 8.—YOUNG LADIES' LARGE HAT.

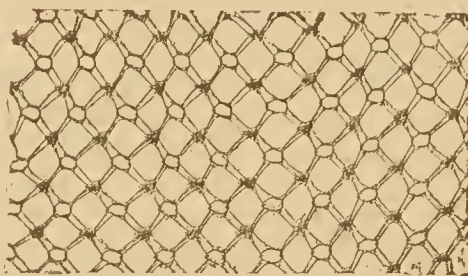
FIGURE NO. 9.—LADIES' DRESS HAT.



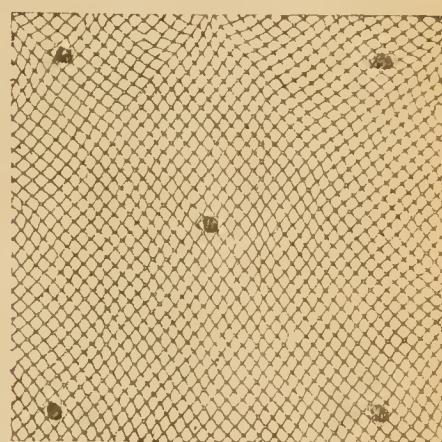
FIGURE NO. 10.—LADIES' HAT.



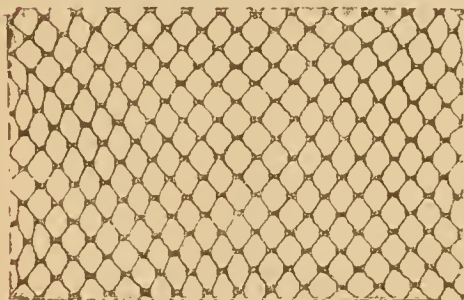
ONE-THIRD ACTUAL SIZE.



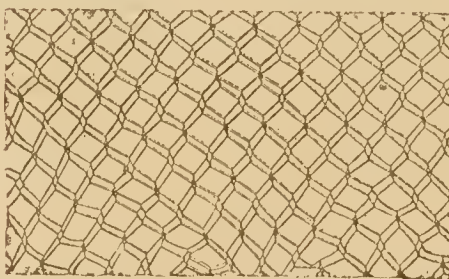
ONE-HALF ACTUAL SIZE.



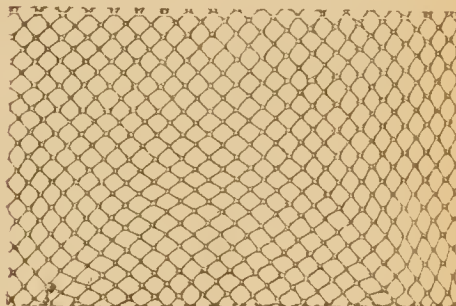
ONE-THIRD ACTUAL SIZE.



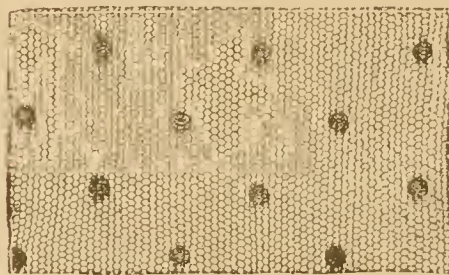
ONE-HALF ACTUAL SIZE.



ONE-HALF ACTUAL SIZE.



ONE-HALF ACTUAL SIZE.



ONE-HALF ACTUAL SIZE.

FIGURE NO. 11.—NOVELTIES IN FACE VEILS.

(For Descriptions of Figures Nos. 8, 9, 10 and 11, see "Fashionable Hats," on this Page.)

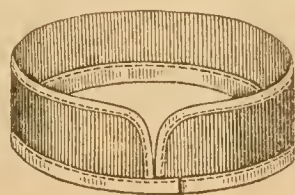


FIGURE NO. 1.

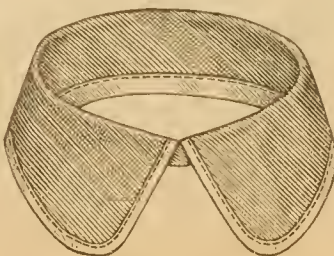


FIGURE NO. 2.

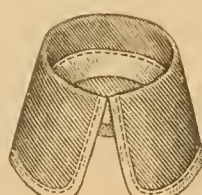


FIGURE NO. 3.

FIGURES NOS. 1, 2 AND 3.—LADIES' COLLARS AND CUFF.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Stylish Lingerie," on Page 432.)

ing to both maids and young matrons, and the trimming may be changed in various ways to suit the individual.

FIGURE NO. 7.—YOUNG LADIES' HAT.—The engraving portrays a fashionable shape in black coarse straw. The brim is rolled becomingly all round, and the crown, which is of medium height, is fancifully decorated with black straw braid which serves as a support for a black aigrette at each side and is plaited and carried under the brim at the left side. An all-black hat like the one illustrated may be worn with either a dark or light toilette, and will be suitable for general wear.

FIGURE NO. 8.—YOUNG LADIES' LARGE HAT.—For carriage wear or for wear on the promenade the hat here illustrated will be exceedingly stylish. The hat is

at the base of the wings directly in front. Two black Mercury wings are fastened at the back, and from beneath them start black velvet ribbon ties that are prettily bowed under the chin. Such a hat may appropriately accompany an all-black costume, with very stylish effect.

FIGURE NO. 10.—LADIES' HAT.—A picturesque shape in blue felt is here shown. The brim is deeply indented at the center of the front, and in the indentation is secured a full blown pink rose which rests lightly on the bang. The crown is of medium height, and at the front is garnitured with nodding écreu plumes and large spreading loops of wide satin écreu ribbon. This hat could be stylishly worn with a costume of blue hopsacking.

FIGURE NO. 11.—NOVELTIES

IN FACE VEILS.—At this figure is illustrated a group of fashionable veilings, in two of which the meshes are pictured one-third their actual size and in the remainder one-half their size. At present

FIGURES NOS. 1, 2 AND 3.—LADIES' COLLARS AND CUFF.—The collar shown at figure No. 1 is developed in chambray, as is also the turn-over collar, and its upper front corners are slightly rounded.

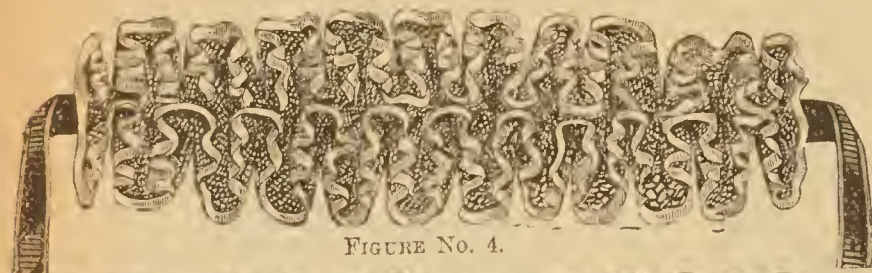


FIGURE NO. 4.

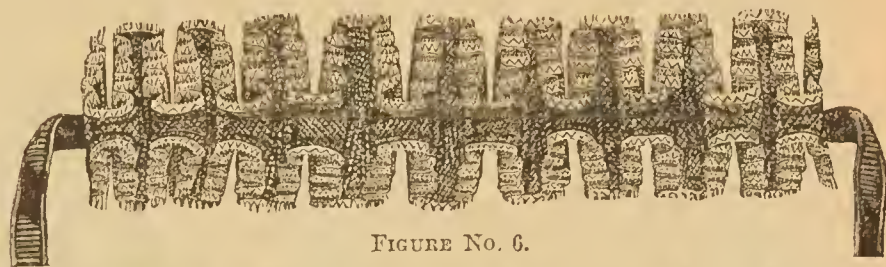


FIGURE NO. 6.

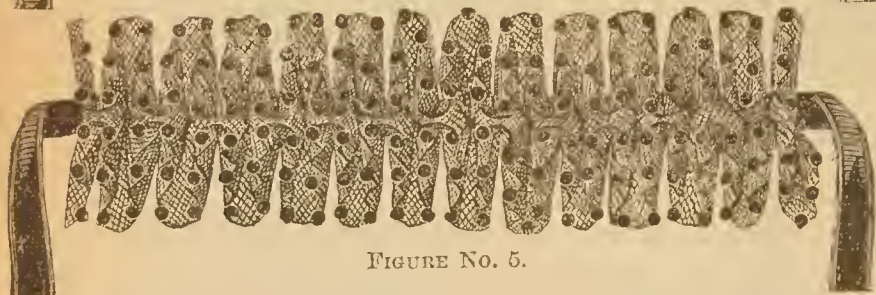


FIGURE NO. 5.

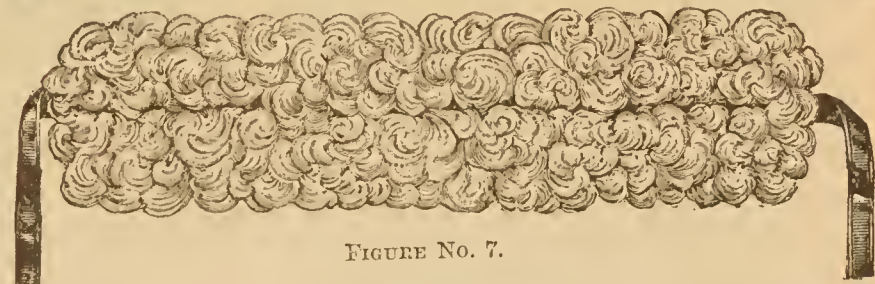


FIGURE NO. 7.

FIGURES NOS. 4, 5, 6 AND 7.—NOVELTIES IN NECK RUCHES.

face veils form an important part of every woman's toilette, and are worn more than ever before; and black, white and blue appear to be the favorite colors.

The edges are bound with white goods machine-stitched to position. The collar is mounted on a narrow band, through which the closing is made at the center of the front.

STYLISH LINGERIE.

(For Illustrations see Pages 431 and 432.)

The *lingerie* of to-day is as pretty as it is decorative and a partly worn gown can be made to assume an entirely new appearance by the introduction of the dainty waist-garnitures in vogue.

At figure No. 2 is represented a collar of the turn-down order that is deepest at the front corners, which are prettily rounded. It is mounted on a narrow white band that is closed at the front with a stud. The free edges of the collar are bound with white material machine-stitched at its inner edges.

A cuff that will appropriately accompany either of the above collars is illustrated at figure No. 3 developed in chambray to match.

It strongly resembles the Puritan cuff, is deeply rolled and is mounted on a band of white goods. The outer edges are decorated with a binding of white goods machine-stitched at its inner edges. Pale-blue, pink, gray or white chambray or linen may be employed for the development of these collars and cuffs, which will prove generally becoming.

Broad Empire girdles, supplemented by bretelles that are very full on the shoulders and taper to points at the waist-line give a plain basque a very dressy air, as do also the blouse fronts of silks, chiffon or mull which are largely trimmed with lace jabots.

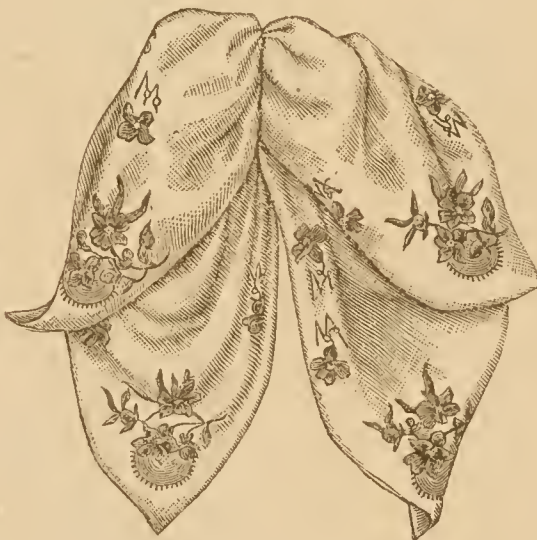
The woman who prefers tailor-made gowns rejoices in the linen collars and cuffs which add a finishing touch to these serviceable costumes.

Ruches make very pretty adjuncts for evening toilettes, besides affording an appreciable protection for the throat. They are made of fine net, triple or quadruple box-plaited and tastefully decorated with ribbon, chenille dots, curled silk feather-trimming or tiny pearl beads.

FIGURES NOS. 4, 5, 6 AND 7.—NOVELTIES IN NECK RUCHES.—Black La Tosca net is pictured in the ruche depicted at figure No. 4. It is daintily edged with narrow satin-edged grosgrain lavender

ribbon and is triple box-plaited and secured to a ribbon foundation, which may be bowed under the chin.

Figure No. 5 represents a ruche made of fine black Brussels



FIGURES NOS. 8 AND 9.—LADIES' HANDKERCHIEF.

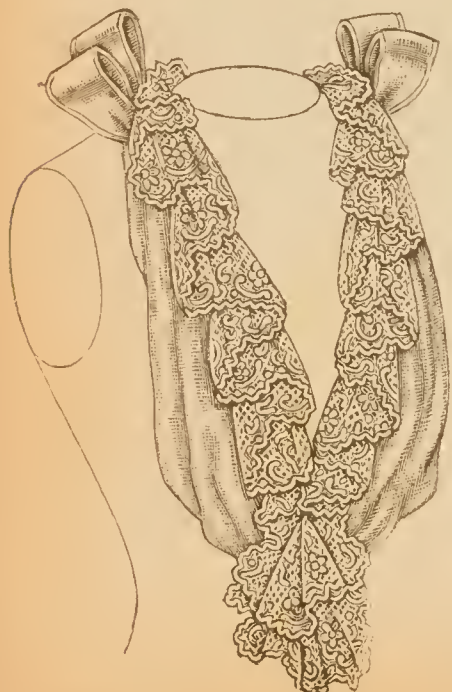


FIGURE NO. 10.—WAIST GARNITURE.



FIGURE NO. 11.—EMPIRE BELT AND BRETELLES.

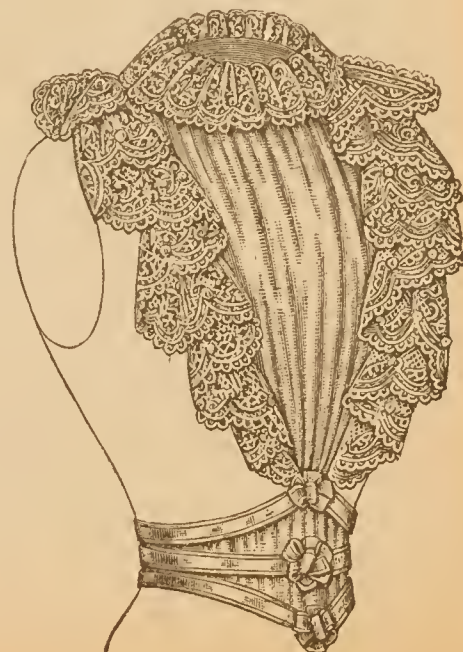


FIGURE NO. 12.—FANCY PASTRON AND GIRDLE.

(For Descriptions of Figures Nos. 4, 5, 6, 7, 8, 9, 10, 11 and 12, see "Stylish Lingerie," on Pages 432 and 433.)

net that is triple box-plaited and fastened through the center to a black ribbon foundation, which is long enough to tie in a pretty bow at the throat. The edges of the net are tastefully decorated with black chenille dots.

At figure No. 6 is shown a ruche which will prove exceptionally be-

autiful contrast will be noted. With a plainly constructed basque, or a coat-basque having a chemisette or vest such an adjunct will look particularly *chic*.

FIGURE No. 10.—WAIST GARNITURE.—This engraving represents an attractive garniture made of white mull. It hangs with blouse effect at the sides and is cut out in deep V outline at the top. Lace arranged in jabots falls from the shoulder to the waist-line at each side of the V and is fastened on each shoulder by two upright loops of satin-edged ribbon. Such a decoration will prove an attractive addition to a partly worn basque and may also be added to a plainly made bodice, with very pleasing results.

FIGURE No. 11.—EMPIRE BELT AND BRETTELES.—Blue-and-gold changeable silk was selected for the Empire belt of this garniture, which is gathered at the ends and



FIGURE No. 1.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6487; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

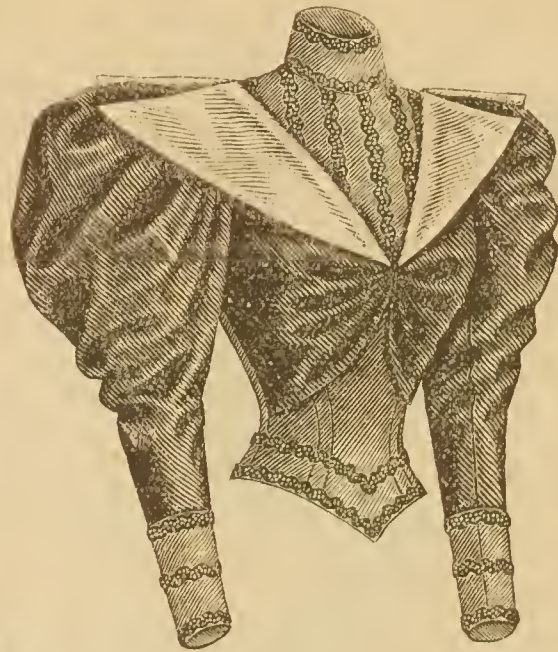


FIGURE No. 2.—COMBINATION AND DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 6418; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

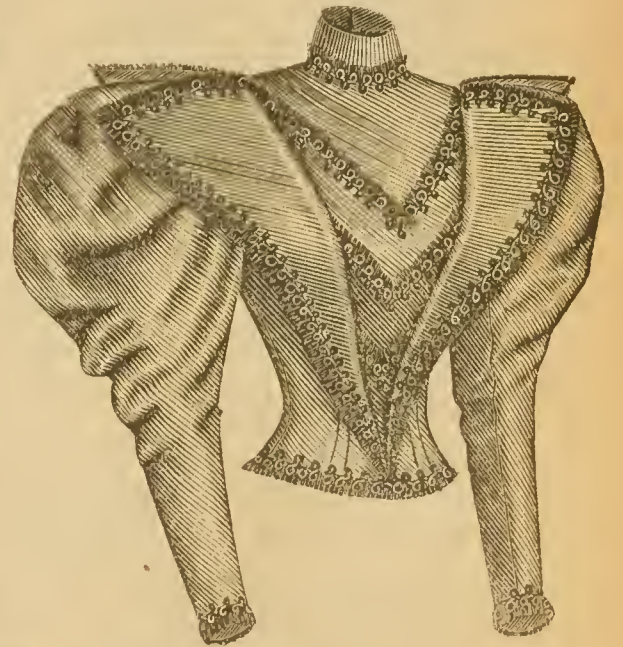


FIGURE No. 3.—DECORATION FOR A LADIES' WAIST.—(Cut by Pattern No. 6491; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

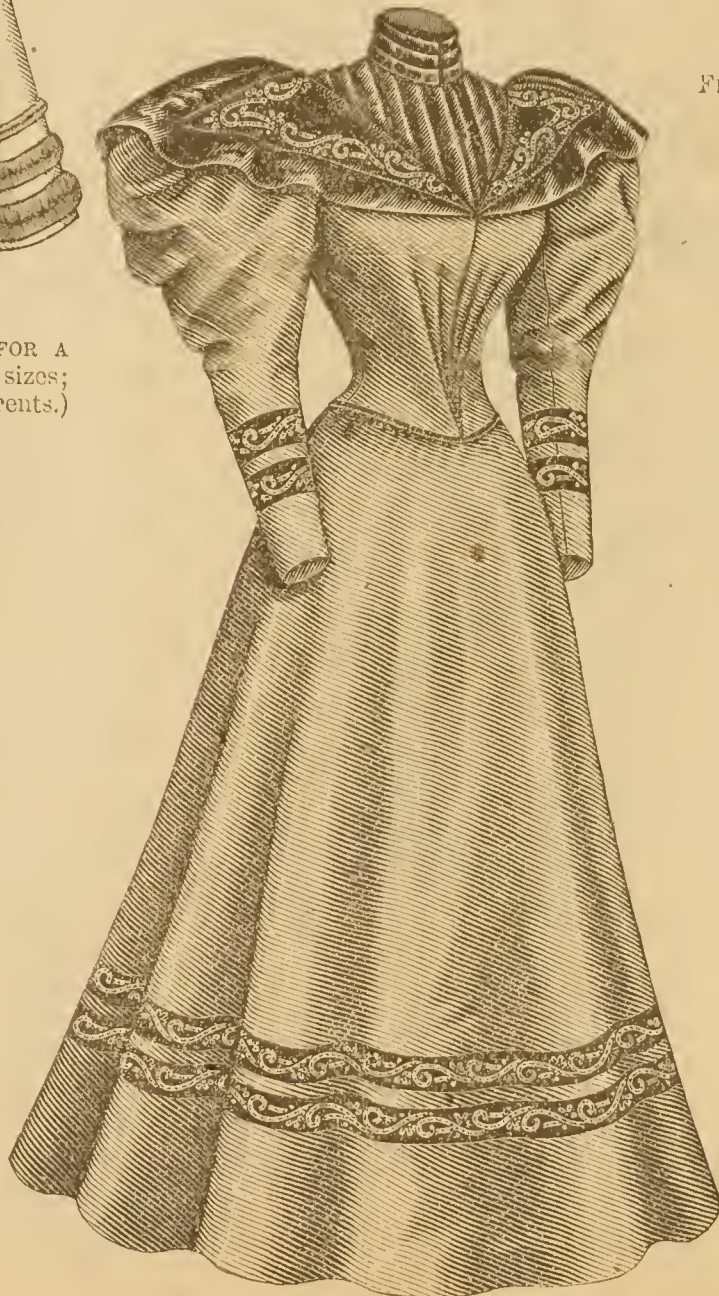


FIGURE No. 4.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6428; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.) (For Descriptions of Figures Nos. 1, 2, 3 and 4. see "Dressmaking at Home," on Pages 434 and 435.)

coming to brunettes. It is mounted on a foundation of satin-edged grosgrain ribbon and is quadruple box-plaited and sewed to the foundation at the center. The ruche is of fine black net and is decorated near the edge with black satin baby ribbon, narrow butter-colored lace edging being applied to the outer edge.

The ruche seen at figure No. 7 is made of black silk net edged with white curled silk feather-trimming. It is gathered up closely through the center and sewed to a foundation of satin-edged grosgrain ribbon, which also performs the closing.

These ruches may be obtained in the leading shades or they may be of black net garnitured with any becoming color. They are especially desirable for wear with carriage or theatre toilettes and will do much to lend a softening outline to the features.

FIGURES Nos. 8 AND 9.—LADIES' HANDKERCHIEF.—At figure No. 8 is represented a folded handkerchief of light silk, flowers in natural colors being printed upon it near the edge with the effect of a border.

Figure No. 9 illustrates it caught up at the center and arranged with the effect of a bow. Such handkerchiefs are very dainty in appearance and may be obtained in all the leading colors. The flowers will sometimes be of the same hue as the handkerchief, although quite as frequently a de-

closed at the center of the front beneath a wide silver buckle. Sections of ribbon start from the center of the front and back and to them are sewed the full, gathered bretelles of lace edging, which are deep on the shoulders and graduated to points at the ends. For wear with a plain costume this garniture will prove very attractive and will do much to enliven the most sombre gown. Any color may be chosen for its development, and any variety of lace may be employed for the bretelles.

FIGURE No. 12.—FANCY PLASTRON AND GIRDLE.—Pale-pink India silk was chosen for the construction of this dainty plastron, which is broad and collected in gathers at the top. It is narrowed to the waist-line, where it is massed in closely drawn gathers and passes under a ribbon girdle which encircles the waist. The ribbon girdle is made over a slightly gathered section of the silk, and is pointed at the center of the front, and each ribbon is decorated at the center of the front with a small rosette of the ribbon. A falling frill of lace decorates the neck edge, and a full jabot is arranged down each side of the plastron to the girdle. Silk mull, *chiffon*, China or wash silk may be used for this plastron, and any pretty color may be selected. If liked, the ribbon girdle may be of a prettily contrasting color.

DRESSMAKING AT HOME.

(For Illustrations see Pages 432 to 436.)

Fur is the principal factor in the trimming of Autumn gowns, which display combinations in almost every instance. Careful

COSTUME.—In the development of this costume dark velvet and light cheviot are associated, and a stylish decoration is contributed by silk fur-trimming. The skirt is in four-gored Empire style, and the modish foot-garniture consists of three well spaced bands of silk fur-trimming of different widths, the widest being located at the bottom and the narrowest at the top. The admired umbrella back

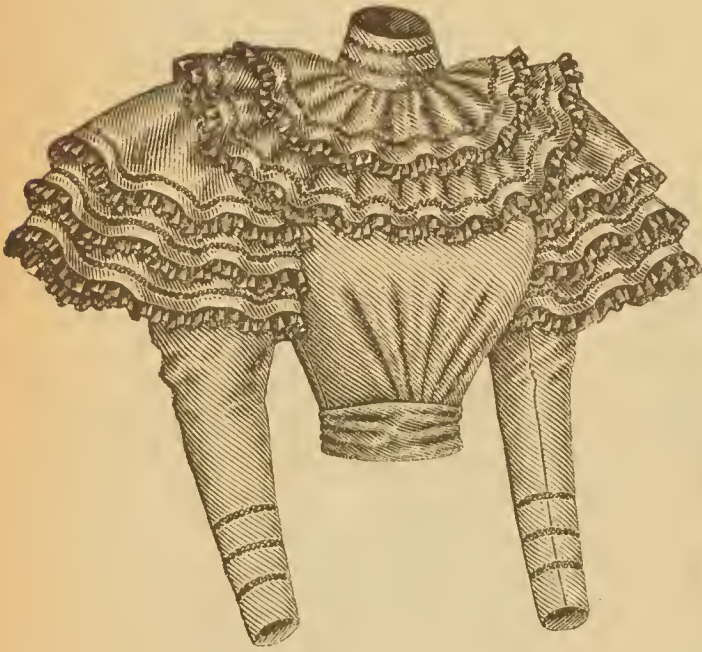


FIGURE NO. 5.—DECORATION FOR A LADIES' WAIST.—(Cut by Pattern No. 6432; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)



FIGURE NO. 7.—COMBINATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 4974; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

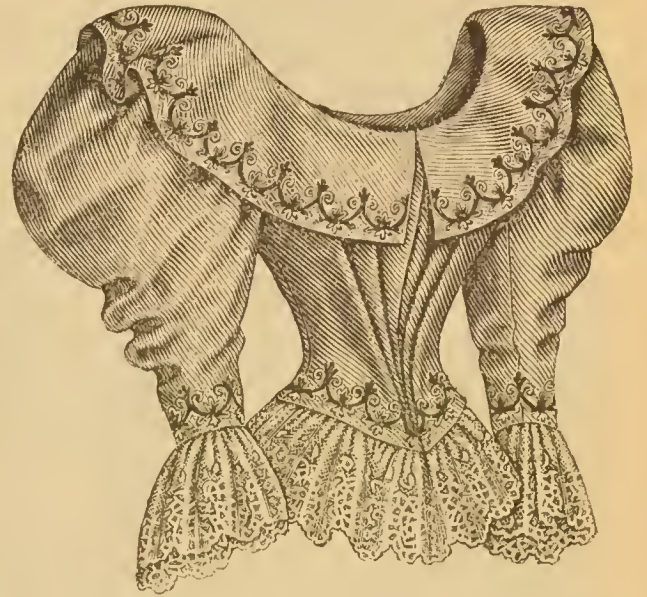


FIGURE NO. 8.—DECORATION FOR A LADIES' WAIST.—(Cut by Pattern No. 6504; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

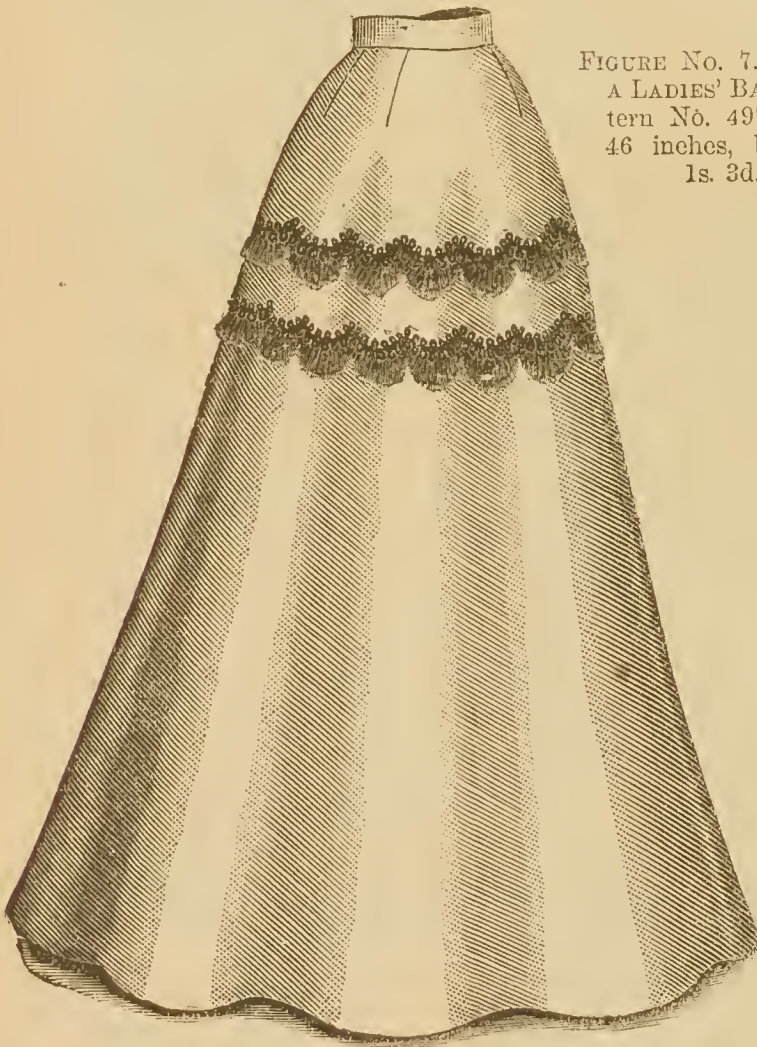


FIGURE NO. 6.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 6494; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

choice of colors and materials must be made, however, that the effect of combinations be not more startling than pleasing.

Bretelles, plain or gathered, are pleasing to womankind, who still regard them with favor and adorn them with the richest trimmings.

Coat-basques hold a prominent position in Fashion's world, being especially well liked for tailor-made gowns; they have vests that are plain and tight-fitting or loose and blouse-like.

A novelty in trimmings is Kursheedt's Standard new velvet binding, which, owing to its peculiar flexibility, may be readily applied as an edging to the most fancifully outlined basque, and forms a pretty trimming for the popular flounced skirts.

FIGURE NO. 1.—COMBINATION AND DECORATION FOR A LADIES'

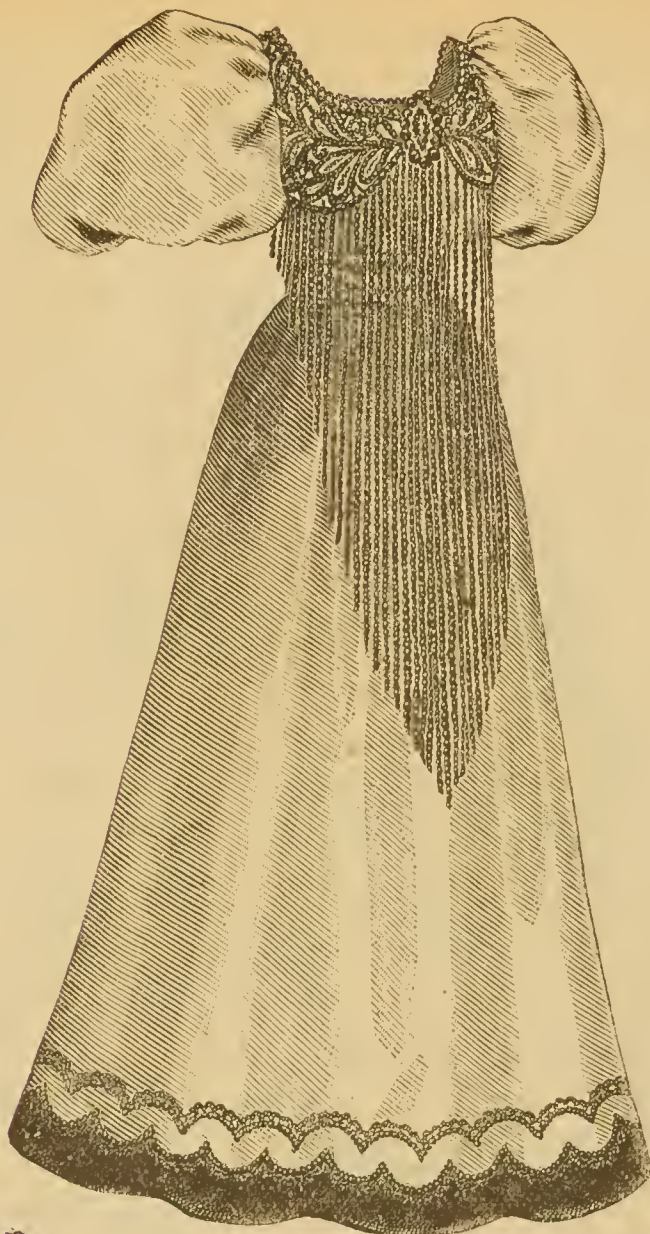


FIGURE NO. 9.—COMBINATION AND DECORATION FOR A LADIES' DRESS.—(Cut by Pattern No. 6489; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 5, 6, 7, 8 and 9, see "Dressmaking at Home," on Pages 435 and 436.)

which are in mutton-leg shape. A standing collar of becoming height is at the neck. The free edges of the revers are followed by a row of the widest trimming, and the wrists and the lower edge of the basque are decorated to accord with the skirt. Very smart effects may be achieved by artistic arrangements of garniture, and the mode is also admirably adapted to a severe tailor finish. Pattern No. 6487, price 1s. 8d. or 40 cents, was used for making the costume.

FIGURE No. 2.—COMBINATION AND DECORATION FOR A LADIES' BASQUE.—Tan camel's-hair and fawn and black silk effect a pleasing combination in this basque, which is especially becoming to slender women. The front is accurately adjusted over dart-fitted lining-fronts that close at the center; it closes along the left shoulder, arm's-eye and under-arm edges, and is rendered fanciful by black silk boléros that present a rounding lower outline. Bretelles of fawn silk are arranged to outline a pointed yoke both back and front, and the front is decorated between the bretelles with upright rows of passementerie. The leg-o'-mutton sleeves are of black silk, with cuff facings of camel's-hair trimmed with three encircling rows of passementerie. Two rows of passementerie follow the lower edge of the basque, and the standing collar is outlined at its upper and



and sides. The modish trimming consists of two spaced bands of velvet decorated with *cantillé* passementerie and placed some distance from the lower edge. The waist is smooth at the top, and the fulness at the waist-line is plaited to a point at the center of the back and at each side of the closing. Bertha-bretelles outline a pointed yoke on the fronts, their back ends being carried on the back along the arms'-eyes. Velvet revers edged with passementerie rest lightly on the bretelles, and impart a dressy air to the costume, and the fronts between the revers are covered with folds of silk, thus emphasizing the yoke effect. Soft folds of silk also overlay the standing collar. The *gigot* sleeves are each trimmed below the elbow with two bands of velvet overlaid with *cantillé* passementerie, and a cording of velvet finishes the lower edge of the waist. The costume was cut by pattern No. 6428, price 1s. 8d. or 40 cents.

FIGURE No. 5.—DECORATION FOR A LADIES' WAIST.—Old-blue Surah *rougeant* was chosen for this waist, which was cut by pattern No. 6432, price 1s. or 25 cents. The front and back are seamless and smooth at the top, and the fulness at the waist-line is collected in plaits. A crush belt with frill-finished ends passes about the waist, closing at the center of the back. The

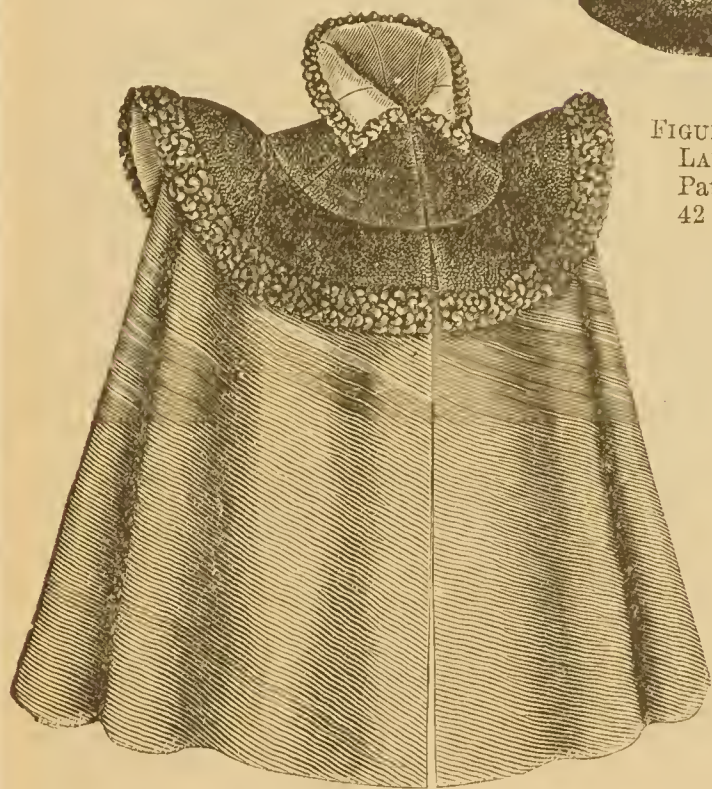


FIGURE No. 10.—COMBINATION AND DECORATION FOR A LADIES' CAPE.—(Cut by Pattern No. 6397; 10 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

FIGURE No. 11.—DECORATION FOR A LADIES' EMPIRE GOWN.—(Cut by Pattern No. 6077; 11 sizes; 28 to 42 inches, bust measure; price 1s. 8d. or 40 cents.)

lower edges with one row. This basque was shaped by pattern No. 6418, price 1s. 3d. or 30 cents.

FIGURE No. 3.—DECORATION FOR A LADIES' WAIST.—This waist has a round lower outline and was shaped by pattern No. 6491, price 1s. or 25 cents.

waist is closed invisibly at the left side. The crush collar included in the pattern is here omitted, the standing collar only being used and trimmed with two rows of golden-brown silk braid. The upper part of the waist is trimmed with two frills of the silk, which fall from the collar and are edged with a ruffle of golden-brown ribbon surmounted by a row of braid. Three ripple caps fall about the upper part of the mutton-leg sleeve, which is

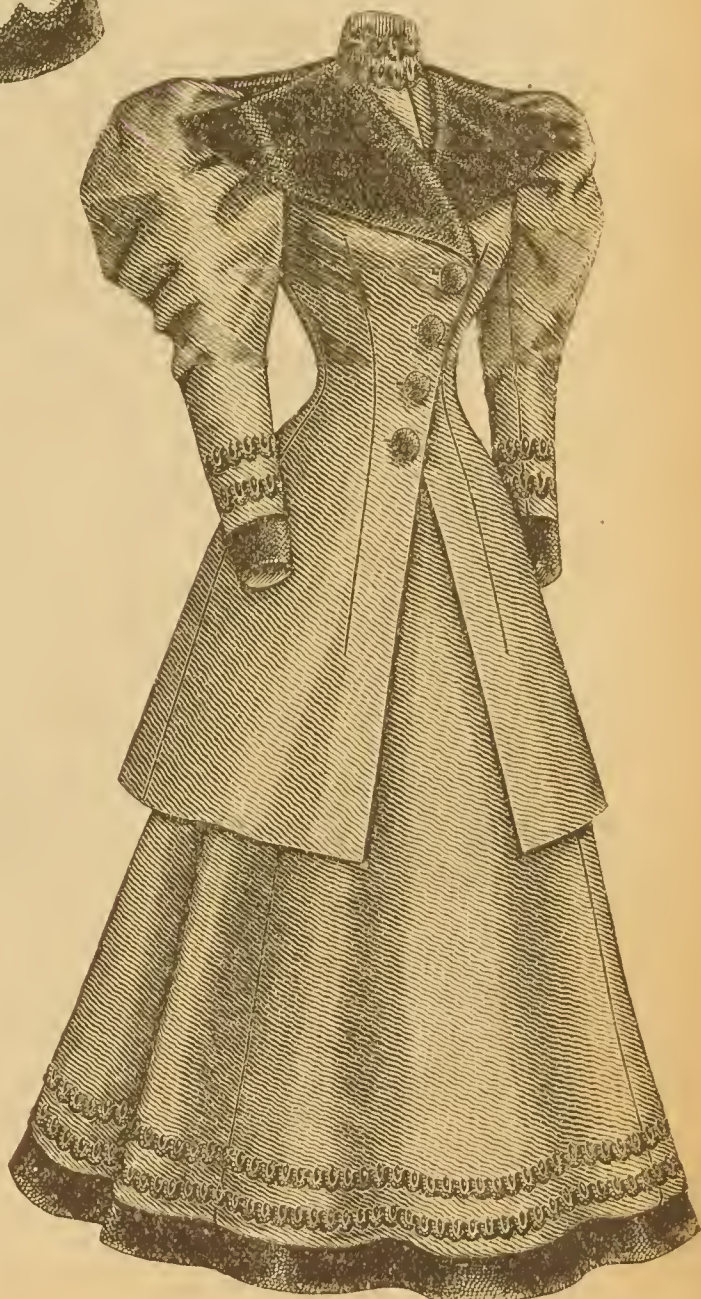


FIGURE No. 12.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6465; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.) (For Descriptions of Figures Nos. 10, 11 and 12, see "Dressmaking at Home," on Pages 436 and 437.)

The material illustrated is gray suiting, with black gimp-headed fur-trimming for decoration. An invisible closing is made at the left side, the unbroken front inviting effective disposals of garniture. Stylish revers meet in points at the lower edge of the front and back and flare widely on the shoulders, and the vest outlined by the revers on the front is trimmed with upturning gimp-edged fur applied in V's. The standing collar is ornamented at its lower edge and the revers at their free edges with similar trimming, and the wrists and the lower edge of the waist are decorated with a downward-turning row. Two or more materials may be associated in the construction of the waist.

FIGURE No. 4.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—The engraving depicts a charming visiting gown combining in its construction heliotrope crepon and deep violet velvet and silk. The skirt is in circular Empire style and presents slight rolling folds at the front and more pronounced flutes at the back

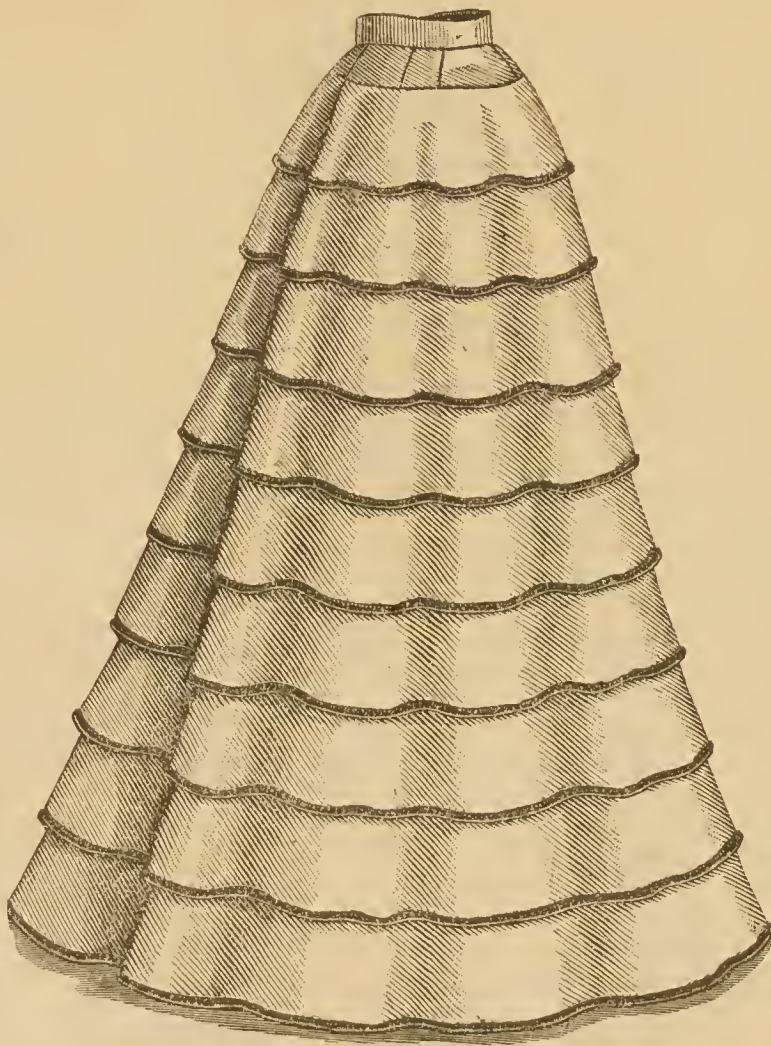
trimmed below the elbow with three rows of braid; and each cap is edged with a ruffle of ribbon and a row of braid. Waists of this kind are fashionably made of ombré silk, Surah, crépon and similar soft textures, and trimmed with ribbon, insertion, fancy braid or gimp.

FIGURE No. 6.—DECORATION FOR A LADIES' SKIRT.—Écru camel's-hair is represented in this skirt, which is in circular Empire style. It presents pronounced flutes at the back and undulating curves at the sides below the hips, and is stylishly distended at the bottom. Garniture is supplied by two rows of a pretty trimming formed of fur cut in scollops and headed with gimp, which encircle the skirt just below the hips. The skirt may be suitably developed in any seasonable dress fabric and trimmed in numerous attractive ways. A decoration very well liked just now consists of a broad band of the material piped with black satin and arranged a short distance below the hips. The skirt was cut by pattern No. 6494, price 1s. 6d. or 35 cents.

FIGURE No. 7.—COMBINATION FOR A LADIES' BASQUE.—This stylish basque presents the salient features of the admired coat-basque, and is shown made of réséda serge, black velvet and dotted silk. A velvet rolling collar reverses the fronts in long lapels, which meet the collar in notches and are covered with velvet. Between the fronts is revealed a full vest, which closes at the center and presents a frill finish at the neck. The lower edge of the vest is covered by a pointed bodice-girdle, which extends to the under-arm seams and is closed with silk lacing cords. The shapely coat-sleeves arch stylishly over the shoulders and are finished with cavalier cuffs of velvet that flare at the back of the arm. The basque was shaped according to pattern No. 4974, which costs 1s. 3d. or 30 cents.

FIGURE No. 8.—DECORATION FOR A LADIES' WAIST.—Ombré silk is pictured in this waist, which is made up for evening wear with a low neck and elbow sleeves, although the pattern also makes provision for a high neck and long sleeves. The upper part of the waist is smooth, and the fulness below is collected in plaits at the

FIGURE No. 9.—COMBINATION AND DECORATION FOR A LADIES' DRESS.—*Vieux-rose* Surah and black lace are charmingly united in this dress, which was made by pattern No. 6489, price 1s. 6d. or 35 cents.



The skirt is four-gored and is trimmed at the top with four rows of flatly applied lace, while a tiny frill of black silk decorates the lower edge. The fronts of the round waist lap in surplice fashion below the bust, and the neck is shaped in V outline. The fulness at the lower edge is laid in plaits that flare becomingly upward, and an encircling ribbon at the waist is tied in a fancy bow over the closing. The prettily draped sleeves extend to the elbows and are each trimmed with a frill of lace headed by a band of ribbon tied in a rosette-bow at the inside of the arm, where the lace is caught up. Bretelles of lace follow the neck edge, and frills of narrow lace fall over the bretelles, the front ends of the lace being narrowed to points. The pattern also provides for a high neck and long sleeves.

FIGURE No. 10.—COMBINATION AND DECORATION FOR A LADIES' CAPE.—A most becoming type of that highly favored top-garment, the cape, is here shown, the pattern employed in the making being No. 6397, price 1s. 3d. or 30 cents. The cape has a circular lower part of biscuit cloth which falls gracefully from a fitted yoke of velvet that is extended to form the collar. The collar is rolled slightly at the back and deeply at the front to reveal a pretty lining of light silk, and is edged with Astrakhan binding. A sprung ruffle of velvet is included in the joining of the yoke and cape, and Astrakhan binding provides an attractive finish for the lower edge.

Velvet, cloth, heavy silk and satin are employed for capes, and very desirable effects can be produced by combinations of materials, with or without added decoration.

FIGURE No. 11.—DECORATION FOR A LADIES' EMPIRE GOWN.—Corn-colored satin, with decorations of black velvet and jet, produces an elaborate effect in this gown, which was cut by pattern No. 6077, price 1s. 8d. or 40 cents. The skirt has a narrow gore at each side separating a rather wide front and back, and falls with

FIGURE No. 13.—ATTRACTIVE DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 6400; 10 sizes; 20 to 38 inches, waist measure; price 1s. 6d. or 35 cents.)

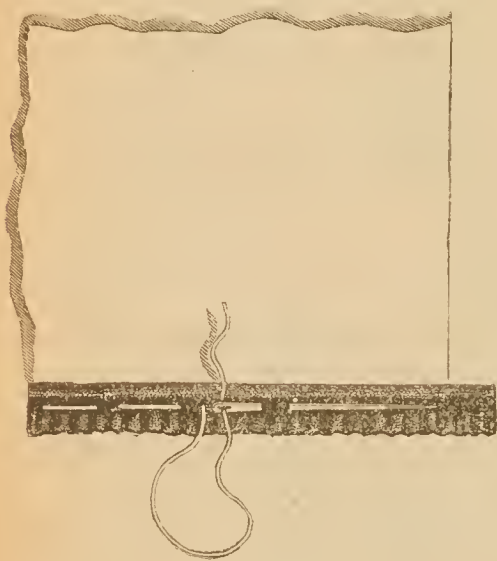


FIGURE No. 14.

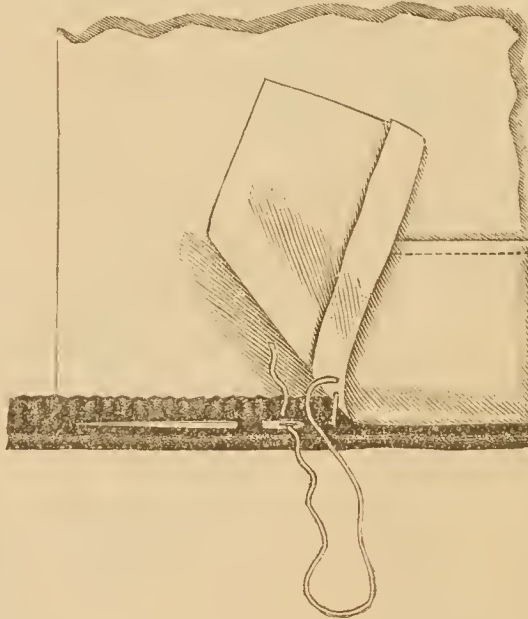


FIGURE No. 15.

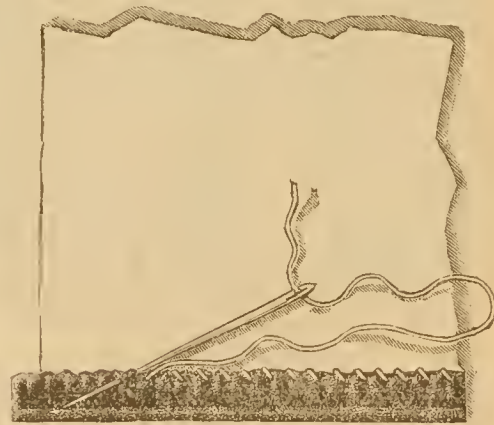


FIGURE No. 16.

FIGURES NOS. 14, 15 AND 16.—METHODS OF APPLYING THE NEW VELVET BINDING ILLUSTRATED AT FIGURE No. 13.

(For Descriptions of Figures Nos. 13, 14, 15 and 16, see "Dressmaking at Home," on Page 437.)

center of the back and at each side of the closing. Arranged upon the waist at round-yoke depth are Bertha-bretelles, which are shaped to ripple prettily over the shoulders and flare at the back and front, and are trimmed at their lower edges with iridescent passementerie. The lower edges of the great *gigot* sleeves are trimmed with a falling frill of lace headed by a row of passementerie, and a similar arrangement of trimming ornaments the lower edge of the waist. The pattern employed is No. 6504, price 1s. or 25 cents.

easy fulness from the round, medium-short waist. A unique and highly ornamental foot-trimming is arranged with a band of velvet, the scalloped upper edge of which is outlined by a row of jet gimp, a second row of gimp being applied just above in scollops which have downward-turning points alternating with the upturning points of the lower row. The waist is closed along the left shoulder and under-arm seams, and has a low-necked front and back that are laid in plaits at the waist-line and are smooth at the

top. The pattern provides for a high neck, and long sleeves with double puffs, but only single puffs are here used. A handsome jet ornament is arranged on the upper part of the waist, the long pendant fringe falling in a point low on the skirt; and a ribbon is passed round the waist and tied in an Empire bow at the back. The gown may be appropriately assumed for wear at dinners, evening receptions and other ceremonious functions, when made of heavy silk, satin, brocade or some other rich fabric; and in more modest developments it will make a pretty house-gown.

FIGURE NO. 12.—COMBINATION AND DECORATION

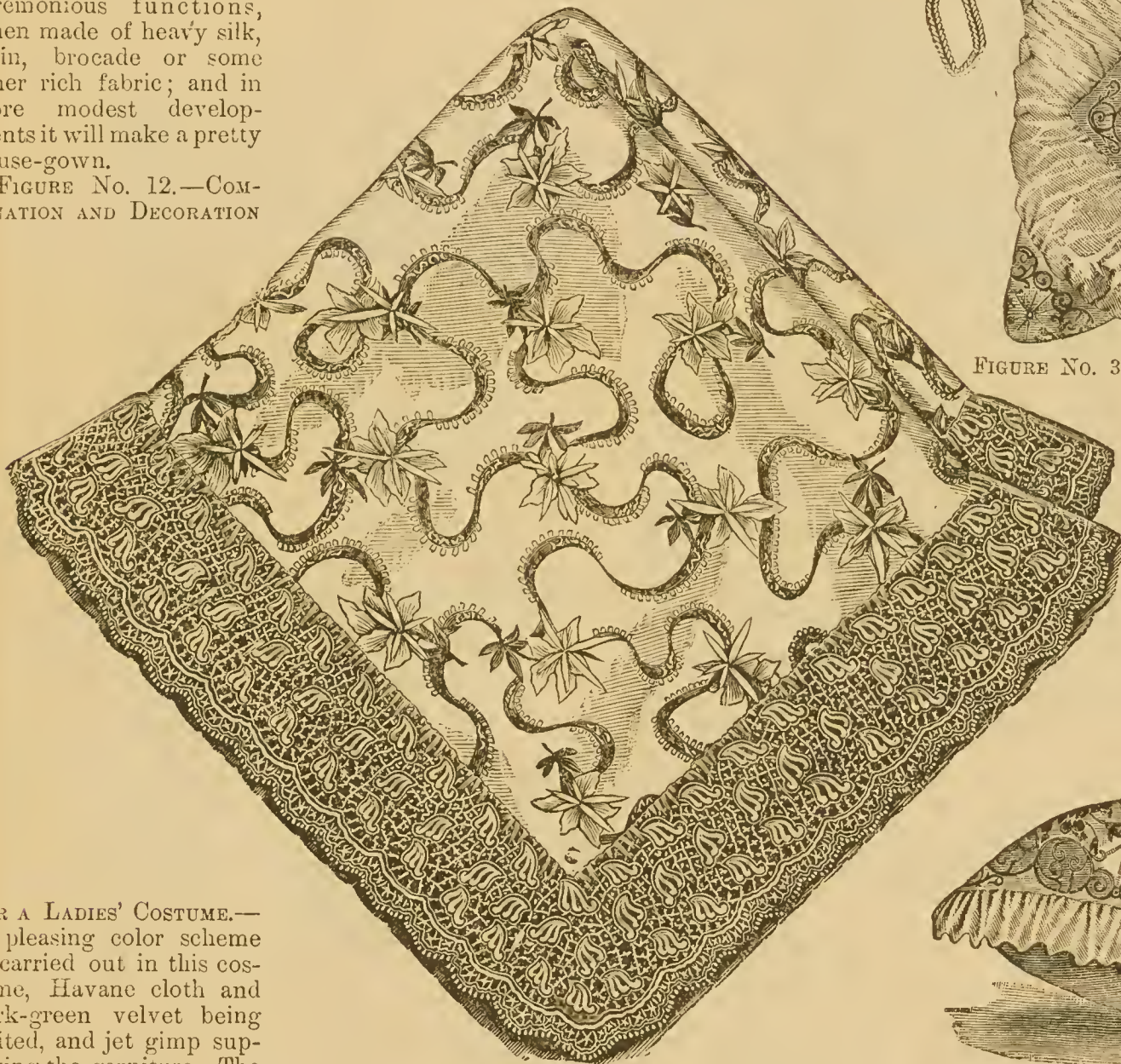


FIGURE NO. 1.—COUVRE PIED.

FOR A LADIES' COSTUME.— A pleasing color scheme is carried out in this costume, Havane cloth and dark-green velvet being united, and jet gimp supplying the garniture. The skirt consists of a front-gore set between two wide gores, the bias back edges of which meet in a center seam; and the usual tubular folds and distended appearance are observed. A stylish decoration is afforded by a band of velvet surmounted by two rows of jet gimp. The basque extends almost to the knees and displays fashionable umbrella folds at the back below the waist-line. The fronts lap widely at the bust, and are closed

diagonally and flare widely below. The fronts are slightly reversed by lapels, which are joined to their upper edges, the reversed portions and lapels being faced with velvet. Be-

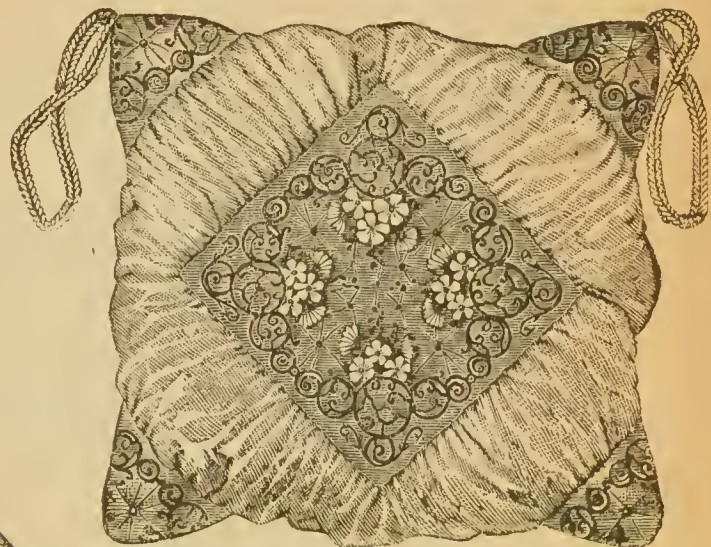


FIGURE NO. 3.—FANCY CUSHION FOR CHAIR BACK.

tween the lapels appears the upper part of a vest, and at the neck is a standing collar, below which at the back falls a ripple collar. The standing collar is tastefully ornamented with two rows of gimp. The sleeves are of the mutton-leg order and are trimmed to match the skirt with a narrow band of velvet below two rows of gimp. The costume was fashioned by pattern No. 6465, price 1s. 8d. or 40 cents.

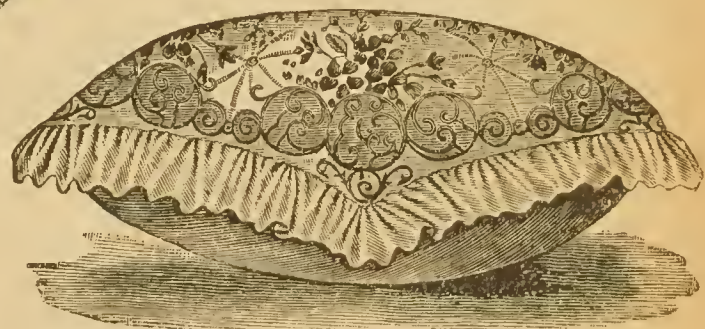


FIGURE NO. 4.—FANCY CUSHION.

FIGURES NOS. 13, 14, 15 and 16.—ATTRACTIVE DECORATION FOR A LADIES' SKIRT.— The shapely skirt shown at figure No. 13 was made of réséda crépon by pattern No. 6400, price 1s. 6d. or 35 cents. It is made smooth over the hips by darts, and displays the rolling folds and broad flare of prevailing styles. The unique decoration consists of circular ruffles of the material about six inches wide, which are applied one above another, their upper edges being sewed to position and their lower edges trimmed with Kursheedt's



FIGURE NO. 2.—FAN PHOTOGRAPH-HOLDER.

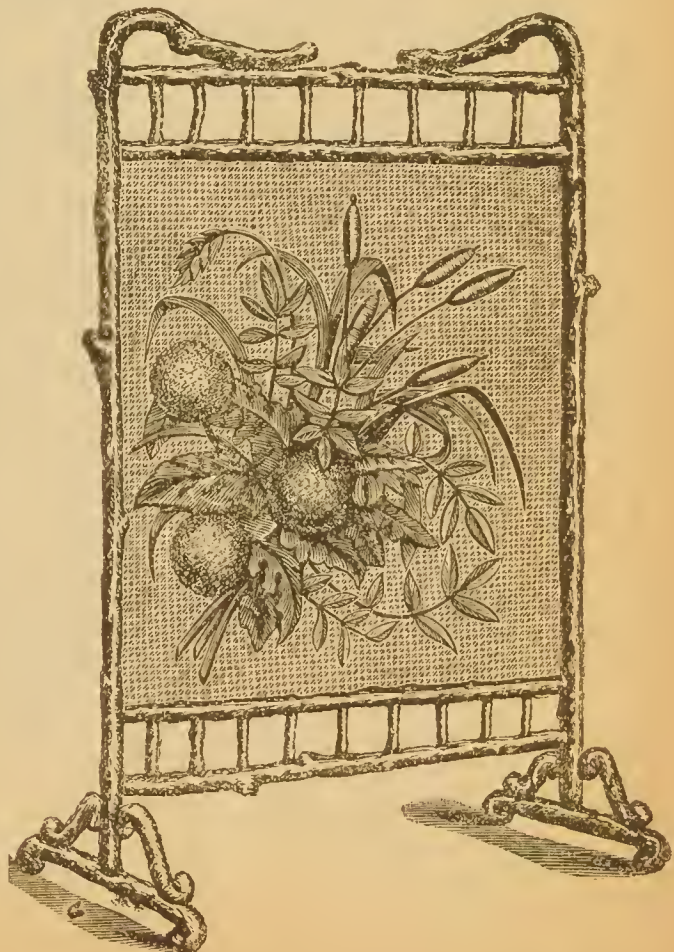


FIGURE NO. 5.—RUSTIC SCREEN.
(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "The Work-Table," on Page 438.)

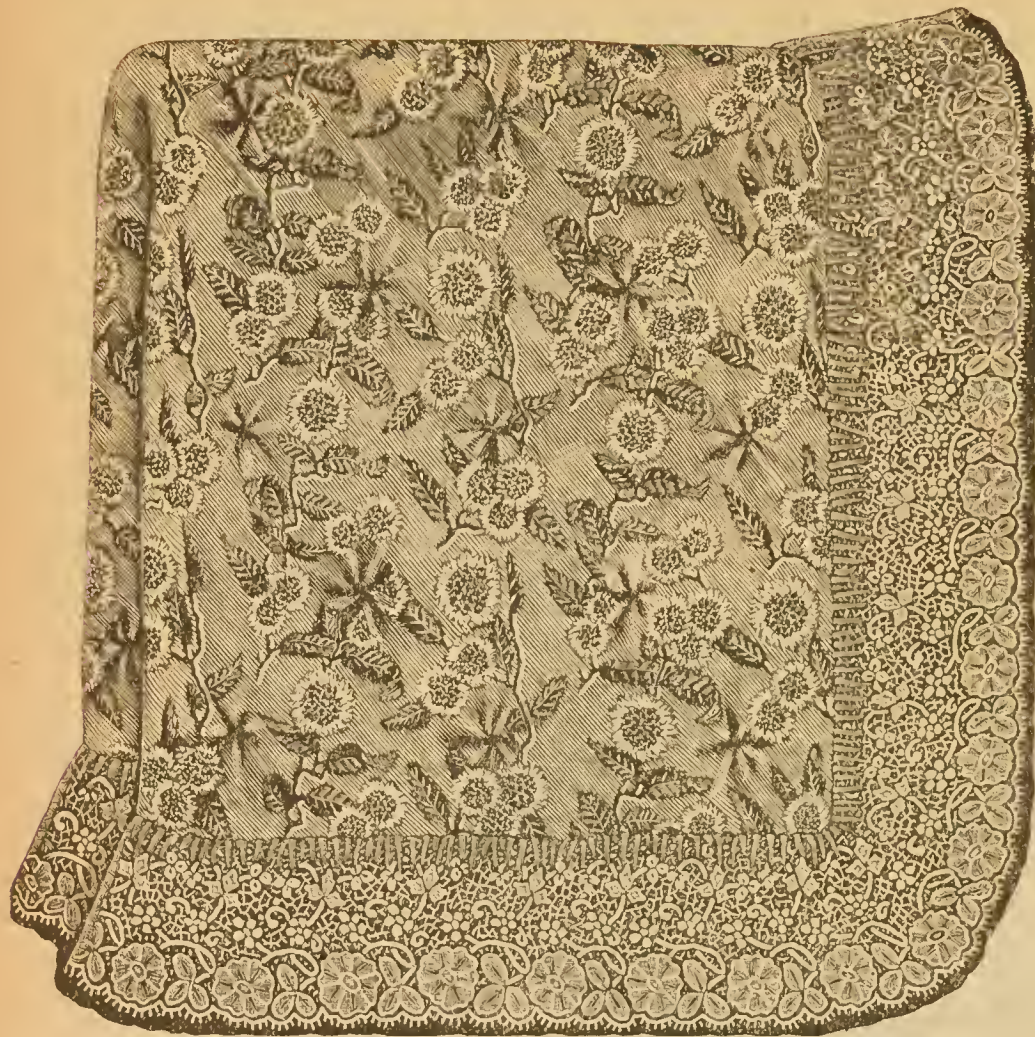


FIGURE NO. 6.—FANCY COVERLET.
(For Description see "The Work-Table," on Page 439.)

in an artistic manner, and the handle is decorated with a tasteful ribbon bow. The fan can be tacked up in the library or sitting-room or placed on a bracket, cabinet or book-shelf. The ribbon bow should match or contrast with the prevailing color of the room. Young ladies with skilful fingers who live where oak leaves and acorns can readily be procured will find

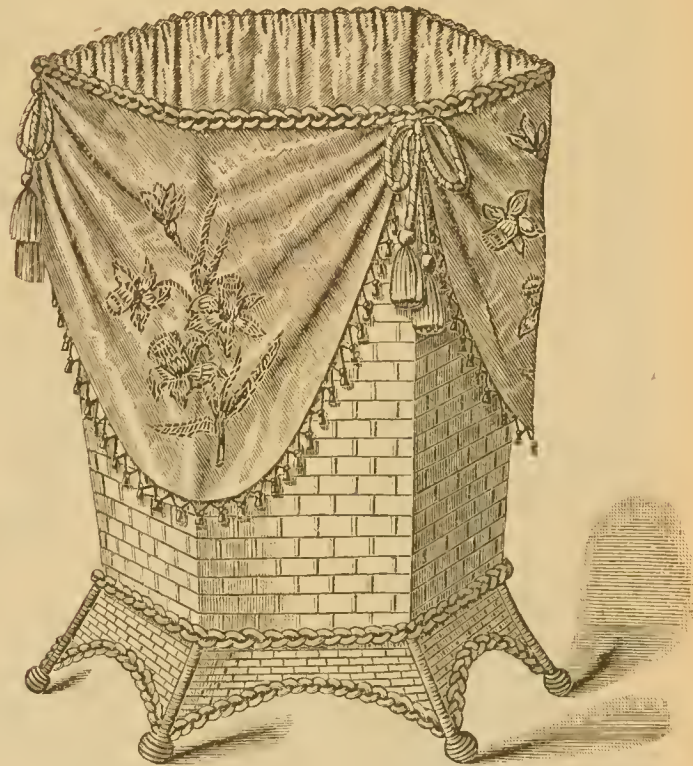


FIGURE NO. 2.—SCRAP-BASKET.
(For Descriptions of Figures Nos. 1 and 2, see "Artistic Needlework," on Page 439.)

Standard New Velvet Binding. In applying the binding it is first sewed on the right side of the material with its fluted edge at the edge of the goods, as shown at figure No. 14. It is then turned back so that the fluted edge is on the wrong side of the goods and the plain edge forms a piping, and a facing or lining is felled over the fluted edge, as represented at figure No. 15; or this edge is felled down as pictured at figure No. 16. As one side of the piping is unbroken and at the other side the edges are lapped, care must be taken when there is no facing or lining that the plain side is uppermost when felled down.

THE WORK-TABLE.

(For Illustrations see Pages 437 and 438.)

FIGURE NO. 1.—COUVRE PIED.—Figured Japanese silk was used for this attractive cover, which will be useful to draw over the feet during an afternoon siesta, although it is sufficiently large to envelop the entire figure. A light padding is used, giving the cover a moderate weight; and the outer edges are completed with an inexpensive imitation guipure lace. Medici or Meehlin in a pretty pattern would be equally appropriate.

FIGURE NO. 2.—FAN PHOTOGRAPH-HOLDER.—A novel manner of transforming an ordinary palm-leaf fan into a unique article of decoration is shown in the illustration. Select a perfect palm-leaf fan of good size, and either gild it or decorate it with English enamel. The latter may be obtained in very pale tints, such as primrose-yellow, and also in darker hues, if these are preferred. Three ovals must be cut to display the photographs, and the openings must be secured and the photographs supported by glueing card-board or silk of light quality over the openings at the back. Oak leaves and acorns are gilded and then glued to the fan

numerous suggestions in a trifling ornament of this kind, that will prove very acceptable.

FIGURE NO. 3.—FANCY CUSHION FOR CHAIR BACK.—The center piece for this cushion is a dainty square or mat of China silk displaying a floral pattern encircled by discs of graduated sizes. The square is surrounded by a puff of plain silk, although figured silk could have been used with equal success. The corner pieces are of the figured silk, and loops of silk cord are attached at the upper corners to secure the cushion to the chair. Pretty cushions may be made in this manner of remnants of silk, and velvet and silk may be combined, with good results.

FIGURE NO. 4.—FANCY CUSHION.—At this figure is shown a simple cushion for the dressing-table. The cover is formed of a square of India silk showing a cream-tinted ground covered with a flower-and-foilage pattern in natural colorings. The outer edge of the silk square is finished with a ruffle of cream-colored silk gathered moderately full. Those who are skilled in the use of water-colors will frequently cover a cushion of this kind with plain silk and decorate it with a dainty painted design. Very lovely cushions are seen in homes where feminine hands are able to give an artistic touch to any remnant of plain silk that is large enough for the purpose.

FIGURE NO. 5.—RUSTIC SCREEN.—So many dainty uses may be found for graceful sumac leaves,

cat-tails and thistle pompons that every ingenious woman will welcome the suggestions for their disposal offered in this pretty rustic screen, which is especially suitable for a country home. Canvas is used for the center piece, and provides a firm foundation for the decoration; but silk or denim in any preferred shade could be chosen instead. The sumac leaves, pompons and fancy grasses must be securely but not stiffly tacked to position. This method



FIGURE NO. 1.—SOFA-CUSHION.

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 438 and 439.)

FIGURE No. 1.—SOFA-CUSHION.—A very artistic sofa-cushion is here portrayed decorated with silk squares outlined with velvet. These silk art-squares can be bought in any shop that makes a specialty of fancy goods and embroideries. Those here shown have orange grounds bearing green leaves and sienna-brown discs, and they are rendered more effective by a bordering of ruby velvet ribbon, which is put on with fancy stitches. Silk tassel fringe matching the ground of the silk squares provides a neat finish for the cushion, which will prove useful as well as ornamental if subdued colors are chosen.

FIGURE No. 2.—SCRAP-BASKET.—This pretty receptacle for papers and scraps of all sorts will prove a useful item in the



FIGURE No. 3.— FANCY CUSHION FOR A SOFA.

of adorning a screen is as unique as it is inexpensive. The screen itself is made of slender branches from which the bark has not been removed, and is put together with brass nails and finished with several coats of oil. It could be gilded, or a bamboo screen could be purchased at a Japanese shop.

FIGURE No. 6.— FANCY COVERLET.—An exquisite floral pattern is shown in this silkoline coverlet, which is intended for a sofa or bed and is only lightly wadded that it may not be at all cumbersome, and is tacked at intervals to hold the wadding securely in place. The material has an éru ground, upon which sweet williams with their foliage are brought out in natural coloring. The coverlet is bordered with éru cotton lace. For ordinary use covers of this kind may be made of silkoline or India or China silk, and guipure, Mechlin or heavy torehon lace of sufficient width to form a suitable finish may be applied at the edge.

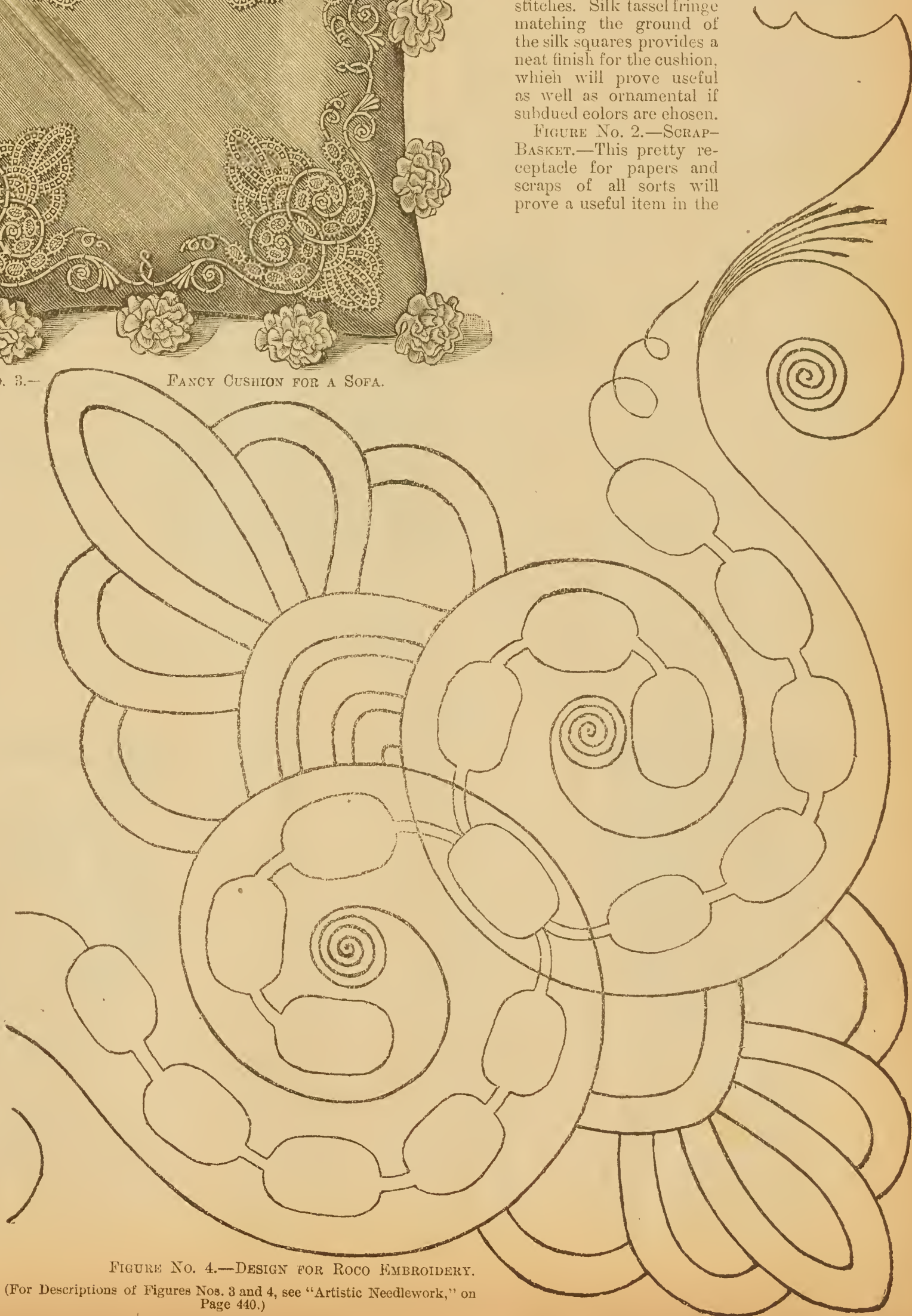


FIGURE No. 4.—DESIGN FOR ROCO EMBROIDERY.

(For Descriptions of Figures Nos. 3 and 4, see "Artistic Needlework," on Page 440.)

furnishing of a boudoir, bedroom, library or sitting-room. The illustration shows the inside of the basket completed with a puff of cardinal-red silk that is drawn in by shirrings at the top. The outside is decorated with similar silk that is gracefully draped at alternate angles of the basket by silk cords, which are tied in loops and tipped with tassels. A tassel fringe matching the silk finishes the free edges of the drapery, which is further decorated with crewel-work in a floral pattern. If a less elaborate basket were desired, the crewel-work could be omitted.

FIGURE NO. 3.—FANCY CUSHION FOR A SOFA.—A beautiful cushion is here illustrated made of ruby-colored China silk on which large geometrical designs in Roco embroidery are wrought with two styles of lace braid. The design in the correct size is shown at figure No. 4. A Japanese gilt cord connects the designs. Graceful rosettes of cream-tinted silk are placed at regular intervals at the edges of the cushion, and the back is covered with ruby-colored Surah silk of good quality. A cushion of this kind must be carefully treated to preserve it in good condition, for it is designed for ornament rather than for practical use upon the sofa or couch.

FIGURE NO. 4.—DESIGN FOR ROCO EMBROIDERY.—Cushions, table-covers and various other fancy articles may be most attractively decorated by the new Roco embroidery. The method of executing this embroidery and the various kinds of braid procurable for it are fully described in "Fancy Stitches and Embroideries" in the July number. The design here illustrated is shown on the cushion represented at figure No. 3. It requires two styles of braid, which should be firmly sewed in place to follow the design accurately. The picot edges of the fancy braid should be caught down with short fancy stitches done with white or colored embroidery cotton. Ornamental articles made of denim, jean, duck and similar materials may be elaborated with this unique embroidery.

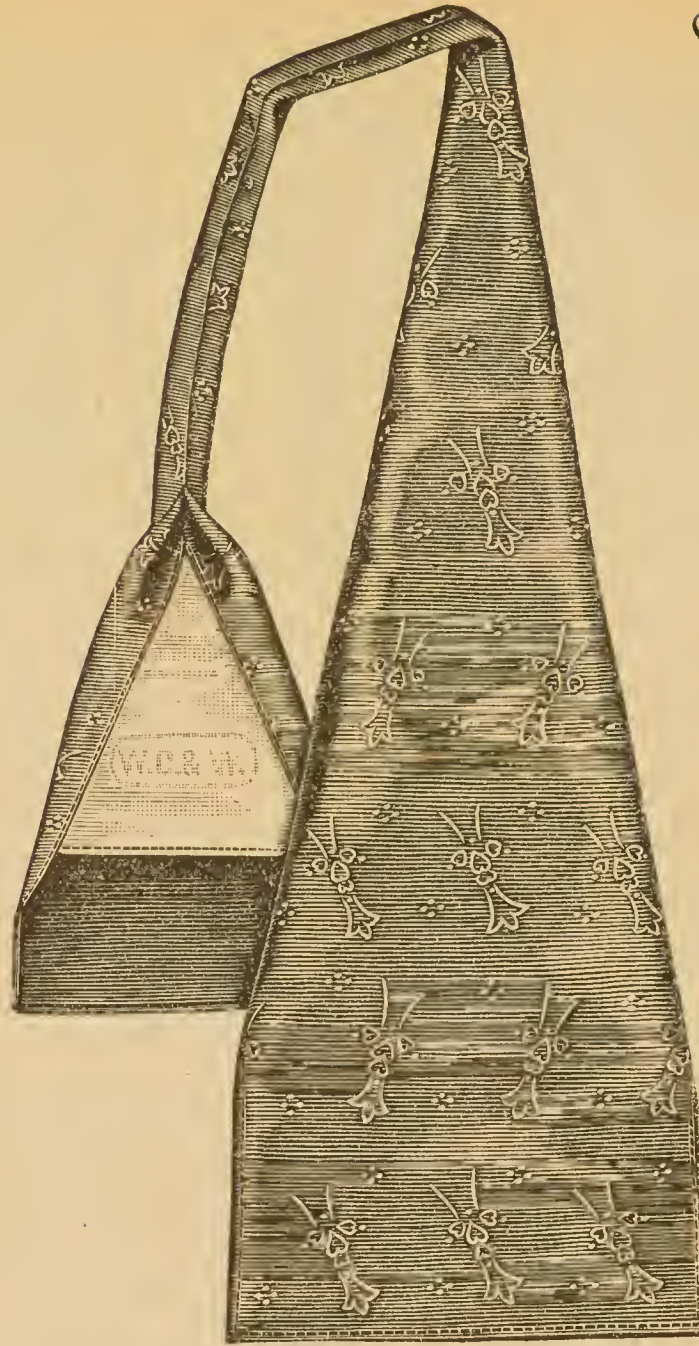


FIGURE NO. 1.—GENTLEMEN'S DE JOINVILLE SCARF.

STYLES FOR GENTLEMEN.

(For Illustrations see Pages 440 and 441.)

Among the most unique of the satin-ground fabrics are the de Joinville or Cawnpore effects, which are characterized chiefly by thin, well spaced figures.

The illustrations for this month include a small puff, a flat scarf, a four-in-hand, a de Joinville and three small Teck scarfs.

FIGURE NO. 1.—GENTLEMEN'S DE JOINVILLE SCARF.—Black satin brocaded with pearl-white and crimson figures was chosen for making this scarf. The shape is very much favored.

FIGURE NO. 2.—GENTLEMEN'S SMALL PUFF-SCARF.—This scarf is shown developed in brocaded silk showing two tones of brown, and is called The Khubin. Folds at the top present a soft effect.

FIGURE NO. 3.—GENTLEMEN'S FOUR-IN-HAND.—The accompanying illustration shows The Columbus scarf with both ends of the same width and the smaller one graduating to make an effective knot. The scarf is made up in cashmere effects in delicate blues and browns.

FIGURE NO. 4.—GENTLEMEN'S FLAT SCARF.—Chestnut-brown satin brocaded in pale wood colors is the material pictured at this figure. This scarf, which is termed The Newport, though quite plain is very neat.

FIGURES NOS. 5, 6 AND 7.—GENTLEMEN'S TECK SCARFS.—Figure No. 5, commonly known as The Nagpur, is made up in black satin brocaded with small white satin figures, and in the knot are shown two plaits. These shapes are highly admired as they are in accord with the latest approved fashion.

At figure No. 6 may be seen a scarf of silk brocaded in Persian colors, known as The Herat. The knot is smooth, and the apron is smaller than the others.

The handsome scarf shown at figure No. 7, is called The Fernleigh. It is represented made of black satin richly brocaded in two shades of green and red. In the knot there is only one plait, and the apron flares considerably.

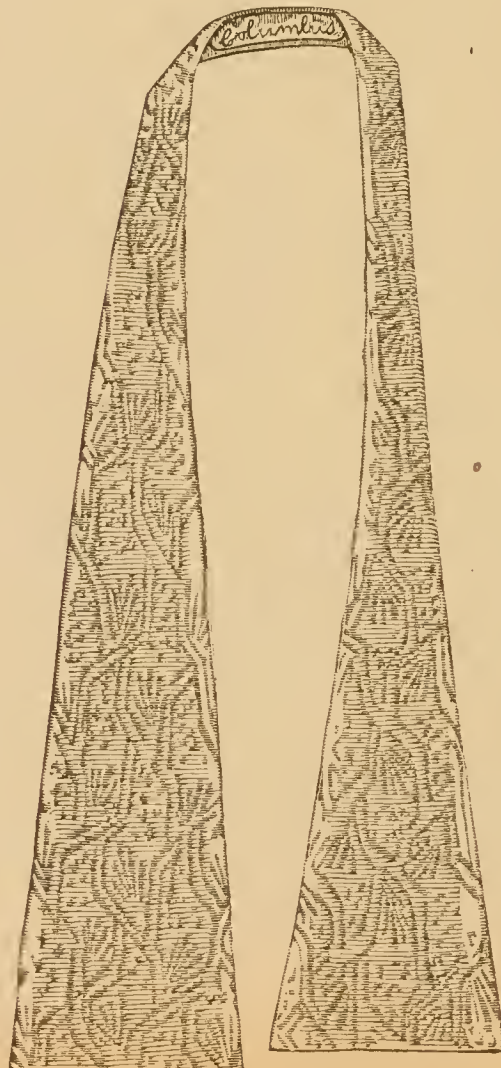


FIGURE NO. 2.—GENTLEMEN'S SMALL PUFF-SCARF. FIGURE NO. 3.—GENTLEMEN'S FOUR-IN-HAND. FIGURE NO. 4.—GENTLEMEN'S FLAT SCARF.

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



FIGURE NO. 5.



FIGURE NO. 6.



FIGURE NO. 7.

FIGURES NOS. 5, 6 AND 7.—GENTLEMEN'S TECK SCARFS.

(For Descriptions of Figures Nos. 5, 6 and 7, see "Styles for Gentlemen," on Page 440.)

CHILDREN'S CORNER.

(For Illustrations see this Page.)

Every one of my little boy friends has caught butterflies and insects of other descriptions, and shown them with pride to his



FIGURE NO. 2.—GROUP OF INSECTS.

four cloves having the tops removed for the feet; and the tail is formed of a clove the upper part of which is thrust into the raisin.

Quite a collection of insects are shown at figure No. 2, and they will puzzle even the grown folks for some time, if carefully made. Apple seeds were used for their bodies, and if you look at them very closely, you will see that the back of each one is marked differently. There are two ways of making these insects, and my little friends may try both. The easier way is to select a smooth sheet of paper, gum the seeds to it, and with pen and ink draw lines to represent the legs and feelers. The other and more realistic way is to use brown hairs for these parts; when the paper is moved, the hairs will twist and turn as if the poor captured insects were really alive and wished to escape.

Who of my little friends when looking at papa's watch has noticed particularly how it was numbered? Do you think you could count exactly as it is without looking at it again? Now try: I, one; II, two; III, three; IIII, four; V, five; VI, six; VII, seven— Ah, but you have made a mistake. Look closely at the dial of papa's watch, and if it is numbered like that shown at figure No. 3 you will find no VI, but instead a smaller dial, around which the little second hand moves so steadily. Perhaps my little friends have watches of their own, and if so they can more easily show their little playmates how to count up to twelve by the watch.

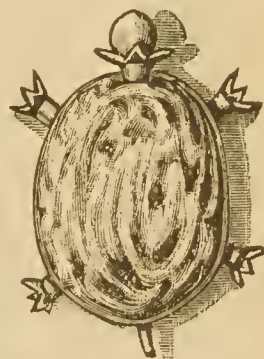


FIGURE NO. 1.—RAISIN TURTLE.



FIGURE NO. 3.—WATCH DIAL.

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

"chums." Now, when exhibiting your latest collection, you can arouse their curiosity by placing the turtle shown at figure No. 1 in the box with your other curios. Not one of them will be able to guess, when it has thoroughly dried, that the body is a large raisin and the head, feet and tail nice brown cloves that have been thrust into the raisin as pictured. A whole clove is used for the head, and

FANCY STITCHES AND EMBROIDERIES.—No. 22.

We introduce this month an entirely novel idea for fancy work and one which can be both easily and effectively carried out. The different tones of green, yellow, purple, etc., and a yellow silk is used for outlining it to position; it also comes in silver with the

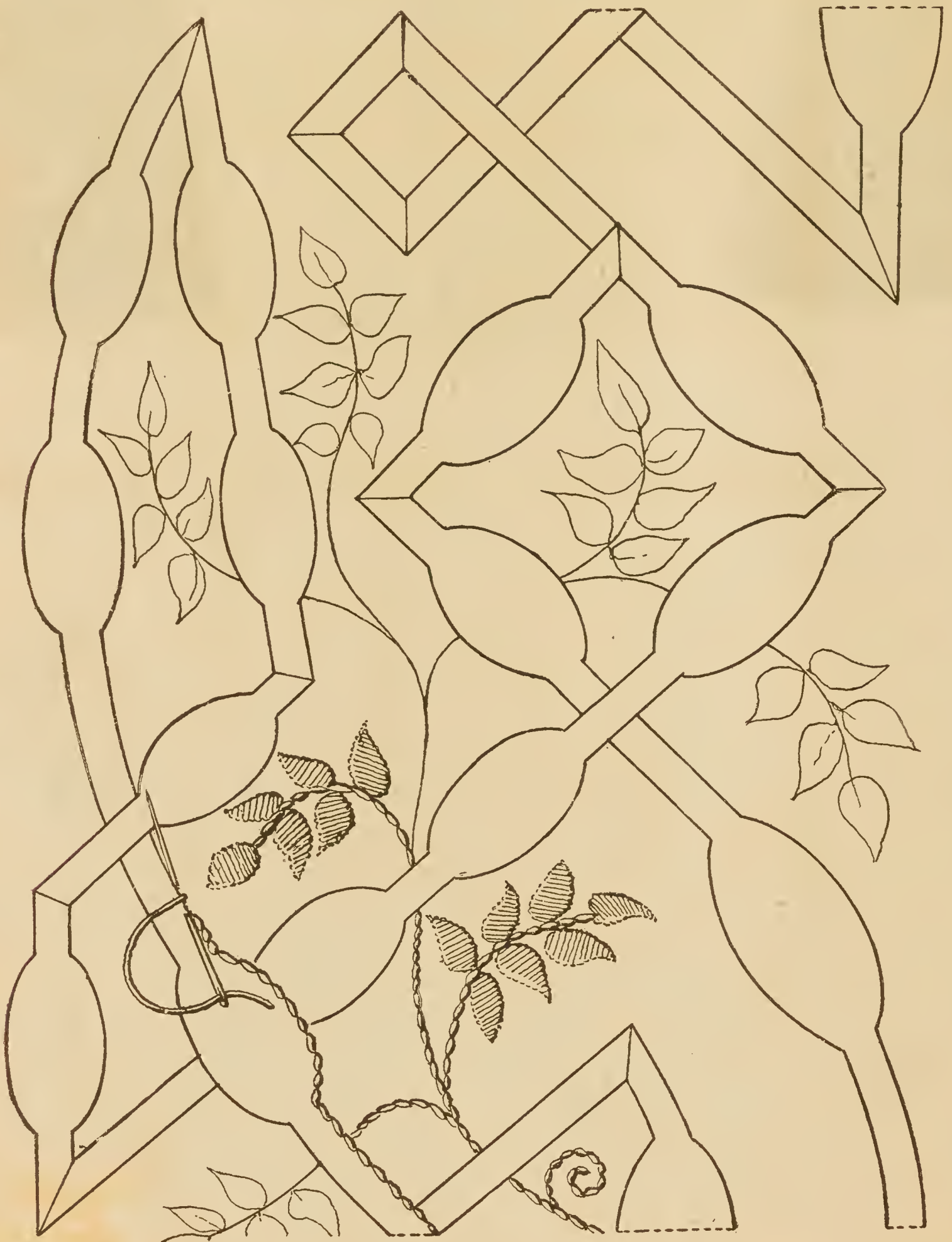


FIGURE NO. 1.—EMBROIDERY DESIGN IN ACTUAL SIZE.

work is done with braid, which is known as metallic glacé braid and is a product of the Kursheedt Manufacturing Co., from whom it can be purchased at a trifling cost. This braid is shaded in

shades of blue, pink, etc., which may be prettily outlined with red. Figure No. 1 shows the design in actual size for tracing, figure No. 3 the full width of the braid and figure No. 4 the spread portion.

The design is handsomely executed on the piano-scarf shown at figure No. 2. The piano-scarf is made of felt, with small silk balls to decorate the edges. The braid is first basted to position, following the pattern carefully; and at the wide spaces in the design it is spread so as to cover them entirely. Great care must be taken in turning corners, and also at the beginning and end of the spread portions, as the nature of the braid causes it at the corners to spread more than is desirable, while at the

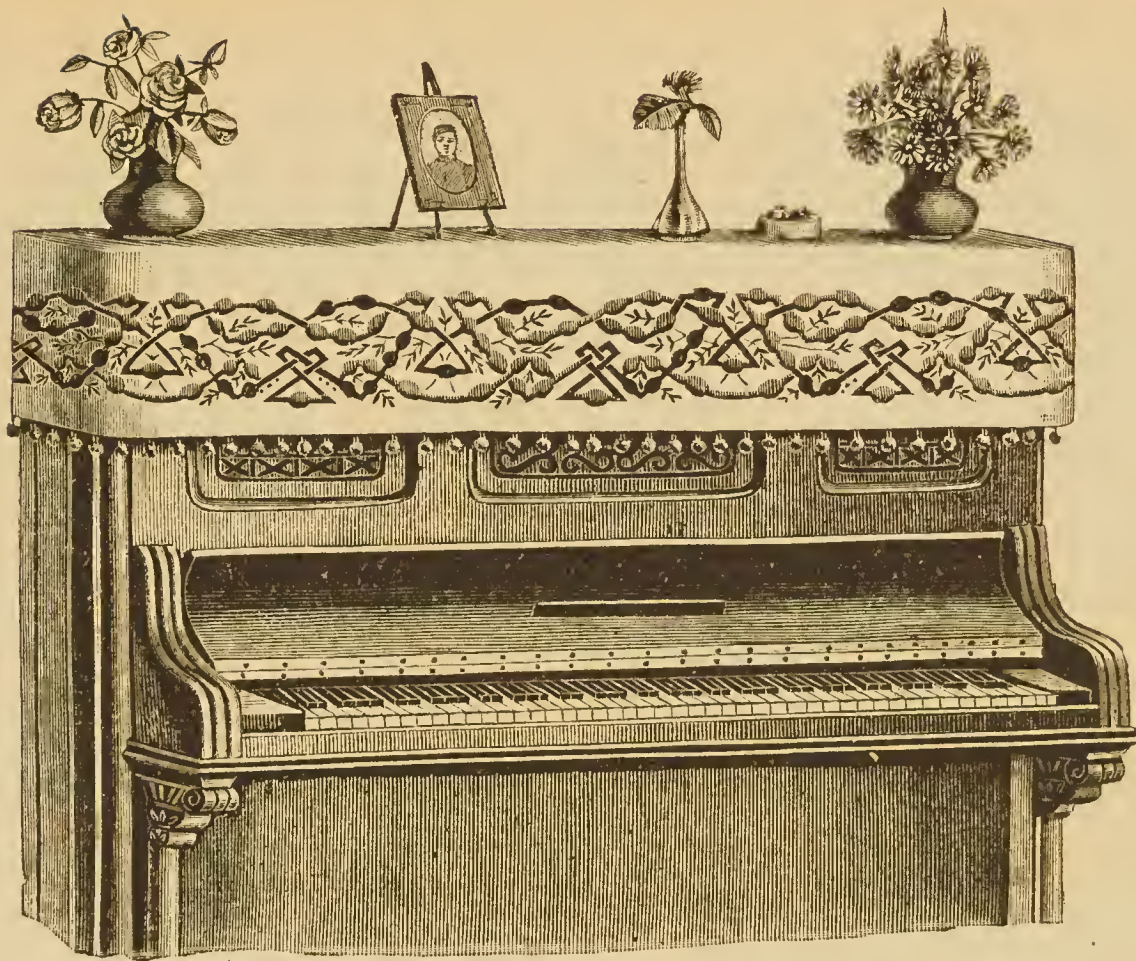


FIGURE NO. 2.—PIANO-SCARF.

After the braid is basted to position it is outlined along each edge with yellow silk. The leaves are also embroidered with yellow silk in satin stitch, and the stems are done in outline stitch.

The jewels which are used so much just now in fancy work, and also spangles, may be introduced in connection with this braid, with charming effect, and may serve to tack the braid at the beginning and end of the spread portions; or, if preferred, they may be used in graduated sizes through the center of each



FIGURE NO. 3.—WIDTH OF BRAID.

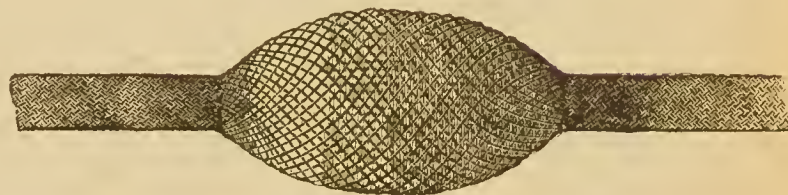


FIGURE NO. 4.—WIDTH OF BRAID WHEN SPREAD.

other places mentioned, unless care is taken to fasten it down securely, it will also spread too much and so lose the effect of the pattern.

spread portion, the largest one being in the middle. The work is equally appropriate for throws, portières, table-covers, scarfs, etc.

NEW DRESS MATERIALS.

When one considers that the popular fancy in matters of dress is almost wholly governed by fashion, the present reaction from the brilliant colorings which prevailed during the Summer is not surprising. Rich medleys of hues are as conspicuous in the Autumnal fabrics as they were in the warm-weather weaves, and the combinations are as odd as ever; but the tones are greatly subdued and are entirely in conformity with present needs and conditions.

In many of the new textiles the colors seem to actually shift and change as though affected by some mechanical manipulation of lights, the result being positively bewildering; and these effects are produced as successfully in woollens as in silks. Fabrics that have become staple through their protracted vogue are rendered novel by *ombré* stripes woven diagonally or *en bayadère*, both arrangements being distinctly new. The colors in these stripes seem positively to roll and undulate over the surface of the goods.

The majority of the fashionable textures have an appearance of warmth and softness that is wholly appropriate to the season. In some of the novelties knots and loops are liberally strewn over the grounds without regard to pattern or regularity, although occasionally a fanciful design appears, which seems, however, to be accidental rather than intentional.

A very handsome class of fabrics are honeycombed with bouclés or web-like meshes of wool net, through which the ground color or colors (for there is usually a blending of hues) filter in a most fascinating manner. Thus the ground of a rich silk-and-wool novelty shows a union of olive-green, plum, golden-yellow and red, and the colors are softened and rendered perfectly harmonious by a network of black, lustreless wool that is raised from the surface. Materials of this order are admirably adapted for development in the modish

coat-basques and ample skirts, and are so ornamental that garniture is really unnecessary.

A very effective material has an *ombré* ground, upon which are woven bayadère bourretted stripes of moderate width. The bourrettes or bouclés in this, and, in fact, in all other textures, are very firm and close, and in this respect are a decidedly novel feature of the season's fabrics. Another specimen of the same class has a ground that is illuminated, but not brilliantly, many dark tones being introduced to temper the reds and yellows, which are rarely absent; and the surface is thickly powdered with black bouclés.

A silk-and-wool mixture that has many admirers shows a plain dark-blue ground marked with black knots and vertical spiral stripes in golden-yellow silk, the design breaking prettily through the knots. A solid bouclé fabric in plain colors is also popular, and is so warm that a costume fashioned from it could be worn without a wrap throughout the Autumn, and even on mild Winter days. Such a material is, of course, only suitable for outdoor wear.

A faultless promenade costume lately noted is made of plum-colored wool novelty goods bearing undulating black tufted stripes that run across the material, thus exactly suiting the tall, slender figure for which the gown was designed. The skirt is composed of three pieces and displays the fashionable flare and reed-like folds. The basque is of the coat order and reaches almost to the knee. The body portion is perfectly close-fitting, while the skirt hangs in rippling folds below the line of the waist. The fronts are made with very broad lapels, below which they are closed diagonally to the waist-line with large smoked-pearl buttons, flaring apart below the closing in a graceful manner; and between the lapels a vest is visible. At the neck is a high standing collar, and below it falls a

ripple collar, the folds of which are most pronounced at the center. The sleeves are in mutton-leg style and are only moderately full above the elbows. The hat accompanying this costume is a black felt Marquise trimmed with black satin ribbon and plum-colored tips; and the gloves are plum glacés with black stitching. Bengaline matching the ground of the wool goods could have been used for the vest and collars, but as a rule novelty fabrics will be made up alone.

Tailor suitings always find favor with conservative women, their neat patterns and quiet colorings rendering them appropriate to both stout and slender figures. Solid diagonal or straight stripes, either single or in groups of three or four, are rather newer than the herring-bone weave and are seen in dark tones of blue, green, plum and brown; and there are mixed tans and grays in several shades that cannot be surpassed for neatness and good taste.

Pin-dots, or *pointillés* as they are more generally called, play an important part in many of the new woollens. White *pointillés* lend a desirable air of novelty to a cheviot in which brown, green and blue are successfully blended; similar dots relieve an equally attractive mixed cheviot showing the fashionable combination of olive-green and plum; and a striped cheviot uniting golden-brown and sapphire-blue is thickly strewn with the minute white points.

Whipcord is one of the dressiest materials now in vogue, and is offered in changeable colors. In one instance the surface changes from black to plum, and at the edge is woven a black silk galloon or selvedge with a narrow shaded heliotrope stripe at the top; another specimen unites light-brown and old-blue, and has a black silk selvedge striped at the bottom with shaded blue; and still another handsome whipcord shows a blending of black and reddish brown, and a black silk border streaked with red.

The last-mentioned fabric was chosen for a stylish calling costume, in conjunction with red Bengaline. The skirt is fashioned in the four-gored Empire style, and the border of the whipcord is arranged to form a foot trimming. The waist has a seamless back that is laid in plaits at the center, and full surplice-fronts, between which at the top are revealed plain, fitted fronts. Very full bretelles of Bengaline give the waist a fanciful appearance, and the same material is used for the standing collar, and also for a narrow belt, which closes at the left side under a rosette. The mutton-leg sleeves show the silk selvedge at their wrist edges. With this gown are worn brown glacé gloves, and a brown felt *plateau* faced with black velvet and trimmed with black plumes.

Very novel weaves and colorings are produced in the latest hopsackings. The basket or checked pattern predominates, the checks varying in size. One pattern has raised figures in light-brown on an illuminated ground; in another olive-green and plum are woven together in large square checks; a third presents ombré stripes with black bouclés, the stripes introducing black and shades of brown and plum; a fourth has a blue ground bearing silken geometrical figures in a light shade of golden-brown that is almost yellow; and in a fifth sample rather large black-and-gold checks are seen through lengthwise wavy tufted stripes resembling chenille.

Then there are narrow-bordered hopsackings, in which two colors are used for the ground, and a third, that contrasts with both the others, for the border. In some instances ombré stripes are seen, and the colors in the stripes are repeated in the border in checks. Spotted hopsackings are very attractive. One of the handsomest has a blue-and-green ground, upon which are showered irregular golden-brown spots. A very stylish luncheon gown could be developed in a material of this kind.

Certain of the camel's-hairs are woven loosely and remotely suggest hopsacking. They are produced in solid colors or in two tints or tones, which are always softened by a film of fine fibres that overspreads the fabric like a delicate web. All the popular shades are offered in these goods. The very choicest camel's-hairs are those showing self-colored knots, and a plain-hued variety which resembles silk beaver and is warm enough, both in appearance and in reality, to be worn in the severest Winter weather.

Diagonal fabrics are regarded with especial favor by fashionable *modistes*. Illuminated grounds display prominent wide wales of blue, brown or plum; and even more striking are the ombré diagonal's a typical example of which is crossed by blue, brown and green bayadère stripes, several tones of each color being used in the stripes. In another stylish diagonal the wales are alternately navy-blue and dark-yellow, with occasional dashes of red.

Pointillés are quite as effective in silken fabrics as in woollens. Handsome satins, moirés and Bengalines show the wee dots in addition to a design, which is usually quite small, especially in silks intended for street wear.

A high lustre like that of satin distinguishes all the new silks. In answer to the general demand for satins, the manufacturers have produced several beautiful new weaves. *Satin duchesse* is a heavy and sumptuous fabric and is offered in both plain and brocaded varieties. It has heretofore been reserved exclusively for the gowns of middle-aged matrons, but is now counted appropriate for women of all ages. A satin that is a trifle less stately but much more youthful-looking has made its appearance under the title of Liberty satin. The texture is light, but the finish imitates that of the *duchesse*. *Satin contesse* is somewhat less lustrous than either of the materials just mentioned, but this deficiency is more than counterbalanced by the beauty of the texture, which is rich and heavy. *Satin picot* suggests an armure weave, although the seed-like pattern peculiar to armure fabrics is barely visible, the surface being smooth and satiny. Changeable colors are seen in all these fabrics.

The fancy for the combination of black and white is expressed in white *satin duchesse* and *peau de soie* flecked with black pin-head dots, and also in a white satin brocaded with white flowers that are outlined with black. Either black or white lace may be chosen to trim these rich materials.

Both *moiré Français* and *moiré antique* are fashionable. The former frequently shows alternate satin and watered stripes, and the latter is either striped, flowered or plain, and exhibits the most exquisite blendings of hues. A handsome *moiré antique* suitable for a rich dinner gown shades from réséda to a faint rose tint and is strewn with black *pointillés*. Richly patterned and artistically colored brocates are offered, but they are only suitable for court trains and for Russian coats that are intended for ceremonious occasions.

Plain velvets and plain and glacé velours are favored not only for coat-basques and coats, but also for entire costumes; and it is rumored that colors will be preferred to all-black. The pile of velours is higher and thicker than that of velvet, the material closely resembling plush; and both cut and uncut varieties are shown.

The ardent lover of novelties requires frequent hints as to what is and what is not becoming. Many of the latest products of the loom are woven with bayadère stripings, but it must be remembered that such materials can only be safely worn by tall women, to whom, on the other hand, vertical stripes are forbidden. There is a law of compensation in Fashion as well as in Nature.

FASHIONABLE GARNITURES.

Visions of early nineteenth-century dames clad in wide-skirted gowns, much flounced and furbelowed to increase their amplitude, are conjured up by the costumes of to-day, which, though bearing the unmistakable impress of the strictly modern designer, are nevertheless strongly suggestive, both in outline and in decoration, of the raiment that delighted our grandmothers.

Skirts are ruffled, festooned and otherwise encircled with trimming, and corresponding disposals are noted on bodices. Fluffy effects in garniture meet with emphatic approval when becoming to the individual wearer. For slender women nothing can be more improving than the frills and ruchings that now engross so large a share of fashionable attention; but short, rotund figures can ill afford the apparent increase in breadth produced by trimmings of this class, and for such there are many varieties of flat decorations.

Numerous pretty conceits are carried out with fur. Ruchings,

plaitings, flutings and other frills of velvet, satin, etc., are edged with fur, and several widths of a single variety are often applied upon the same gown. The "Princess May" ruching is a handsome new dress trimming that has already made many friends. It is a box-plaited ruching of black satin edged at both sides with ermine, sable, mink, otter, beaver or some other rich fur. A ruching of this kind about five inches deep will make a beautiful border for a skirt, and if a more elaborate decoration is desired, a second and third row of unequal depths may be applied at suitable distances above.

Then there are velvet box and side plaitings, satin and velvet folds, straight and serpentine silk and mohair braids in black and colors, and jet galloons, all of which are edged at one side with fur of various kinds. These trimmings are suitable for gowns of cloth, camel's-hair, hopsacking and kindred fabrics, and each variety is offered in several widths.

For dinner and other ceremonious toilettes there are shell ruchings of gold cloth edged with ermine, and fans of silk outlined with dark, handsome furs. A thick cord of fur about an inch and a half in diameter is a popular trimming, and many original ideas may be expressed in its arrangement.

A notable visiting costume in an Autumnal bride's *trousseau* is made of old-blue hopsacking and Havane-brown velvet and trimmed with velvet and cords of mink fur. The wearer has a slender, graceful figure, and the style selected for the costume is particularly becoming. The skirt is constructed in the Marquise fashion, being formed of a shallow, gored upper portion, and a flaring circular lower portion that shows greatest fulness at the back. The joining of the portions is concealed by a band of velvet about two inches wide and decorated at both edges with fur, the style and arrangement of this trimming contributing the needed breadth below the hips. The bodice has a full, low-necked front and back drawn in gathers at the top and laid in plaits at the bottom, and above these portions the lining upon which they are mounted is faced with velvet to simulate a yoke, this effect being accentuated by a border of fur at the upper edge of the front and back. A velvet standing collar is at the neck and is edged at the top and bottom with fur, and a fur-edged velvet belt a trifle wider than the collar girdles the waist. The sleeves are made with drooping puffs above the elbows, and over the puffs are arranged caps that hang in rippling folds. Fur edges the caps, and also velvet bands that encircle the wrists. The hat designed as a companion for this costume is a blue felt Marquise trimmed with fur and brown tips, and the gloves are brown glacé.

Fur marabou bands, which could be successfully used on a costume like that just described, unite two varieties of fur, a band of dark fur being framed by light edges, and *vice versa*. Thus, beaver is edged with mink, marten with sable and otter with silver fox. Groups of two or three of these bands may be applied upon a skirt at the bottom, just below the knee and at or near the hips, and the waist may be trimmed as fancy directs, much freedom being now allowed in the decoration of bodices.

Box and shell plaited ribbons in all the dark colors are edged with the narrowest of silken fringes in variegated hues, and are known as the "Loie Fuller" ruchings because of the multiplicity of tints and tones in the fringes. "Tom Thumb" fringes of silk, also in shaded colors, are very tiny, as the name implies, and are used in all sorts of pretty ways. Ruffles and bands are attractively edged with them, and their effect is especially good on neutral-tinted fabrics.

Another charming fluffy trimming is a quilling of black taffeta pinked at the edges, where colored ostrich-feather flues are daintily woven. This garniture is, of course, better suited to house and carriage gowns than to street costumes. Especially commendable for the adornment of evening gowns designed for *débutantes* are soft white and tinted *lisse* ruchings that are pinked and tipped with diminutive colored blossoms. A gown of white China crêpe could be very artistically trimmed with white *lisse* quillings showing pink blossoms. Two or three rows could encircle the skirt, and single rows could edge the bottom and low neck of the short waist.

Black-and-white or magpie combinations are displayed in nearly every style of trimming. White agate beads are introduced in jet bands, jet beads are wrought into white mohair braids, black satin bands are edged with white beads, similar bands in white show edgings of jet beads, bands of white Hercules braid, which are woven to fall in flutes when applied, are studded with jet *cabochons*, and black and white beads enrich black braid of the same variety.

In place of moss trimming there is a braided galloon made of black chenille and white satin cord, that is wonderfully dainty and ornamental. In a black grenadine band that is seeded with very finely cut jet beads there is a narrow insertion of white Valenciennes lace; and another gauzy band of the same character presents an undulating line of brilliant jet scales or spangles set on an insertion of heavy white lace, which extends beyond the scales at both sides.

A stylish carriage gown lately made up in black Bengaline shows the effect of the last-mentioned trimming. Four circular flounces

are adjusted upon the skirt, which is also in circular style; and each flounce is edged with a band of the garniture, which is displayed to advantage by the rippling folds of the material. The waist is laid at the waist-line in plaits that spread upward in fan fashion, and is smooth at the top. A double ripple collar banded at all its edges with trimming lends a quaint air to the waist. The standing collar is overlaid with the dainty black-and-white band, and so is the belt; and single rows of trimming edge the wrists of the mutton-leg sleeves. The black velvet hat is trimmed with black and white feathers and black satin ribbon, and with it is worn a black illusion veil with black chenille dots. The gloves are black Suèdes with white stitching.

A black-and-white feather boa would be a charming accessory for a costume like that just described. The new feather boas measure a yard and a half in length, and are very fluffy. They are also shown in black-and-heliotrope, black and light-blue, black-and-yellow and two tones of gray, and also in rainbow colorings, which are only appropriate for evening wear. In the black-and-colored varieties the black flues are short and straight, while the colored ones are long and loosely curled, and are thus rendered most prominent.

It is whispered that mohair and soutache braid will be generally preferred to silk passementeries, but Fashion with her proverbial fickleness may at any time restore to favor the long-popular gimps. The mohair braids are both serpentine and straight and are produced in several widths, either plain or with crocheted or jet edges. One edge is usually deeper than the other, although occasionally both are alike.

Soutache braids in open patterns suggestive of braiding range from one to two inches in width and are promised as wide a vogue as that enjoyed by the lace insertions which adorned Summer gowns. They will be very lavishly used on costumes. On skirts they will be applied quite to the waist, either in groups or in regularly spaced rows; and on bodices they will form round or square yokes, or fanciful corselets that round away under the arms to the lower edge. Bodices as well as skirts are encircled with rows of trimming, and the result is very gratifying upon a slender woman; but vertical applications are to be preferred for stout figures.

These narrow soutache trimmings are particularly desirable for edging ruffles, and so are jet gimps. A circular or gored skirt may be trimmed with five narrow, overlapping ruffles of the material disposed either straight or in a series of festoons; and each ruffle may be edged at the bottom with jet, the topmost one being self-headed and finished at the top also with gimp. Spaced ruffles or milliners' folds are often separated by jet bands, which may be disposed in straight or serpentine rows, according to fancy. To complete ripple collars, Bertha frills, bretelles and other *volantes*, these dainty jet outlinings are invaluable; and they are so inexpensive that many yards may be used on a gown without adding largely to its cost.

Bands of black velvet or satin ribbon studded with glistening *cabochons* of jet or with less striking crocheted or Milan buttons, and edged with jet or with narrow Milan ball fringe, are much admired by conservative dressers and are adapted alike to silken and woollen fabrics. Some varieties of these bands are woven to fall in ripples after the manner of the Hercules braid described above.

For ceremonious gowns there are heavy white-and-écru laces showing a liberal sprinkling of jet *cabochons*, which may be chosen for trimming both silks and velvets. For the same choice textiles there are also flouncings of black net figured with scrolls, arabesques or undulating lines of iridescent beads, and finished at the edge with a narrow fringe of similar beads. These flouncings are shown in various widths up to half a yard.

Then there is an exquisite *crêpe lisse* flouncing for party and ball gowns of satin, silk or tissue; it is barred with white satin ribbon, and embroidered between the bars with silk and pearl beads; and the latter also outline scollops formed at the lower edge. White or tinted *chiffon* is also admired for trimming party gowns, upon which the delicate fabric will be caught up in festoons with ribbon bows, flowers or pearl ornaments. Exquisite results are possible with this diaphanous fabric, but a light hand and faultless taste are essential to the attainment of a successful adjustment.

BIRDS AND BIRD-KEEPING.—This is the name of a carefully prepared pamphlet, lately published by us, in which full instruction is given in the most approved methods of caring for cage-birds of every description. Food, breeding and management in both health and sickness are thoroughly considered, and the pamphlet is illustrated with numerous engravings of singing and talking birds, cages, and many convenient appliances for cages and aviaries. The little work may be read with profit by professional as well as amateur bird fanciers, and is excellent for reference. The price of the pamphlet is 6d. or 15 cents per copy, and it will be sent prepaid to any address.

TO CORRESPONDENTS.—We wish to state that it is impossible for us to answer questions in the number of the magazine subsequent to that already in the hands of correspondents. 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 November *DELINEATOR* should reach us not later than the fifth of September. Letters for the correspondents' column of the magazine, addressed to the firm, will find their way into the proper channel. Correspondents who desire answers by mail must enclose stamps for postage.



ONE can almost fancy the air melodious with the songs of birds when viewing the pleasing array of Autumnal millinery, for on nearly every hat either birds or wings

form part of the decoration. Large birds and small, with gay or sombre plumage, are the leading fancy of the moment, and they seem quite comfortable in their soft nests formed of loops or bows of ribbon or velvet, without which the modish hat would be counted incomplete.

Medium shapes are more popular than large ones, although a few of the latter are chosen for driving wear. The crowns show few changes, but many unique caprices are presented in the brims. The pliable *plateaux*, which are again very fashionable, are susceptible of many variations in their shaping, and the unique bends and undulations now seen in these hats are wholly due to the inspirations of the *modiste*.

A hat that recalls the military head-gear of the great Napoleon, and another that suggests the *chapeau* worn by General Washington, are among the most novel shapes. The former has a ridge-like crown, and a brim that is reversed deeply at the back and front. The crown of the George Washington hat is low and square, and the brim is rolled up at the back and front and formed in a point at each side. Both these shapes are obtainable in felt already formed, but very often they are moulded from pliable *plateaux* that are felt on one side and kid or velvet on the other.

A charming example of the Napoleon I. hat is made of old-rose felt, with a black velvet facing that is shown by the roll of the brim, which is more deeply reversed in front than at the back. On the front of the crown is placed a bow of black satin ribbon, which is spread after the manner of an Alsatian bow and balances a black ostrich plume and a black bird-of-paradise tail. Resting on the hair is a coquettish satin bow that is set at the bottom of the brim and materially lessens the severity of the shape, which should only be chosen by a youthful woman, and requires a fluffy style of coiffure. A veil may accompany such a hat, but this addition is not strictly essential to becomingness.

The George Washington hat is likewise only correct for youthful wearers. The artistic effect of the shape is admirably illustrated by a hat of white-and-black shaded felt. The crown is banded with black satin ribbon, which is formed in a large rosette in front, and in two smaller ones at each side that support black Mercury wings flecked with white. In addition to the wing at the left side there is a softly waving black-and-white aigrette. The *ensemble* of this hat is both unique and stylish, as are all combinations of black and white.

Glacé velvet is just now more fashionable than the plain variety for hat coverings, and many delightful color blendings are produced in its weaving. Mode and old-rose are attractively mingled in the covering of a handsome new hat. The crown is softly draped, and the velvet is laid in loose folds on the brim. In front are two black-and-mode ostrich feathers arranged to nod as they please, and at each side of them is thrust a long jet pin with a head like Neptune's trident. At the back fall black satin strings, but these may be omitted without lessening the good effect.

A much contorted *plateau* of fine fur felt is exquisitely shaded from brown to olive-green and then to Nile, the tintings appearing all the softer by reason of the furry nap. Inside is a facing of brown velvet, which is revealed in the numerous indentations of the shape. Upright loops of brown velvet and satin fasten the brim to the crown at the back, and at each side two satin loops fall quite long over the coiffure, these loops being an evolution of the bridle. In front rests a velvet bird with black and brilliant green-bronze plumage, and back of it rise fancy wings of fine light-Magenta feathers and Nile-green curled aigrettes that seem to start from the wings of the bird. Pointing backward, also on the crown, are two short ears of brown velvet. The hat is built on a *bandeau* covered with brown velvet, which is arranged in a *pouf* in front. A hat of this kind could be worn with a green Bengaline reception or theatre gown.

Some bonnets are so much like hats that it is difficult to distinguish between them. A picturesque specimen of this class is

AUTUMN MILLINERY.

made of velvet in a pretty shade of gray shot with rose. In front is a velvet bow resembling the Alsatian shape, and at each side of it are gray quills ornamented with wings of Paris flies, which show iridescent coloring. Back of the bow on the crown is laid a breast of soft gray feathers, with a fanciful design made of the minute and gorgeous fly wings. At the sides of the back fall rose satin strings, and also pendants held by discs, both discs and pendants being formed of the tiny wings. The coloring of this head-dress is bright but in exquisite taste.

Another "love of a bonnet" that looks very much like a hat is covered with cherry velvet. The crown is draped, and all about the brim is a flight of small black birds, those in front nestling among loops of velvet. Cherry velvet strings at the back lend dignity to a rather gay bonnet that was designed for a young matron.

Yellow and black are united in the decoration of a small hat that would look well on a dark-eyed maiden with a clear olive complexion. The shape is of felt, and upon its crown are disposed a series of triangles, one within the other, formed of very narrow black silk lace. About the edge is secured a frill of black satin-faced velvet ribbon edged with lace, the frill being arranged in front in a box-plait that is prettily raised. At each side of the back the brim is bent up under two yellow-hearted roses of black silk, which sustain yellow aigrettes and black Mercury wings.

For the carriage there is a large black velvet hat, with a moderately high, square crown, and a brim that is rolled at the left side, and also at the back. In front is a cluster of black-and-white roses overshadowed by a group of three handsome black-and-white ostrich plumes, among which appear black-and-white aigrettes. Such a hat could be appropriately assumed with either a black or a colored gown.

A design that will find many admirers is illustrated in a hat of golden-brown velvet shot with rose-pink. The crown is soft like that of a Tam O'Shanter, and the brim is laid in folds, the velvet being ingeniously shaped at the back in a great spread bow that supports curled brown aigrettes. The crown is encircled by a chaplet of Jacqueminot roses without leaves.

Flowers exert a charming influence upon a stylish shape in black velvet. At the left side are disposed three loops of black satin ribbon, two of them being placed edgewise and the third to stand erect; and over them spread three black tips. At the right side is adjusted a steel ornament, and upon the *bandeau* which supports the hat is a garland of pink silk-and-velvet roses that wreath the hair very becomingly, the brim being bent in flutes and curves to reveal the floral coronet. Steel ornaments, by-the-bye, are very fashionable just now.

A stylish hat of tan felt is trimmed in front with a great *chou* of black satin edged with very narrow yellow lace, and at each side are black quills studded with jet crescents and edged with lace. The brim is bent up at each side of the back under a cluster of pink and black roses, which rest prettily upon the coiffure.

A dainty set for carriage or evening wear consists of a toque and collarette of purple glacé velvet. The velvet is draped over the hat, and about the brim is a cord of mink fur that is partly veiled by a plaiting of old lace. At each side of the back is a white Mercury wing supported by a white satin rosette. The collarette is lined with white satin and is formed at intervals in short, doubled frills that stand out uniquely all round; and the ends are edged with fur and lace. These accessories could be very properly worn with a gown of black silk or satin.

A becoming bonnet for a middle-aged matron is made of black velvet. The crown is notched at the back to fit the coiffure, and is embroidered with shaded steel beads in a floral device. In front are adjusted a fancy black-and-white ostrich feather and black aigrettes, and a velvet ribbon bridle completes the trimming.

Another pretty bonnet is of brown velvet, the brim being edged with a fanciful arrangement of olive-green felt and brown velvet; and at the left side rises a shaded green-and-purple bird-of-paradise tail. The strings are of tan moiré, but a brown velvet bridle would be equally suitable if the lighter color were unbecoming.

Green and purple are very successfully combined in a bonnet of pleasing design. The crown is covered with green *satin antique* overspread with écreu lace, and the brim is of purple velvet, which is shaped in a *pouf* in front. At the back are a shaded green aigrette and a bird with green and purple plumage, below which fall strings of purple velvet.

Fully as curious color unions are effected in millinery as in dress fabrics, and, if desired, a costume and its accompanying hat or bonnet may correspond exactly in hue.

COSY CORNERS AND ARTISTIC NOOKS.—No. 22.

The refined simplicity which characterizes the charming boudoir portrayed at figure No. 1 is its special feature, and the choice selection of furnishings and the delicate coloring are the result of careful study on the part of the designer. The pleasing arrangement can be carried into practice with but little expenditure, and the surroundings combine ornamental features with utility.

The beauty of the room is enhanced by the rich coloring of the walls, which are covered with salmon-pink cartridge paper and bordered to simulate panels. The Wilton carpet in two tones harmonizes admirably with the rest of the appointments.

The dainty dressing-table is covered with salmon Surah, which is draped in festoon fashion at the top, filmy Valenciennes lace following the free edges. An oval Louis XVI. dressing mirror ornamented with similar silk, lace, and bows of harmonizing ribbon, is adjusted at the back of the table, which bears my lady's silver manicure implements, jewel-case, cut-glass vinaigrettes and puff box, and other paraphernalia dear to the feminine heart. At some distance from the table stands an easy chair upholstered in silk tapestry and rendered even more comfortable by the addition of a richly embroidered pillow. Apropos of pillows, Japanese crêpe cloth is a strong

and serviceable material for them, and in an old-blue shade it is exceptionally pretty. Close by the chair is placed an ottoman covered with brocaded silk in a Gobelin shade, and directly opposite stands a toilet cabinet, the shelves of which are concealed by a draping of Surah. Just to the left is an onyx table supporting a jardinière, in which flourishes a stately palm. To the right of the cabinet is a reception chair, the back of which is covered with brocaded silk that harmonizes with the upholstery of the chair.

A noticeable feature of the room is a cosy corner separated from the rest of the apartment by a massive balustrade. A book-case in bird's-eye maple is arranged against the wall of the little nook, and a gilt chair stands conveniently near it. Over the opening above the book-case is a portière of Gobelin heavy silk lined with soft silk of a lighter shade, and adjoining this and directly over the toilet cabinet is a fanciful drapery of the light silk.

The general effect of the charming apartment is harmonious and cosy, rendering it a close approach to the ideal boudoir.

Figure No. 2 portrays an artistically draped brass bedstead, the hangings being in the most approved modern style. Brocaded silk in an old-rose shade is thrown gracefully over the top of the canopy to form festoons, and is held back at the center by a white silk cord and tassel. Similar material is used for the coverlet and French roll, and white silk fringe trims all the edges of the drapery. The bed may be chastely draped with lace or dotted Swiss, in which case the French roll will be ornamented with a wide ribbon bow harmonizing with the general color of the room.

Figure No. 3 shows how a bed whose shape is not in accordance with the latest style may be transformed so as to be fully as tasteful as the one just described. A brass rod is arranged at each end of the head-board, forming a support for a canopy, over which is draped flowered India silk. The top is prettily puffed, and below the puffing are strips joined on in Turkish-tassel fashion. A gracefully tied cord and tassel hold back the drapery at the sides, and the bed is covered with the flowered India silk. The French roll is covered with linen and is, therefore, not intended for day use. A slip, however, may

be made of contrasting material and the roll placed outside, as shown at figure No. 2. The design may be executed quite as effectively in French cretonne or American chintz in a tastefully chosen pattern.

The imposing portière shown at figure No. 4 is of olive silk plush lined with écu armure silk. The drapery is thrown over a pole to touch the floor at one side, and an écu silken cord catches the drapery softly at the center. At the right side the drapery is fastened to the pole under a rosette, from which the material falls in soft jabot-folds. The light lining silk contrasts pleasingly with the rich olive plush, and the general effect is enhanced by the addition of Kursheedt's Standard Madras bands embroidered in a variety of colors on an écu ground, which are applied near the edge. A drapery of this kind is a necessary accessory of a richly furnished apartment, and softness of tone is secured by the use of brocades, velvets and similar fabrics.

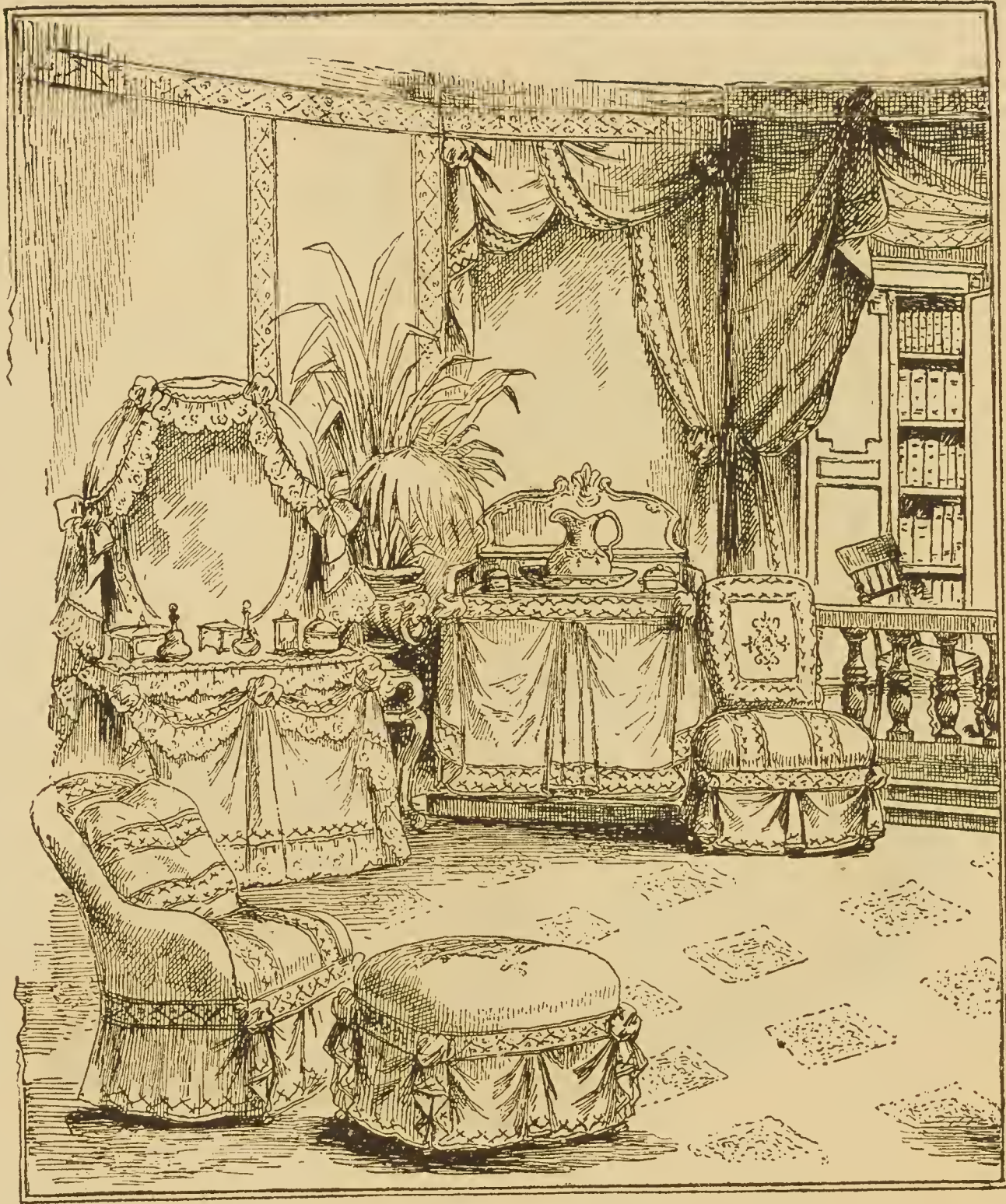


FIGURE NO. 1.

A GOLDEN WEDDING.

One could tell that the question was a grave one by the look of anxiety and interest on the faces of the small party gathered upon the lawn, and the conversation that ensued showed it to be the subject which is said to be nearest the feminine heart.

"I positively haven't anything to wear," said a handsome brunette plaintively. Then silence fell upon the speaker, and a look of commiseration overspread the countenances of the listeners.

"There's your cherry satin gown," suggested one sympathetic maiden.

"Horrors!" cried the brunette.

"And your black net," ventured another would-be comforter.

"It's a perfect fright!"

"What about your white mull?"

"It has become an antique," responded the dark-eyed beauty.

"Will not the black gauze shot with gold thread do?" asked a blue-eyed damsel.

"I've worn it four times already."

"Well, Lucile, there's nothing left but your yellow silk—wear that. It's a golden wedding, you know."

"Alas! I made that do duty for half the entertainments of last year," moaned the brunette. "I haven't the courage to impose it on society this season. I suppose I shall have to stay at home."

"Never!" cried the company in unison; then they ejaculated separately:

"It's to be the event of the season!"

"Every one will be there!"

"Don't dream of staying away! You can't afford to miss the golden wedding!"

"Neither can I afford to buy a new gown," Lucile answered. "I wouldn't dare to mention it to father; I can imagine now the look of reproach he would give me. And then I want a seal-skin sacque this Autumn, too; it would lose me that, I am confident."

"Well, why not get up a combination costume?" suggested a member of the party hopefully.

"The white mull and the black net, for instance," said Lucile laughingly.

"How ridiculous you are!" cried the first speaker. "I was thinking of the yellow silk and the gauze with the thread of gold in it."

"Now that would really be a lovely combination, and a very becoming one, too," added another.

"I wonder if it would be possible to make any sort of a costume out of those materials," said Lucile reflectively.

"Just a beautiful one. You couldn't wish anything prettier."

"Girls, let us take a look at the dresses, and then you can offer suggestions," said Lucile, and the party adjourned to the house.

The direct cause of this animated confab was the arrival, the day before, of a square envelope tied with a yellow silk cord ending in tassels, and containing a card edged with gold and printed in gilt, announcing the golden wedding of Mr. and Mrs. MacDonald.

This charming couple lived in a tastefully furnished home that was sufficiently large to accommodate the goodly company invited to help celebrate the fiftieth anniversary of their wedding; and as their entertainments were always pleasant ones, society was eager

to be present on the auspicious occasion.

Their parlors were decorated in the old style in white and gold, with large mirrors in gilded frames between the windows and over the mantels, and were therefore admirably suited for a golden wedding.

As golden October was the month, the chrysanthemum and golden-rod naturally figured extensively in the floral ornamentations.

In the hall the newel-post and stair-rail were hidden by a mass of golden-rod and yellow maple leaves, the chimney shelf was banked with the poet's yellow flower, and the fire-place was filled with maple leaves.

Exquisite branches of the leaves were hung over the doorways and windows, and tall, gilded wicker baskets holding great clusters of leaves and spikes of

golden-rod stood here and there in corners and artistic nooks.

The portières between the parlors and hall were a unique and pretty feature of the decorations. They were made of yellow leaves strung by their stems on fine black thread. The strings of leaves were hung not too close together, and swayed and trembled with every passing breath. Ropes of smilax draped these picturesque portières back.

On a blank space of the wall were the following dates in large letters formed of yellow leaves:

Oct. 12th.
1843. 1893.

Underneath the dates were two hearts formed of crimson leaves pierced by an arrow of yellow ones.

In the parlors white and yellow chrysanthemums were seen in all their glory; and beneath a beautiful arch made of these flowers,

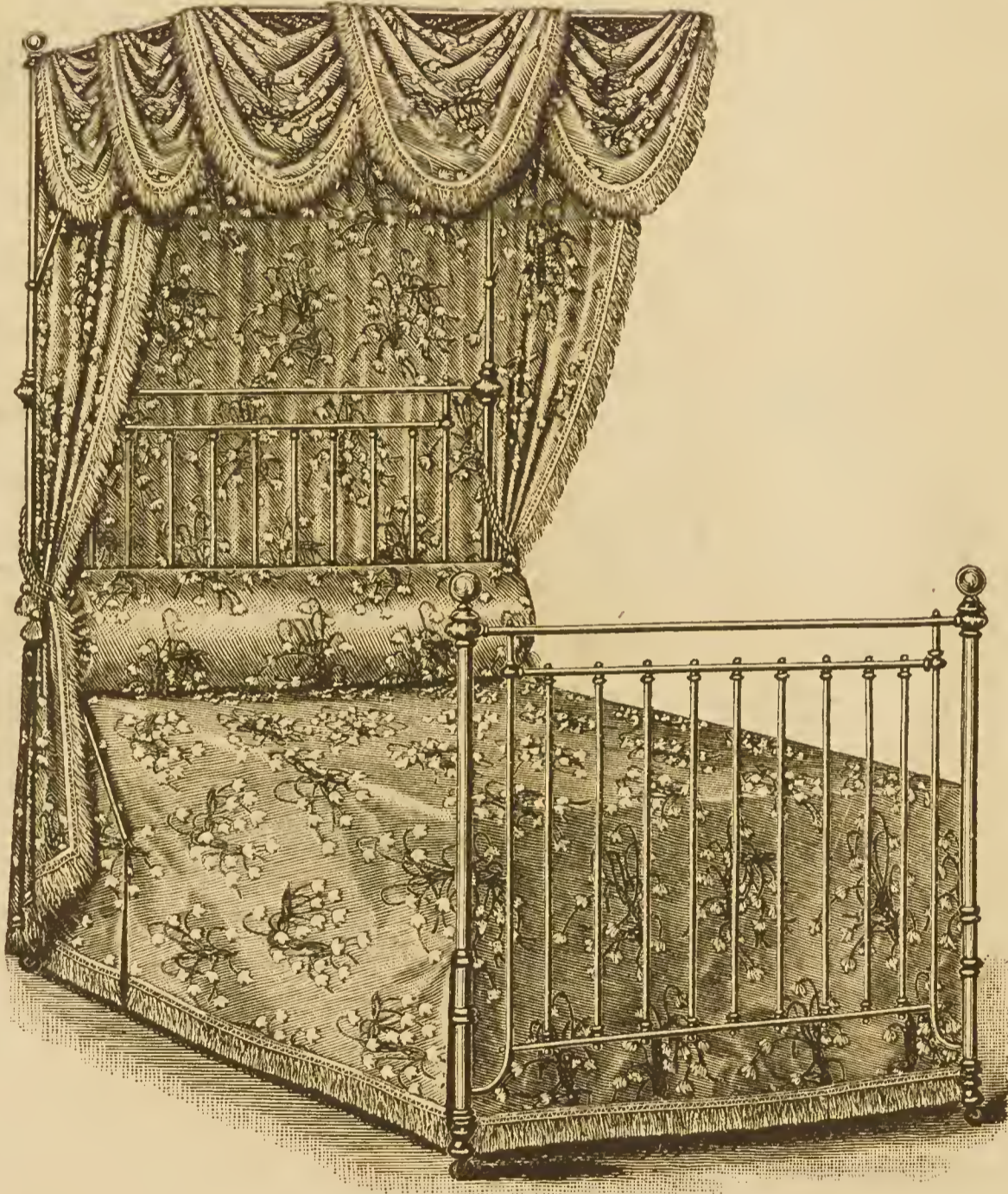


FIGURE No. 2.

and bearing the dates "1843-1893," stood Mr. and Mrs. MacDonald.

Each was dressed in a costume as nearly like the one worn at the wedding fifty years before as it was possible to make it. Indeed, the rich lace and the embroidered front of Mrs. MacDonald's gown were the very same that she had used on that memorable occasion, while the flowered waistcoat of her husband's costume was the identical one beneath which his manly heart had fluttered when he had captured his fair bride half a century before.

Standing near their former master and mistress were Uncle Jake and Aunt Dilsey, who had been present at the original wedding, the one as valet, the other as waiting-maid. Both were gorgeous in holiday attire, and beaming with happiness and pride at the place of honor allotted them.

The mantel-pieces in the parlors were banked with cut chrysanthemums, white and yellow, and garlands to match were hung on the walls, the window curtains and the chandeliers.

Splendid potted chrysanthemums were placed about the rooms and grouped effectively in corners, and wax candles burned under white and yellow shades, throwing a golden radiance over the scene.

In the supper-room, that queen of flowers, the rose, prevailed. The table was an artistic study in green, white and gold.

Down the center of the white cloth was a broad scarf of green satin, strewn with white and yellow rose-buds. The china, which was white and gold, was placed on squares of green satin, and in the center of the board was a lovely cut-glass bowl filled with exquisite roses and set on a square of yellow satin edged with rich lace.

At each guest's plate was a white satin ribbon bearing in gold lettering the following inscription:

1843.

Golden Wedding.

Oct. 12th.

Alicia Van Deering.

James F. MacDonald.

"You to a love that your true faith doth merit."

The supper was delightful, and in harmony with the occasion.

The first course consisted of grated celery sprinkled



FIGURE NO. 4.

with lemon juice and served in half a lemon rind, and a yellow egg salad placed in the other half. There was also an oblong slice of toasted and buttered bread sprinkled with Edam cheese, and a square sandwich made of very thin and dainty slices of bread and filled with minced sardines dressed with mustard.

The second course included a slice of calf's-foot jelly in which bits of chicken and tiny stars and half-moons of orange and lemon peel were moulded, slices of frozen yellow tomatoes served with mayonnaise, a beaten biscuit spread with caviar, and a slice of turkey with sparkling lemon jelly. A rather tart orange sherbet, eaten from half an orange rind, accompanied this course; but a lemon sherbet would have been equally appropriate.

The third course was peach cream moulded in the form of a peach on a green leaf of pistachio ice. This was eaten with gold-cake.

Then came coffee and bananas.

The presents were beautiful, and some of them costly and elegant. There were gold coffee and orange spoons of exquisite shape and design; ladles, bowls, goblets and salvers; and numerous costly trifles such as the goldsmith's art alone can produce.

And thoroughly enjoying it all, and quite as handsome as any in the merry throng, was Lucile, in her combination gown that had been evolved from the yellow silk and the gold-shot gauze.

H. C. W.

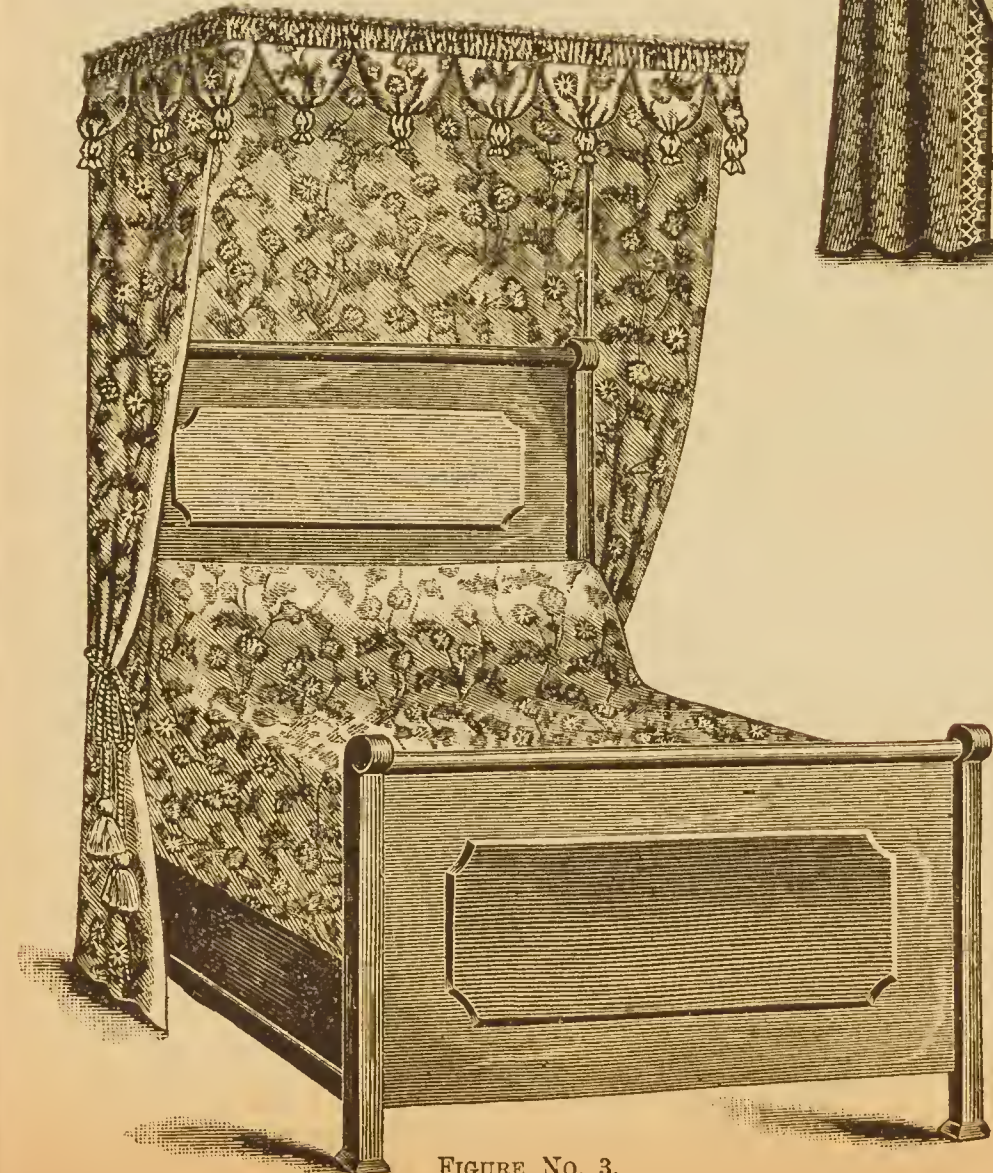


FIGURE NO. 3.

THE DELSARTE SYSTEM OF PHYSICAL CULTURE.

NINETEENTH PAPER.

SPECIAL GESTURES OF THE HAND.—CONTINUED.

Following gestures of rejection there are those of inclusion, of which there are three.

First.—Simple Inclusion.—The hand pendent, with the rim upward, rises toward an object or individual, with the palm forward and the rim upward, and then passes suspended to a position exactly level with the wrist, with the rim still upward. (Refer to figure No. 344.)



FIGURE No. 344.

Second.—Courteous Inclusion (As of an Inferior to a Superior).—The hand pendent, with the rim upward, pivots round until the palm is forward and the fingers point downward; then rises outward toward the object, with the palm upward; and finally passes suspended inward, with the palm still upward. (See fig. No. 345.)



FIGURE No. 345.

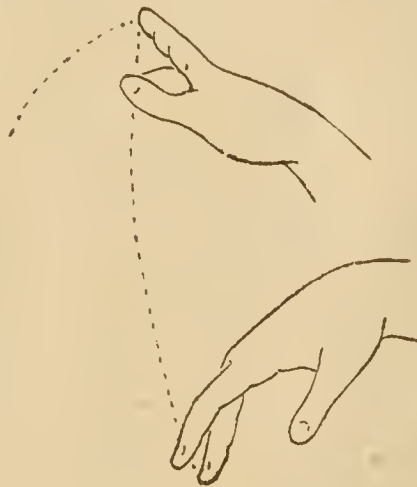


FIGURE No. 346.



FIGURE No. 351.

Third.—Patronizing Inclusion (As of a Superior to an Inferior).—The hand pendent, with the palm downward, rises outward toward the object or individual, with the palm downward and the rim forward, and then passes suspended inward until the hand is exactly

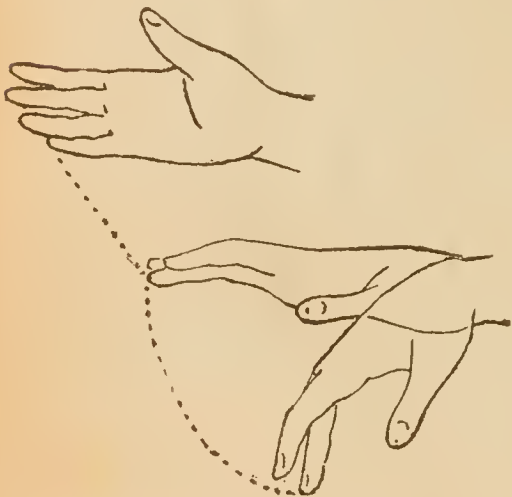


FIGURE No. 347.

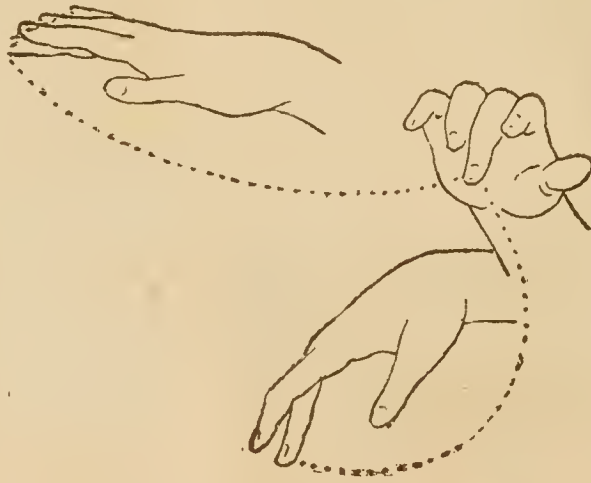


FIGURE No. 348.

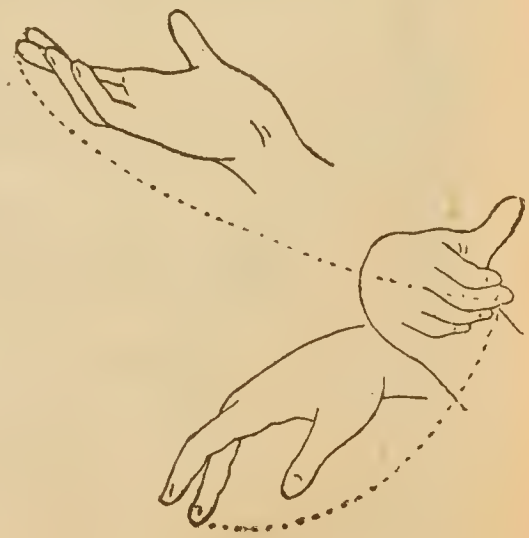


FIGURE No. 349.

level with the wrist, palm downward, as shown at figure No. 346.

Second.—Authoritative Exclusion (As of a Superior Over an Inferior).—The hand pendent, with the palm downward, rises inward, with the palm downward and the hand level with the wrist, and then passes outward toward the object, with the hand suspended in the same position, as shown at figure No. 348.



FIGURE No. 350.

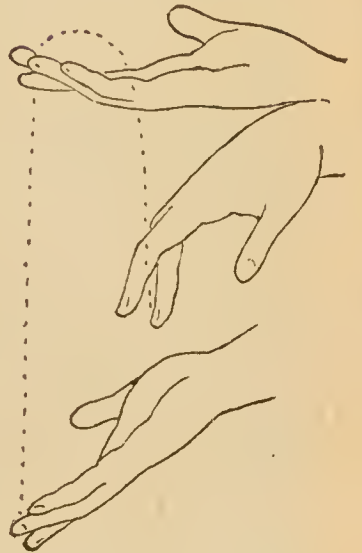


FIGURE No. 352.

Third.—Courteous Exclusion (As of an Inferior to a Superior).—The hand pendent, with the palm downward, pivots and rises inward until the palm faces the body with the rim upward, and then passes outward toward the object, with the palm facing upward, as pictured at figure No. 349.

NOTE.—Emphasize the action toward the object or individual in gestures of both inclusion and exclusion.

There are three different kinds of gesture by means of which we may express resignation.

First.—Simple Resignation.—The hand pendent, with the palm downward, pivots upon the wrist with a resigned downward movement until the palm faces forward and the finger tips point down-

ward. This movement is clearly depicted at figure No. 350.

Second.—Emphatic or Submissive Resignation.—The hand pendent, with the palm downward, turns inward until the palm faces the body with the rim upward, and then passes downward with a

Next we have gestures of exclusion, also three in number.
First.—Simple Exclusion (As Used to an Equal).—The hand pen-

resigned action, with the palm facing forward and the finger tips pointing downward, as represented at figure No. 351.

Third.—Haughty or Contemptuous Resignation.—The hand pendent, with the palm downward, rises and turns until the palm faces upward level with the

expansive movement of the fingers until the palm faces forward and the finger tips point downward, and then rises with a gentle contraction of the fingers until the palm and finger tips face the body, with the latter pointing upward. (Refer to figure No. 354.)

Third.—Authoritative or Imperative Possession.—The hand pendent, with the palm downward, rises with an expansive, imperative movement until the palm faces forward and the finger tips point upward, and then passes down-



FIGURE No. 353.

wrist, and then drops pendent, with the palm facing forward and the finger tips pointing downward. (See figure No. 352.)

Gestures signifying possession are next in order, and there are three of these also.

First.—Simple Possession.—The hand pendent, with the rim upward, rises outward with an expansive movement of the fingers until the palm faces forward and the rim upward, and then passes inward with the fingers gradually contracting until the palm faces the body, with the rim turned upward, as shown at figure No. 353.

Second.—Tender or Courteous Possession.—The hand pendent, with the rim upward, pivots round with a tender or courteous



FIGURE No. 354.

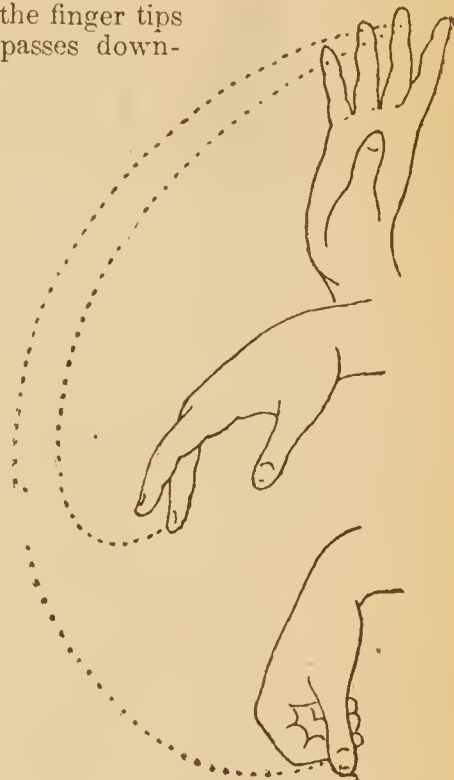


FIGURE No. 355.

ward with the fingers contracting until the palm and finger tips face the body, as at figure No. 355.

ELEANOR GEORGEN.

FITTING OUT THE FAMILY FOR AUTUMN AND WINTER.

The general woman nowadays gives much thought to the clothing which she provides for her family, and is constantly seeking suggestions that will help her in her choice of materials and in the shaping of her own and her children's garments. If she has profited by past experience, she always takes plenty of time to purchase fabrics for Winter clothing. The season is a long one, and she knows that the first goods shown in the shops are not always the most desirable, many of them being decidedly "loud" in pattern.

The practical woman fulfils her duty to her family, and yet makes her own life as easy as possible. She who is compelled to make all the garments worn by her children and herself, besides having the heavy work of the home upon her shoulders, is frequently a poor manager, who adds to her burdens continually by unwise methods and injudicious purchases. Such a mother will select for her little daughter's dresses the most perishable and delicate of materials and trimmings. For a dressy frock her choice will often be a fine white cashmere elaborately decorated with white silk or satin; and nothing can be more useless for practical service. As a rule the slightest wear will soil garments of this kind and render them unfit for further satisfactory use, so that the work of days is lost in as many hours, to say nothing of the expense of the materials. And besides, such dresses, even when quite fresh, are wholly out of place, since silks and satins should form no part of a little child's wardrobe. The sole decoration on a small girl's dress should consist of feather-stitching done with twist the color of the material on the tucked yoke and on the collar and cuffs; and even this ornamentation should only be applied upon the gowns of very tiny maidens.

The unpractical woman often over-trims her family's clothing. The profuse use of ribbons, shirrings, puffs and tucks only cheapens the garments and robs them of the daintiness they might otherwise have possessed, besides adding much to the burden of the household sewing. Be wise, then, and, while fitting out your family neatly, think over your mistakes of past seasons and try not to commit them again this year.

It is considerably easier to dress the family for Winter than for Summer. Not so many changes are needed, and some of the coats and dresses of last year can usually be made to do duty for a second

season. The thoughtful mother so plans her children's clothing that among them all only one entirely new coat is ever needed to be purchased at one time. This averages the cost of the clothing more equitably, and also lightens the mother's sewing. Two good dresses ought to last a school-girl the entire Winter, and they will do so if the material is wisely selected. To buy thin, cheap goods and hope that they will prove satisfactory under the strain of school wear is to make a serious and really expensive error of judgment. It would be far wiser to make the cheap material up for occasional dressy use, for then it would be likely to last through the season. Cheap fabrics are really dear, for they soon grow shabby, necessitating a speedy renewal of the wardrobe and a consequent serious increase in the family sewing.

Let us see how one mother planned an Autumn and Winter wardrobe for herself and her four children—Dorothy, fifteen years of age; Carrie, who was just twelve; Maud, eight years old; and Willie, a little man who had lately passed his third birthday. One of Dorothy's school costumes was made of green serge, pattern No. 6453, which costs 1s. 6d. or 35 cents, being used in the shaping. This is one of the latest and most artistic styles for misses, and includes graceful sleeve-caps and a crush belt. The skirt is in Empire style, having a seam at the back and flaring broadly at the bottom. It is gathered at the top and joined to the round waist, which is arranged over a lining; and the closing is made invisibly at the center of the front. Over the lining fronts and backs are arranged a full back and fronts that are shaped in V outline at the top; and the lining revealed above the full portions is faced with green velvet. Full Empire puffs extending almost to the elbows are arranged over the coat sleeves, which are made of velvet below the puffs. Caps of serge fall gracefully over the top of the sleeves. A standing



6453

6454

collar of velvet is at the neck, and the waist is encircled by a crush belt to match, the overlapping end forming a full frill.

The mother's dressy black cashmere of last Winter, which had seen considerable wear, provided excellent material for the skirt of

Dorothy's second school gown. The waist of the old costume was past using, but the skirt, which was formed of plain breadths, was satisfactorily recut by pattern No. 6493, which costs 1s. 3d. or 30 cents. The new skirt consists of four gores and is finished with three rows of machine-stitching made at deep hem depth from the bottom. The front and sides are slightly gathered, and the back is closely gathered at the top and falls in graceful folds. The



6493 6493

wide belt overlays a narrow belt and is finished with stitching and closed at the left side.

To wear with this skirt was provided a blouse of red plaid material fashioned by pattern No. 6040, which costs 1s. or 25 cents. The blouse is made to wear under or outside the skirt and is arranged upon a close-fitting lining. The back is disposed at each side of the center in two tucks that flare from the waist-line to the shoulders, and the fronts, which are closed invisibly at the center, are each arranged in two forward-turning tucks above the waist-line. A full vest drawn by two rows of shirring at the neck and waist-line is applied upon the fronts. The full sleeves are finished at the wrists with rolling cuffs decorated with knife-plaitings. A rolling collar at the neck is trimmed with similar plaiting, and so is the overlapping front edge of the vest.



6040 6040 6040

For use with either of these school dresses was chosen a black felt hat simply trimmed with a large bow of silvery-green ribbon, through the center of which are thrust two dull black quills.

As Dorothy possessed a long top-coat that could still be used in severe weather, it was thought best to add to her school outfit a cape that would answer as a medium-weight top-garment. For the cape was chosen a terra-cotta light-weight cloaking, and the shaping was done according to pattern No. 6041, price 1s. or 25 cents. The upper part of the cape is a yoke that is extended to form a fashionably high, flaring collar, which is shaped by curved seams. The cape falls prettily from the yoke at the front and over the shoulders, and a box-plait is formed at the center of



6041 6041

the back. The cape is interlined with an inexpensive woollen fabric, and lined with brick-red Austrian cloth. The latter material is one of the new linings and is much cheaper than silk, being a silk-and-wool mixture. It is fully as luxurious in appearance as silk, and is as wide as cloth, thus cutting with very little waste.

Dorothy's dressy gown was fashioned from blue crépon and changeable red-and-blue silk by pattern No. 6355, which costs 1s. 6d. or 35 cents. This is one of the always-popular Eton modes. The skirt is in four-gored style and flares fashionably at the bottom. The very slight fullness at the front and sides undulates gracefully, and that at the back falls in pronounced flutes. The skirt is decorated at the lower edge, and again midway to the top, with broad red Hercules braid headed by two rows of narrower braid; and two rows of narrow braid trim the upper and lower edges of the belt. The blouse, which is made of changeable silk, is adjusted by shoulder and under-arm seams and closed at the front with studs. The sleeves are in leg-o'-mutton style, being full above the elbows and close-fitting below. The removable Eton jacket is of the fashionable length and has loose fronts and a seamless back. The fronts are reversed in very broad lapels that meet a deep Empire rolling collar. The coat sleeves are sufficiently wide below the elbows to slip on easily over the blouse sleeves. The collar, lapels and wrists are trimmed with a row of wide and two rows of narrow braid, and the lower and front edges of the jacket are decorated with two rows of narrow braid.



6355 6355 6355

To accompany this pretty gown was a coat of heavy-weight camel's-hair in a pretty shade of fawn or coachman's-drab, the design being provided by pattern No. 6051, which costs 1s. 3d. or 30 cents. This coat has the double eape which is now so popular. It is in three-quarter length, and the loose fronts lap in double-breasted style. The fronts are reversed at the top and meet a rolling collar. The sleeves are full at the top, and a deep cuff is outlined at each wrist by a double row of machine-stitching. The two capes are of unequal depth, the deeper one falling below the bust. They are shaped to fit smoothly at the neck and droop with graceful fullness below, their front edges falling evenly at each side of the buttons. The free edges of the capes, collar and lapels are finished with a double row of machine-stitching.



6051 6051

The hat for best wear is a becoming shape in gray felt, trimmed with blue ribbon, blue quills, and a pretty buckle of gilt placed at the center of the large bow in front. The gloves are of tan undressed kid.

Carrie's needs were next considered. You must know that while Carrie is not a beauty, she is yet of a decided type, with her blue eyes and light hair. Her figure is straight and well proportioned, so that she looks well in everything she wears. For her good costume a gray striped suiting was combined with old-rose silk by pattern No. 6326, which costs 1s. 6d. or 35 cents. The observant mother, by-the-bye, cannot but have noticed the decided change that has taken place during the past few years in the choice of colors for children, and for grown folks too, for that matter. Light-hued fabrics were formerly deemed appropriate only for warm weather, but now the lightest shades of gray, brown and tan are seen the year round. This innovation means a decided economy, for the mother may thus devote a gown to dressy uses during the Winter, and then obtain much general service from it in the Spring and early Autumn. Another departure in the matter of colors is seen in the wearing of black by children. Black hats and jackets are fashionably provided for quite small girls, gilt buttons on the jackets and light trimming on the hats preventing the slightest semblance to mourning attire, and appearing, in fact, to better advantage for their sombre background.



6326 6326

But to return to the consideration of Carrie's wardrobe. The skirt of her best dress is gored and flares slightly at the bottom, and the top is gathered to a belt. The round waist is worn beneath the skirt, and two hooks placed at the middle of the back are to be connected with corresponding eyes on the skirt band, thus rendering it impossible for the skirt and waist to part at the back. The full fronts, which are of silk, are disposed in pretty folds by gathers at the top and waist-line at each side of the closing. The fronts appear with the effect of a full vest between jacket fronts. Broad bretelles are joined to the jacket fronts and, being continued across the shoulders, terminate in points at the back of the arms' eyes. Balloon puffs disposed over the coat sleeves are gathered at the top and bottom and flare in the admired fashion. At the neck is a plain standing collar covered with folds of silk; and a folded belt encircles the waist.

Dark-blue cloaking made a very pretty coat for best wear, being cut by pattern No. 4943, which costs 1s. or 25 cents. The coat extends the full length of the dress and has short, loose, double-breasted fronts, which are closed with buttons and button-holes and are reversed at the top by a rolling collar. The coat fits the figure snugly at the back, and the fullness in the back below the waist-line is arranged to give the effect of a box-plait at each side of the center. The fronts and sides extend only to the waist-line, skirt portions being joined to the body part at these points. Large pocket-laps are arranged over the hips and are trimmed along their free edges with a binding of gray Astrakhan. The large coat-sleeves are finished with rolling cuffs that flare slightly at the back of the arm. The collar and lapels are covered with a facing of the material, which is continued to form underfacings for the fronts. The collar and cuffs and the front edge of the overlapping front are trimmed with Astrakhan binding.



4943 4943

A pretty school dress was made of light coffee-colored cloth showing a dark-brown polka-dot, and cashmere matching the dot, the shaping being done by pattern No. 6213, which costs 1s. 3d. or 30 cents. This is a simple frock, but very dainty and smart. The skirt is straight and full, and is finished with a deep hem at the bottom. The body is arranged upon a closely adjusted lining. The fronts open over a plastron of cashmere, which is permanently sewed to the right lining-front and is secured with hooks and loops at the left side. The fronts and seamless back are smooth across the top, and the fullness at the waist-line is drawn by gathers. About the waist is an Empire girdle, the ends of which are turned under and shirred to form frills, and close at the center of the back. Large Empire puffs of the dotted material are arranged upon the sleeves, which are made of cashmere and are close-fitting over the forearm. At the neck is a quilling of cashmere.

Another school dress for Carrie consists of a gray novelty goods skirt and a garnet cloth blouse. The skirt is plain and full, like that of the dress just described. The blouse was shaped by pattern No. 6347, which costs 1s. or 25 cents. The combination of a blouse and skirt that contrast is very stylish and often affords a satisfactory method of utilizing a skirt that has outlasted its original waist. This blouse is arranged over a body lining that extends to the waist-line, and the closing is made at the center of the front with buttons and button-holes. Three box-plaits are laid in the seamless back, and the fronts are correspondingly plaited, the center plait in front being formed at the edge of the right front to conceal the closing. At the neck is a rolling collar with flaring ends. The bishop sleeves are mounted on linings and finished at the wrists with cuffs. At the waist is a belt, which holds the plaits in position and is concealed by a garnet belt-ribbon. Such blouses are particularly becoming to girls of Carrie's age, who are usually tall and slender, but still quite childish in figure.

She was too old to wear aprons out of the house, but two were provided to protect her dresses after school. Both aprons were cut by pattern No. 6327, which costs 10d. or 20 cents, inexpensive India lawn being used for one and cross-barred muslin for the other. The full skirt is finished with a hem at the bottom and is gathered at the top to a belt. The bib-shaped front and backs are cut in low, round outline at the top and are joined in short shoulder seams, and the closing is made at the center of the back with buttons and button-holes. The bib is gathered at the bottom and joined to the skirt belt. The neck edge of the muslin apron is finished with embroidery, which is also seen in the belt; and the lawn apron is trimmed with lace, the belt being cut from the material.

A school jacket was made of one that Dorothy had outgrown, the material, which was a brown cloth of good quality, cutting to particular advantage because the old garment had a long, full skirt. Pattern No. 4928, which costs 10d. or 20 cents, was used in making. This is one of the attractive reefer styles and gives the youthful wearer a very jaunty air. The loose fronts lap in double-breasted fashion, and they may be closed to the throat or reversed in lapels. The closing is made with button-holes and large buttons. The garment is close-fitting at the sides and back. The sleeves have large puffs and are finished at the wrists with round cuff-facings. Patch pockets are applied to the fronts, and their edges and all the loose edges of the jacket are finished with machine-stitching. The jacket is lined throughout with heavy brown flannel, which makes it quite warm enough for general winter wear.

Carrie needed a school hat, and for this purpose was chosen an inexpensive black felt in the walking shape that may be obtained in the shops already trimmed with a band of ribbon. Hats of this kind are especially commended for school-children who have not yet learned to take proper care of their clothing. They cannot meet

with disaster, as there is really no trimming that can get out of order.

Maud is a true Irish lassie in coloring, having black hair, blue eyes and a clear complexion; and this fortunate combination renders nearly every hue becoming to her. One of her school dresses is a simple but very stylish garment made of light-brown cashmere and trimmed with dark-brown braid, the cutting being done according to pattern No. 6271, which costs 1s. or 25 cents. The skirt is full and round and is finished at the bottom with a deep hem surmounted by three rows of braid; and the top is gathered and joined to the body, which is shaped by shoulder and under-arm seams. The front and backs of the body are arranged upon corresponding portions of lining, the under-arm seams being made independently of those of the lining. The closing is made at the center of the back. The close sleeves have full Empire puffs, which droop gracefully to below the elbow. The exposed portions of the sleeves are trimmed with braid, and so is the standing collar.

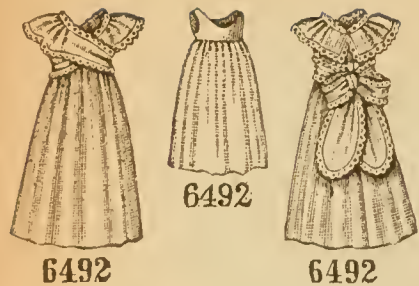
A second school gown was made of blue serge by pattern No. 6234, price 1s. 3d. or 30 cents. This is a most serviceable gown, including, as it does, a reefer jacket that may be used as a top garment for school wear. The skirt is full and round and is gathered at the top and joined to the round waist, which is simply shaped by under-arm and shoulder seams and closed at the back with buttons and button-holes. The shirt sleeves are gathered at the top and bottom and finished with cuffs, each of which is trimmed at the wrist with two rows of black braid. Single rows of braid outline the upper and lower edges of the standing collar and the side edges of straps concealing the shoulder seams. The waist is encircled by a girdle, which is closed invisibly at the center of the back and is outlined with braid. The jacket has loose fronts, which are closed in double-breasted style with buttons and button-holes, and are cut low at the top to accommodate the tapering ends of the sailor collar, which is square across the shoulders, and prettily trimmed at its free edges with three rows of braid. The sleeves are in coat-sleeve shape. A blue felt sailor hat trimmed with a band of ribbon is worn with both school dresses.

For the wee maiden's best frock a pale-blue Bedford cord was made up by pattern No. 6179, which costs 1s. or 25 cents. This gown, which is in Empire style, is intended to be worn with a guimpe, and is a charming fashion for little girls. It has a very full skirt that is finished at the bottom with a deep hem and falls in natural folds from a very short body, which is shaped in low, pointed outline at the top and is closed at the back with hooks and loops. Low-necked jacket-fronts and jacket-backs extend some distance below the body; they meet at the center of the front and

back and flare widely below, revealing the full skirt with pretty effect. Bertha-bretelles that are broad upon the shoulders and taper to points at the center of the front and back are joined to the neck edge of the dress. The bretelles are arranged in a fan of plaits on each shoulder, and their free edges are decorated with three rows of narrow pale-blue velvet ribbon. The short puff sleeves are very full and are finished with narrow bands that are trimmed with rows of velvet ribbon. The loose edges of the jacket fronts and jacket backs are trimmed with three rows of ribbon, and full rosette-bows of similar ribbon are placed at the center of the front and back.

A guimpe to accompany this dress was made of Persian lawn, pattern No. 4478, which costs 5d. or 10 cents, being used in the shaping. It has a full front and backs, the fullness of which is confined by gathers at the neck and by a tape run through a easing at the waist-line, a frill being formed at the neck. The full sleeves are finished with cuffs of embroidery, and a frilling to match decorates each wrist. Two aprons were required for this little lady. One was daintily





developed in India linen by pattern No. 6492, which costs 10d. or 20 cents. The full skirt falls with easy fulness from a body that is so short as to have the effect of a deep yoke and is closed at the back. A quaint air is given the apron by the addition of unique fichu-ties, that are broad on the shoulders and are extended at the front to form

long tabs, which are crossed in surplice fashion and bowed at the back. The fichu-ties are trimmed at all their edges with embroidery, which is more durable than lace and quite as ornamental.

The other apron, which is to be worn after school, was shaped by pattern No. 6470, price 10d. or 20 cents. It has a full front, and short backs that are lengthened by skirt portions; and the fulness in the front is confined at the top by closely drawn rows of shirring. Straps of the material are included in the side seams and are crossed at the center of the back under a button. The apron reaches to the lower edge of the gown and is closed at the back with buttons and button-holes, and narrow edging outlines the low neck and arms' eyes.



Maud's best coat was made of blue mixed cloaking and trimmed with blue Bengaline, the design being provided by pattern No. 6292, which costs 10d. or 20 cents. The full skirt depends gracefully from the plain, round body, which is closed at the center of the front with buttons and button-holes. A dressy effect is produced by full bretelles of the Bengaline, which are broad on the shoulders and taper almost to points at the lower edge of the front and back. The bretelles are gathered to fall in full, soft folds, and the gathered edges are covered with narrow blue passementerie. The very full puff sleeves are arranged upon smooth, coat-shaped linings that are covered below the puffs with round cuff-facings of silk, each of which



is decorated at the wrist with two encircling rows of passementerie. At the neck is a rolling collar of silk, the lower edge and flaring ends of which are decorated with the narrow trimming. With this coat is worn a light-gray felt hat, trimmed with soft bows of Bengaline that are wired to stand saucily upright. Tan kid gloves laced at the wrists were provided for dressy wear.

A suitable outfit for Willie, who is not yet large enough to wear trousers, next received attention. With the exception of the Sunday suit, all his new Winter garments were made of fabrics that had been used before, so little material being required for his diminutive frocks that the mother's or Dorothy's partly worn skirts go far toward supplying his needs. One very jaunty dress was made of a brown-and-white cheviot that had been very satisfactorily renovated by cleaning and pressing; and pattern No. 6070, price 10d. or 20 cents, was used in shaping. The full skirt is joined to the body, which has a plain front effectively revealed between flaring jacket-fronts. The backs are arranged in three box-plaits, the center plait concealing the closing. The pointed ends of belt-sections are lapped at the center of the front beneath a buckle, and straps at the back are crossed and joined with a button and button-hole at the center. The sleeves are in coat shape. The collar has rounding ends and rolls deeply, and a tie of brown silk is bowed loosely between its ends. The free edges of the jacket fronts, collar and belt, and the sleeves at the wrists are decorated with rows of machine-stitching.



Another costume was made of blue plaid in combination with a plain blue fabric, the pattern being No. 6440, which costs 1s. or 25 cents. The plaid skirt, which extends to the knees, depends from an under-waist that is finished at the neck with a standing collar and underlies a blouse, which droops gracefully over the skirt. A sailor collar of plaid goods is at the neck, and cuffs to match complete the coat sleeves. A shield effect is obtained by a plaid facing applied to the under-waist.



A play jacket that may be worn all Winter was cut from one of Dorothy's coats by pattern No. 6477, which costs 10d. or 20 cents. The material is a mixture showing a blue line, and the style selected for its development is one of the popular reefer modes. The fronts lap and close in double-breasted fashion and are reversed in lapels that form notches with a sailor collar, which is smartly outlined with three rows of narrow braid. The garment is provided with two side pockets and a breast pocket, in which the little man takes great pride. The pocket-laps and the edges of the



jacket are appropriately trimmed with narrow braid. The jacket is made amply protective by a lining of heavy flannel.

A costume for best wear was made up in a fancy hair-line suiting by pattern No. 4708, price 1s. or 25 cents. The lower edge of the kilt skirt is hemmed and machine-stitched, and the top is finished with a belt, which is outlined with braid. The body is sleeveless and is closed at the front with buttons and button-holes. The fronts of the jacket meet at the throat and round off prettily toward the back. The edge of the rolling collar and all the other free edges of the jacket are trimmed with braid, and the wrists of the comfortable coat-sleeves are similarly decorated.



Dark-blue kersey was chosen for a dressy overcoat, and the garment was cut by pattern No. 4707, which costs 10d. or 20 cents, the style being exactly suited to small boys. The coat is exceedingly well shaped, the fronts are reversed at the top in lapels that meet the rolling collar in notches, and the closing is made in a fly. Pockets inserted in the fronts are supplied with laps, which are finished with three rows of stitching. The collar is similarly completed, and three rows of stitching are made at each wrist. A blue felt Tam



O'Shanter cap is worn with this coat, having been shaped by pattern No. 3033, which costs 5d. or 10 cents.

Having thus provided for her family, the mother was free to consider her own wants. Like many another sensible woman, she had learned from long experience the art of renovating fabrics, and she found real pleasure in practical applications of her skill, the result of which was that her wardrobe, while always neat and stylish, was produced at surprisingly small cost. Having considered the possibilities of her half-worn gowns, she determined to purchase material for a black skirt that could be worn with two waists which she had in mind, and thus practically produce two new toilettes. For this purpose she selected a black serge of good quality, and fashioned it by pattern No. 6494, which costs 1s. 6d. or 35 cents. The skirt is of the circular order and fits the figure with perfect grace, being adjusted by darts at the front, while the fulness at the back is massed at the center by gathers. The bottom is finished with three rows of machine-stitching.



From a black-and-white silk dress, the waist of which was quite beyond repair, sufficient material was obtained for a simple blouse, which was cut according to pattern No. 6455, price 1s. 3d. or 30 cents. The blouse is made up on a lining that is closely adjusted, and has a full, seamless front and back that are confined by gathers at the neck and by shirrings at the waist-line. The closing is made invisibly at the left shoulder seam and under the left arm. The large leg-o'-mutton sleeves are mounted on coat-shaped linings, and



are gathered at the top to rise full and high upon the shoulders. At the neck is a standing collar concealed by a crush collar, and the waist is encircled by a crush belt, which is closed at the left side, the overlapping end being frill finished.

The other waist was made of a gray cheviot that had already seen considerable wear, but had been greatly refreshed by a visit to

the laundry; and the garment was fashioned by pattern No. 6504, which costs 1s. or 25 cents. The full back and fronts present a smooth effect at the top, and the fulness at the waist-line is disposed in three plaits at each side of the center of the back and at each side of the closing. The full leg-o'-mutton sleeves are arranged upon coat-shaped linings. Graceful bretelles add much to the beauty of the garment. They droop prettily over the sleeves, and the ends flare broadly at the center of the front and back. Gray braid decorates the smooth upper portion of the waist, and also the bretelles, collar and sleeves; and four rows of braid encircle the garment at the waist-line and at the bottom.



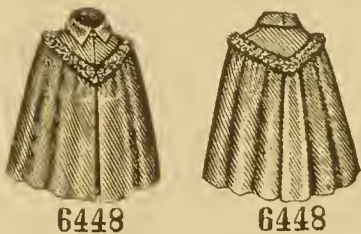
For a good costume that can be worn throughout the Winter and during the early Spring, a green crépon was chosen, with black cord trimming for garniture; and pattern No. 6499, which costs 1s. 8d. or 40 cents, was used in cutting. The skirt is one of the latest shapes, the upper part being gored and the lower part circular. The union of the upper and lower portions is concealed by a band



of the black trimming. The full front and back of the basque are arranged over snugly fitted linings, and their gathered upper edges describe a round yoke. The fulness at the waist-line is arranged in plaits, and the closing is made invisibly at the left side. Full Empire puffs are

draped upon the coat-shaped sleeves, which fit smoothly below the puffs. In each arm's-eye is gathered a cap of the material that is widest on the shoulders and tapers to points at the ends. About the waist is a belt of the trimming that closes at the left side, and trimming is applied to the wrists, yoke and collar and to the edges of the caps.

A stylish cape to wear with this costume was made of crépon to match by pattern No. 6448, which costs 1s. 3d. or 30 cents. This cape is in three-quarter length, and its upper part is a pointed yoke. The cape displays a box-plait at the center of the back that is narrow at the top and widens gradually toward the bottom, and slight fulness appears at the front and sides and over the shoulders. A rolling collar is at the neck, and a row of black cord trimming like that on the gown edges the yoke at the joining of the lower section. The cape is lined throughout with black Austrian cloth and interlined with heavy flannel, the two linings rendering the garment sufficiently warm for the coldest days of Winter.



The bonnet designed to wear with the gown and cape is a close-fitting *capote* of the green crépon trimmed at the back with loops of black ribbon and two black ostrich feathers, and secured with ties of narrow black ribbon. Black Suède gloves complete a toilette that is inexpensive but perfectly tasteful and becoming.

To the woman who is anxious that the garments she and her family wear should not look "home-made," which seems to be a derisive term applied to ill-made garments, a few suggestions as to the importance of details in finish will not be amiss. The first important consideration is the basting. Every part should be carefully basted so that there will be no slipping, drawing or wrinkling, and no arduous ripping out after the stitching has been done. Then pressing plays a most important part in the good appearance of a garment. Every seam should be flatly pressed, and this is just as important in regard to skirts as to waists.

Then follows the boning of the waist—a most important detail. Who has not seen a gown absolutely spoiled by careless boning, for which, by-the-bye, in these days of "Perfection Stays" there is positively no excuse. Some dressmakers still use whalebones, but the work of adding casings for them and adjusting them so that the waist will be perfectly boned is rather too laborious and unsatisfactory for the average woman. The stay that is ready to be adjusted with only the need of a few stitches is the most desirable for the home dressmaker, but of these there are numerous varieties, and care should be exercised in the selection. Those with hard-finished tips that are sure to wear through the cloth should be avoided, and the stay with the flexible tip that is soft and yielding is by far the best choice, as it is sure not to mark the cloth in any way. It really deserves its name of "Perfection," for it is wholly satisfactory.

The conscientious woman always looks well to the ways of her household, and she is especially watchful this season, for she feels an unusual need for economy. Dresses that were long since considered hopeless are now closely examined, and she discovers that in nearly every case careful cleaning and pressing will render the material fit for one of the younger members of the family, if not for herself. The full skirts unfortunately require a large amount of goods, but with new black material for a skirt, all sorts of renovated fabrics may be utilized for waists. The older children's coats may almost always be cut over satisfactorily for the younger ones, and hats that are undeniably shabby may be radically renewed by freshly wiring the brims and providing new ribbon for trimming.

It is highly necessary to teach children to be careful of their clothing. The spots and stains that are so disfiguring to the little garments are nearly always avoidable. They do not signify one moment more of pleasure, and the mother who declares that Mary or Annie "must have a good time while she is little" and must not be troubled about keeping her dresses fresh, is simply putting a premium on untidiness, and neglecting her plain duty as an instructor and guide of the immature beings that have been committed to her care. The children of such a mother always have torn and soiled clothes, and she wonders how they can be so careless, forgetting that they have never been taught the beauty of neatness. Their habits of slovenliness will follow them all through life, and whether young or old, they will always wear out their clothes more quickly than those who hate a soiled dress and dread a rent or a missing button.

Of course, the young are naturally heedless and are apt to forget all else in the pursuit of their childish pleasures, but they will learn lessons in neatness and economy quite as readily as they master the alphabet or the multiplication table, and their characters will be lastingly impressed by such tuition. If you allow your little daughter, dear indulgent mother, to be careless of her pretty frocks, may you not find her equally thoughtless of you when she grows old enough to be your greatest comfort? Truly, there is much philosophy in clothes.

THE IMPROVED QUARTERLY REPORT.—The Autumn number of the *Quarterly Report*, now ready, displays several novel features which greatly increase its technical and artistic value. The Plate as usual presents the latest modes and the most fashionable fabrics, tints and garnitures; and the figures upon it are so grouped that the Plate may be readily divided into several smaller Plates suitable for convenient handling. Included in the issue for Autumn, 1893, and furnished without extra charge, are three smaller Plates, illustrating respectively "Visiting and Carriage Toilettes," "Promenade Costumes," and "Evening Dresses." In addition, the illustrations and descriptions in the magazine, which forms part of the publication, are more numerous and complete than heretofore, thus giving the dressmaker the fullest measure of information regarding fashionable attire. The Subscription Price of the *Quarterly Report* is \$1.00 per year.

keepers generally as a complete and reliable instructor and book of reference in the branch of cookery of which it treats. Among the new subjects introduced are Fruit Butters; Brandied Fruits; Conserved Fruits; Syrups; Spiced Fruits; Dried Fruits, Herbs and Powders; Home-Made Wines; and Flavored Vinegars. In the canning department special attention has been paid to the canning of vegetables, including corn, peas, beans, asparagus, etc. The author has taken particular pains to render all her directions clear and concise, so that anyone can understand them; and her recipes may be relied upon as being at once the simplest and most satisfactory of their kind. The price of the pamphlet has not been increased, being still 6d. or 15 cents.

CANNING AND PRESERVING, NEW EDITION.—We have prepared a new and greatly enlarged edition of "The Perfect Art of Canning and Preserving," which we commend to our readers and to house-

THE NEW AUTUMN SMALL CATALOGUE.—The Catalogue of Fashions for the Autumn of 1893, illustrating in miniature the leading modes of the season, is now ready and will be sent by us to any address on receipt of a two-cent stamp to prepay postage. It is a pamphlet of 32 pages, with cover, and is a handy book of reference for anyone who may have outfits to prepare.

THE ART OF KNITTING.—No. 29.

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 2 together. Same as n.
th o or o.—Throw the thread over the needle.
Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.

To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.
sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.

To Bind or Cast off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.

Row.—Knitting once across the work when but two needles are used.

Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.

Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *) means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice after knitting it the first time, making it three times in all before proceeding with the next part of the direction.

INFANTS' BIB.

FIGURE No. 1.—This bib may be knitted with thread, linen or knitting cotton. As shown it is made of twilled lace-thread No. 60, and two steel needles No. 18.

Cast on 14 stitches, and knit across plain, twice.

First row.—K 2, o, n, o, n, o, n, o, n, o, n, o twice, k 2.

Second row.—K 3, p 1, k 12.

Third row.—K 3, o, n, o, n, o, n, o, n, o, k 5.

Fourth row.—Bind off 2, k 13.

Repeat from first row until there are 50 scallops or large holes. Knit across twice plain, and bind off. Without breaking the thread, pick up the stitches across the selvage; there will now be 100 stitches. Knit in plain garter stitch a piece about the depth of the lace.

First row.—K 4, p 92, k 4.

Second row.—K 4, * o, n *; repeat between stars until the last 4 stitches, which k plain.

Third row.—K 4, p all but the last 4, which k plain.

Fourth row.—K 5, * o, n *; repeat between stars until the last 3, which you knit.

Fifth row.—K 4, p all but last 4; k these plain.

Sixth row.—K plain.

Seventh row.—K 4, p 92, k 4.

It must be remembered that the first four and the last four stitches are knit plain in every row. They will not be alluded to again; the pattern between them only will be given.

Eighth row.—* O, k 1, o, k 3 *; repeat between the stars.

Ninth row.—P.

Tenth row.—* K 3, o, sl 1, k 2 to, pass sl stitch over, o, * repeat between stars across the work.

Eleventh row.—P.

Twelfth row.—* O, sl 1, k 2 to, pass sl stitch over, o, k 3 *; repeat between stars.

Thirteenth row.—P.

Fourteenth row.—* N, n, k 2 *; repeat between stars until the stitches are reduced to 100.

Repeat from second to seventh row. Then knit in plain garter stitch until the bib is the required length; knit 33, bind off 34 for the neck, k 33.

Knit these 33, remembering to narrow every row at the neck side until there are 15 stitches on the needle; knit across 10 times, and bind off. Knit the other 33 stitches in the same manner, and bind off.

For the narrow lace, cast on 10 stitches and knit 60 scallops, the same as for the bottom; bind off, and sew to the neck and across the end of the tabs. Tape may be sewed to the tabs to tie around the neck.

INFANTS' LACED SHOE.

FIGURE No. .—Cast on 45 stitches.

First row.—Th o twice, p 2 to, k 2; p to within 4 stitches from the end, then k 2, o twice, p 2 to.

Second row.—Th o twice, p 2 to, k to the center stitch, widen 2 stitches by knitting the loop at each side of the center stitch; k to within 2 of the end, then o twice, p 2 to. Repeat these 2 rows 5 times more.

Twelfth row.—Th o twice, p 2 to, k 2, p 49, k 2, o twice, p 2 to.

Thirteenth row.—Th o twice, p 2 to, k 53, o twice, p 2 to; repeat the last 2 rows 10 times more.

Thirty-fourth row.—Th o twice, p 2 to, k 2, p 49, k 2, o twice, p 2 to.

Thirty-fifth row.—Th o twice, p 2 to, k 2, o twice, n, n, k 41, n, n, o twice, k 2, o twice, p 2 to.

Thirty-sixth row.—Th o twice, p 2 to, k 2, p 1, k 1, p 1, k 1, p 41, k 1, p 1, k 1, p 1, k 2, o twice, p 2 to.

Thirty-seventh row.—Bind off 6, k 2, o twice, n, n, k 33, n, n, o twice, k 8.

Thirty-eighth row.—Bind off 6, k 2, p 39, k 3.

Thirty-ninth row.—K 2, n, k 37, n, k 2.

Fortieth row.—K 2, p 39, k 2.

Forty-first row.—K 2, n, k 35, n, k 2.

Forty-second row.—K 2, p 37, k 2.

Forty-third row.—K 2, o twice, n, n, k 29, n, n, o twice, k 2.

Forty-fourth row.—K 3, p 35, k 3.

Forty-fifth row.—K 2, n, k 33, n, k 2.

Forty-sixth row.—K 2, p 35, k 2.

Forty-seventh row.—K 2, n, k 31, n, k 2. Slip the stitches onto 3 needles, 12 on each of 2 needles, and 13 on the third. Narrow the edge stitches together on the third needle, thus leaving 12 stitches on each of the 3 needles.

K 14 rounds plain, then narrow for the toe by narrowing once at the end of each needle in 1 round, then 1 round plain, and repeat the last 2 rounds until but 6 stitches are left on each needle; then k 2 to, until all are gone. Lace the shoe with baby ribbon and tie in a dainty bow.

The shoe is extremely pretty when knit in coarse silk, but care must be taken that the number of stitches given, when cast on in silk, make the sock the same size as in the wool; if they do not, cast on enough more to make it the right size. A good plan is to knit a small piece of each and thus see what the difference, if any, may be.



FIGURE NO. 1.—INFANTS' BIB.

HERRING-BONE LACE.

FIGURE NO. 3.—Cast on 35 stitches and knit across twice.

First row.—Sl 1, k 1, o, n, k 11, n, o twice, n, k 11, o, n, k 1, o 3 times, k 2.

Second row.—K 2; then k 1, p 1, and k 1 all out of the

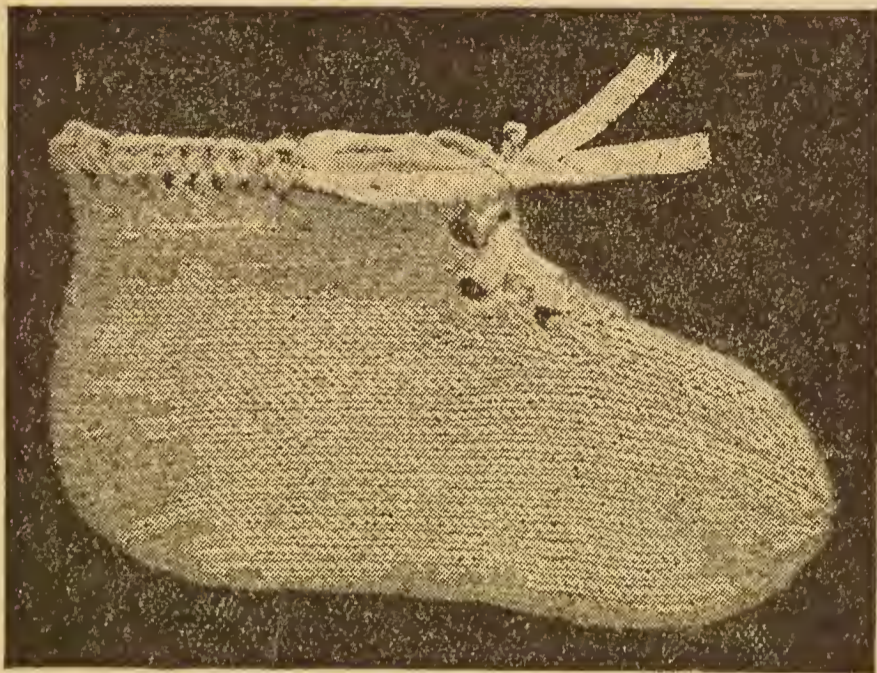


FIGURE NO. 2.—INFANTS' LACED SHOE.

loop formed by putting the th o 3 times; k 16, p 1, k 16.

Third row.—Sl 1, k 1, o, n, k 9, n, o twice, n, n, o twice, n, k 9, o, n, k 6.

Fourth row.—Bind off 3, k 15, p 1, k 3, p 1, k 14.

Fifth row.—Sl 1, k 1, o, n, k 7, n, o twice, n, k 4, n, o twice, n, k 7, o, n, k 3.

Sixth row.—K 14, p 1, k 7, p 1, k 12.

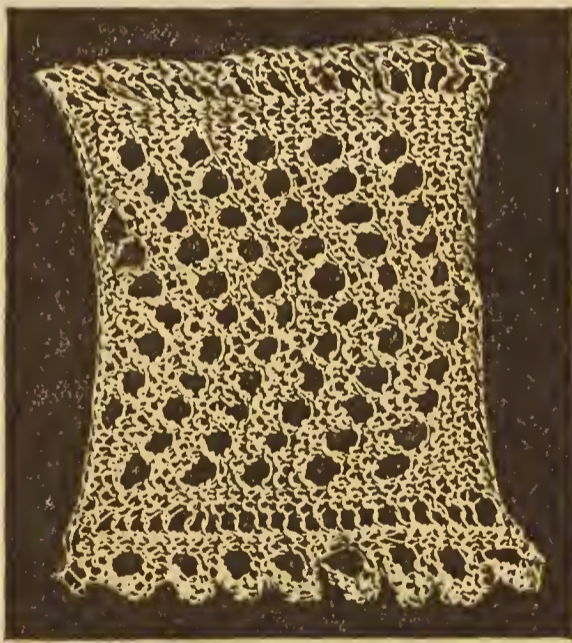


FIGURE NO. 3.—HERRING-BONE LACE.

Seventh row.—Sl 1, k 1, o, n, k 5, n, o twice, n, k 8, n, o twice, n, k 5, o, n, k 1, o 3 times, k 2.

Eighth row.—K 2; then k 1, p 1, and k 1, all out of the 3 put-overs; k 10, p 1, k 11, p 1, k 10.

Ninth row.—Sl 1, k 1, o, n, k 3, n, o twice, n, k 4, n, o twice, n, k 4, n, o twice, n, k 3, o, n, k 6.

Tenth row.—Bind off 3, k 9, p 1, k 7, p 1, k 7, p 1, k 8.

Eleventh row.—Sl 1, k 1, o, n, k 1, n, o twice, n, k 4, n, o twice, n, n, o twice, n, k 4, n, o twice, n, k 1, o, n, k 3.

Twelfth row.—K 8, p 1, k 7, p 1, k 3, p 1, k 7, p 1, k 6.

Thirteenth row.—Like the fifth row to the last narrowing, after which k 1, o 3 times, k 2.

Fourteenth row.—K 2; then k 1, p 1, and k 1 all out of the 3 put-overs; k 12, p 1, k 7, p 1, k 12.

Fifteenth row.—Like seventh row to the last narrowing, after which k 3.

Sixteenth row.—Bind off 3, k 11, p 1, k 11, p 1, k 10.

Seventeenth row.—Like ninth row to last narrowing, after which k 3.

Eighteenth row.—K 10, p 1, k 7, p 1, k 7, p 1, k 8.

Nineteenth row.—Like eleventh row to the last narrowing, after which k 1, o 3 times, k 2.

Twentieth row.—K 2; then k 1, p 1, and k 1 all out of the 3 put-overs; k 6, p 1, k 7, p 1, k 3, p 1, k 7, p 1, k 6.

Twenty-first row.—Like fifth row to the last narrowing, after which k 6.

Twenty-second row.—Bind off 3, k 13, p 1, k 7, p 1, k 12.

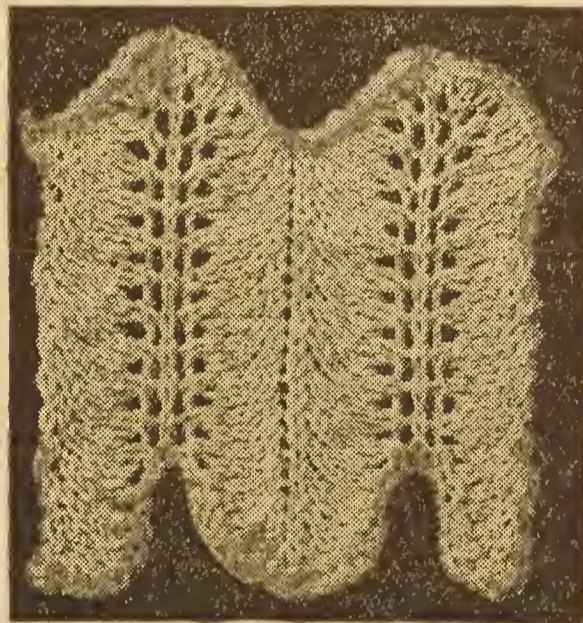


FIGURE NO. 4.—PRINCE OF WALES' FEATHER DESIGN.

Twenty-third row.—Like seventh row to the last narrowing, after which k 3.

Twenty-fourth row.—K 12, p 1, k 11, p 1, k 10.

Twenty-fifth row.—Like ninth row to the last narrowing, after which k 1, o 3 times, k 2.

Twenty-sixth row.—K 2; then k 1, p 1, and k 1 all out of the 3 put-overs; k 8, p 1, k 7, p 1, k 7, p 1, k 8.

Twenty-seventh row.—Like the eleventh row to the last narrowing, after which k 6.

Twenty-eighth row.—Bind off 3, k 7, p 1, k 7, p 1, k 3, p 1, k 7, p 1, k 6.

Repeat from fifth row for all the work.

PRINCE OF WALES' FEATHER DESIGN.

FIGURE NO. 4.—This is an old pattern and is said to have been very popular at the time the Prince of Wales was married, from its resemblance to the coat of arms used by Albert Edward—a plume of three white ostrich feathers.

Knitted with any kind of wool and large needles, it makes a pretty shawl or skirt pattern. Cast on 50 stitches; knit across plain.

First row.—Knit 1, n 4 times; then th o and k 1, 8 times; n 8 times; th o and k 1, 8 times; n 4 times, k 1.

Second row.—Purl across. Repeat these two rows. This forms one whole pattern and two half-patterns. The design can be made any size desired, but the half pattern must always be at each side.

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. When patterns are desired for ladies, the number and size of each 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.

THE BUTTON-HOLE CUTTER.—Among the many minor conveniences which have of late done so much toward lightening the labors of the seamstress, none has been of greater practical benefit than the button-hole cutter. This cutter is made of the best steel, is reliable and may be very quickly and easily adjusted to cut any size of button-hole desired.

CROCHETING.—No. 31.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.
 ch. st.—Chain stitch.
 s. c.—Single crochet.
 d. c.—Double crochet.

h. d. c.—Half-double crochet.
 tr. c.—Treble crochet.
 p.—Picot.
 sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

CROCHETED SHOPPING-BAG.

FIGURE No. 1.—The bag illustrated is made of crochet silk and beads. About four spools of silk and a large bunch of beads (ten



FIGURE No. 1.—CROCHETED SHOPPING-BAG.

small bunches) will be required in making it. A good plan is to string as many beads as possible before commencing the work.

Begin the bag at the top, below the open-work portion, by making a chain of 162 stitches, and join; then work round and round in single crochet, working in the back part of the stitches. The bag is widened at each side, that is, at the middle of the chain, and at the starting. Make 23 rounds, and widen in the 24th round by making 3 stitches in one at each side; then widen again in the 28th, 34th, 40th, 48th and 54th rounds. Now make 36 more plain rounds; then narrow once at each side for the next 19 rounds, and crochet the lower edges together. For the upper part, work back and forth across each half, from side to side, with d. c., thus: * make 1 d. c. in each of the first 2 stitches underneath, skip 1 stitch, make 2 ch., and repeat from * to end, or half across the bag.

Next Row.—Make 2 d. c. in every 2-ch. space, with 2 ch. between, and repeat this last row 21 times more. Now crochet a tiny scallop of 1 s. c., 5 d. c. and 1 s. c. in every other space up each side edge,

and in every space across the top. Line the bag with satin, having it double across the open-work portion, and run a row of shirring along the 6th and 8th rows of d. c. to form a casing; pass a small cord twice through this casing and over and under the double crochets, and tie, pulling one loop out at each side to draw the bag up with. Make a double bow-knot of some larger cord and sew it at each side where the open-work begins, and leave 15 inches of the cord doubled to carry the bag by. Finish the bottom with a fringe of the beads strung and twisted as seen in the picture.

Any of the accompanying designs will develop prettily in a shopping-bag of this kind.

TO MAKE THE BEAD DESIGN.

The directions just given do not include the design in beads, but the following explanation will instruct the worker how to develop it:

In the top part of the bag two beads are used in every double crochet in every other row. The pattern, which could not be reproduced plainly, is made as follows: a single bead is used with a single stitch in developing the design, and the beads are crocheted in on the same plan as cross-stitch designs are worked out. In fact, cross-stitch designs are often used as patterns in crocheting purses or bags, every plain square representing a plain stitch, and every cross-stitch a bead-stitch.

CALIFORNIA LACE.

FIGURE No. 2.—Make a chain of 120 stitches; turn.
First row.—Skip 6 st., make 1 s. c. in the next st., 5 ch., skip 4

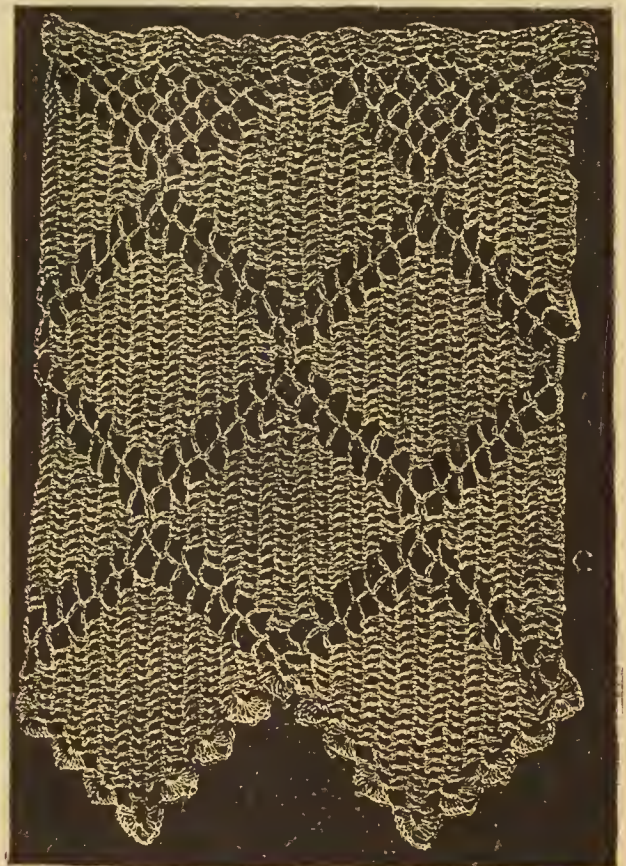


FIGURE No. 2.—CALIFORNIA LACE.

st., 1 d. c. in the next stitch, * 1 ch., skip 1, 1 d. c. in the next st., and repeat 21 times from *. Make 5 ch., skip 4, 1 s. c. in the next

st., 5 ch., skip 4, 1 s. c. in the next st., 5 ch., skip 4, 1 d. c. in the next st., * 1 ch., 1 d. c. in the next st., and repeat 21 times from last *. Make 3 ch., skip 2, 1 d. c. in the next st., 1 ch., skip 1, 1 d. c. in the next st., 1 ch., skip 1, 1 d. c. in the next stitch, 1 ch., skip 1, 1 d. c. in the last st., 4 ch. and turn.

Second row.—Make 1 d. c. in the 1st space, 1 ch., 1 d. c. in the next space, 1 ch., 1 d. c. in the next space, 2 ch., 1 s. c. in the next space, 5 ch., skip 1 space, 1 d. c. in the next, * 1 ch., 1 d. c. in the next space, and repeat from * 18 times more; 5 ch., skip 1 space, 1 s. c. in next space, 5 ch., 2 d. c. with 1 ch. between in the next space, 5 ch., 1 s. c. in the next space, 5 ch., skip 1 space, 1 d. c. in the next one, * 1 ch., 1 d. c. in the next space, and repeat from last * 18 times more; 5 ch., skip 1 space, 1 s. c. in the next space, 5 ch., 2 d. c. with one ch. between in the loop at the end, 8 ch. and turn.

Third row.—Make 1 d. c. in the 7th st. of ch., 1 ch., 1 d. c. in the 8th st., counting from the hook, 1 ch., 1 d. c. in the 1st space, 1 ch., 2 d. c. with 1 ch. between in the next space, 5 ch., 1 s. c. in the next space, 5 ch., skip 1 space, 1 d. c. in the next one, * 1 ch., 1 d. c. in the next space, and repeat 15 times more from *; 5 ch., skip 1 space, 1 s. c. in the next space, 5 ch., 2 d. c. with 1 ch. between in the next space, 1 ch., 1 d. c. in the next space, 1 ch., 2 d. c. with 1 ch. between in the next space, 5 ch., 1 s. c. in the next space, 5 ch., skip 1 space, 1 d. c. in the next space, * 1 ch., 1 d. c. in the next space, and repeat 15 times more from last *; 5 ch., skip 1 space, 1 s. c. in the next space, 3 ch., 1 d. c. in the next space, * 1 ch., 1 d. c. in the next space, and repeat twice more from last *, 4 ch. and turn.

Fourth row.—Make 1 d. c. in the 1st space, 1 ch., 1 d. c. in the next space, 1 ch., 1 d. c. in the next space, 2 ch., 1 s. c. in the next space, 5 ch., 1 s. c. in the next space, 5 ch., * * skip 1 space, 1 d. c. in the next one, * 1 ch., 1 d. c. in the next space, and repeat 12 times more from *, 5 ch., skip 1 space, 1 s. c. in the next space, 5 ch., 2 d. c. with 1 ch. between in the next space, * 1 ch., 1 d. c. in the next space, and repeat 3 times more from last *; 1 ch., 2 d. c. with 1 ch. between in the next space, * * 5 ch., 1 s. c. in the next space, 5 ch. and repeat between the * * once more, working the last 2 d. c. in the loop at the end; then 8 ch. and turn.

Fifth row.—Make 2 d. c. with 1 ch. between, in the last 2 st. of 8-ch., 1 ch., 1 d. c. in the 1st space, * 1 ch., 1 d. c. in the next space, and repeat 5 times more from *, 1 ch., 2 d. c. with 1 ch. between in the next space, 5 ch., 1 s. c. in the next space, 5 ch., skip 1 space, 1 d. c. in the next one, * 1 ch., 1 d. c. in the next space, and repeat 9 times more from last *, make 5 ch., skip 1 space, 1 s. c. in the next space, 5 ch., 2 d. c. with 1 ch. between in the next space, 1 ch., 1 d. c. in the next space, and repeat 6 times more from last *; 1 ch., 2 d. c. with 1 ch. between in the next space, 5 ch., 1 s. c. in the next space, 5 ch., skip 1 space, 1 d. c. in the next space, * 1 ch., 1 d. c. in the next space, and repeat 9 times more from last *; 5 ch., skip 1 space, 1 s. c. in the next space, 5 ch., 1 s. c. in the next space, 3 ch., 1 d. c. in the next space, * 1 ch., 1 d. c. in the next space, and repeat twice more from last *, 4 ch. and turn.

Sixth row.—Make 1 d. c. with 1 ch. between in each of the next 3 spaces, 2 ch., 1 s. c. in the next space, 5 ch., 1 s. c. in the next space, 5 ch., 1 s. c. in the next space, * * 5 ch., skip 1 space, 1 d. c. in the next space, * 1 ch., 1 d. c. in the next space, and repeat 6 times more from last *, 5 ch., skip 1 space, 1 s. c. in the next space, 5 ch., 2 d. c. with 1 ch. between in the next space, * 1 ch., 1 d. c. in the next space, and repeat 9 times more from last *; 1 ch., 2 d. c. with 1 ch. between in the next space, * * 5 ch., 1 s. c. in the next space, and repeat between the * * once more; 8 ch. and turn.

Seventh row.—Make 2 d. c. with 1 ch. between in the 7th and 8th st. of ch.; [* 1 ch., 1 d. c. in the next space, and repeat 12 times more from *; 1 ch., 2 d. c. with 1 ch. between in the next space, 5 ch., 1 s. c. in the next space, 1 ch., skip 1 space, 1 d. c. in the next one, * 1 ch., 1 d. c. in the next space, and repeat 3 times more from last *]; 5 ch., skip 1 space, 1 s. c. in the next space, 5 ch., 2 d. c. with 1 ch. between in the next space, and repeat between the brackets once more; then 5 ch., skip 1 space, 1 s. c. in the next space, 5 ch., 1 s. c. in the next space, 5 ch., 1 s. c. in the next space, 3 ch., 1 d. c. in the next space, * 1 ch., 1 d. c. in the next space, and repeat twice more from last *, 4 ch. and turn.

Eighth row.—Make 1 d. c. in the 1st space, 1 ch., 1 d. c. in the next space, 1 ch., 1 d. c. in the next space, 2 ch., 1 s. c. in the next space, * 5 ch., 1 s. c. in the next space, and repeat twice more from *, 5 ch., * * skip 1 space, 1 d. c. in the next space, 1 ch., 1 d. c. in the next space, 5 ch., skip 1 space, 1 s. c. in the next space, 5 ch., 2 d. c. with 1 ch. between in the next space, * 1 ch., 1 d. c. in the next space, and repeat 15 times more from last *, 1 ch., 2 d. c. with 1 ch. between in the next space, * * 5 ch., 1 s. c. in the next space, 5 ch. and repeat between the * * once more; then make 8 ch. and turn.

Ninth row.—Make 2 d. c. with 1 ch. between in the 7th and 8th

st. of ch.; [* 1 ch., 1 d. c. in the next space, and repeat 18 times more from *; 1 ch., 2 d. c. with 1 ch. between in the next space, 5 ch., 1 s. c. in the next space, 5 ch., skip 2 d. c., 1 s. c. in the next space], 5 ch., 2 d. c. with 1 ch. between in the next space, and repeat between the brackets once more; then * 5 ch., 1 s. c. in the next space, and repeat twice more from last *, 3 ch., 1 d. c. in the next space, * 1 ch., 1 d. c. in the next space, and repeat twice more from last *; then 4 ch. and turn.

Tenth row.—Make 1 d. c. in the 1st space, 1 ch., 1 d. c. in the next space, 1 ch., 1 d. c. in the next space, 2 ch., 1 s. c. in the next, * 5 ch., 1 s. c. in the next space, and repeat twice more from *, 5 ch., 2 d. c. with 1 ch. between in the next space, * * 5 ch., 1 s. c. in the next space, 5 ch., skip 1 space, 1 d. c. in the next space, * 1 ch., 1 d. c. in the next space, and repeat 18 times more from last *; * * 5 ch., skip 1 space, 1 s. c. in the next space, 5 ch., 2 d. c. with 1 ch. between in the next space, and repeat between the * * once more; then 4 ch. and turn.

Eleventh row.—* * Skip 1 space, 1 d. c. in the next space, * 1 ch., 1 d. c. in the next space, and repeat 15 times more from *; 5 ch., skip 1 space, 1 s. c. in the next space, 5 ch., 2 d. c. with 1 ch. between in the next space, 1 ch., 1 d. c. in the next space, 1 ch., 2 d. c. with 1 ch. between in the next space, * * 5 ch., 1 s. c. in the next space, 5 ch. and repeat between the * * once more; then 5 ch., 1 s. c. in the next space, 5 ch., 1 s. c. in the next space, 5 ch., 1 s. c. in the next space, 3 ch., 1 d. c. in the next space, * 1 ch., 1 d. c. in the next space, and repeat twice more from last *; then 4 ch. and turn.

Twelfth row.—Make 1 d. c. in each of the next 3 spaces, with 1 ch. between each, 2 ch., 1 s. c. in the next space, 5 ch., 1 s. c. in the next space, 5 ch., 1 s. c. in the next space, 5 ch., * * 2 d. c. with 1 ch. between in the next space, * 1 ch., 1 d. c. in the next space, and repeat 3 times more from last *, 1 ch., 2 d. c. with 1 ch. between in the next space, 5 ch., 1 s. c. in the next space, 5 ch., skip 1 space, 1 d. c. in the next space, * 1 ch., 1 d. c. in the next space, and repeat from last * 12 times more; * * 5 ch., skip 1 space, 1 s. c. in the next space, 5 ch. and repeat between the * * once more; then 4 ch. and turn.

Thirteenth row.—* * Skip 1 space, 1 d. c. in the next space, * 1 ch., 1 d. c. in the next one, and repeat 9 times more from *; 5 ch., 1 s. c. in the next space, 5 ch., 2 d. c. with 1 ch. between in the next space, * 1 ch., 1 d. c. in the next space, and repeat from last * 6 times more; 1 ch., 2 d. c. with 1 ch. between in the next space, * * 5 ch., 1 s. c. in the next space, 5 ch. and repeat between the * * once more; 5 ch., 1 s. c. in the next space, 5 ch., 1 s. c. in the next space, 3 ch., 1 d. c. in the next space, 1 ch., 1 d. c. in each of the next 3 spaces with 1 ch. between each, 4 ch. and turn.

Fourteenth row.—Make 1 d. c. in each of the 1st 3 spaces with 1 ch. between each, 2 ch., 1 s. c. in the next space, 5 ch., 1 s. c. in the next space, 5 ch., * * 2 d. c. with 1 ch. between in the next space, 1 ch., 1 d. c. in the next space, * 1 ch., 1 d. c. in the next space, and repeat from * 8 times more, 1 ch., 2 d. c. with 1 ch. between in the next space, 5 ch., 1 s. c. in the next space, 5 ch., skip 1 space, 1 d. c. in the next space, * 1 ch., 1 d. c. in the next space, and repeat from * 6 times more; * * 5 ch., skip 1 space, 1 s. c. in the next space, 5 ch. and repeat between the * * once more; then 4 ch. and turn.

Fifteenth row.—* * Make 1 d. c. in the 2nd space, * 1 ch., 1 d. c. in the next space, and repeat 3 times more from *; 5 ch., skip 1 space, 1 s. c. in the next space, 5 ch., 2 d. c. with 1 ch. between in next space, * 1 ch., 1 d. c. in the next space, and repeat 12 times more from last *; 1 ch., 2 d. c. with 1 ch. between in the next space; * * 5 ch., 1 s. c. in the next space, 5 ch. and repeat between the * * once more; then 5 ch., 1 s. c. in the next space, 3 ch., 1 d. c. in the next space, 1 ch., 1 d. c. in each of the next 3 spaces with 1 ch. between each; then 4 ch. and turn.

Sixteenth row.—Make 1 d. c. in each of the next 3 spaces with 1 ch. between each, 2 ch., 1 s. c. in the next space, 5 ch., * * 2 d. c. with 1 ch. between in the next space, * 1 ch., 1 d. c. in the next space, and repeat 15 times more from *; 1 ch., 2 d. c. with 1 ch. between in the next space, 5 ch., 1 s. c. in the next space, 5 ch., 1 d. c. in the 2nd space, 1 ch., 1 d. c. in the next space, * * 5 ch., skip 1 space, 1 s. c. in the next space, 5 ch. and repeat between the * * once more, then 6 ch. and turn.

Seventeenth row.—* * Skip 2 d. c., 1 s. c. in the space, 5 ch., 2 d. c. with 1 ch. between in the next space, 1 ch., 1 d. c. in the next space, and repeat 18 times more from *, 1 ch., 2 d. c. with 1 ch. between in the next space, * * 5 ch., 1 s. c. in the next space, 5 ch., and repeat between the * * once more; then 3 ch., 1 d. c. in the next space, * 1 ch., 1 d. c. in the next space, and repeat twice more from last *; 4 ch. and turn.

Repeat from the 2nd row until the desired length is obtained.

For the Edge.—10 d. c. with 5 ch. between the 5th and 6th in every space; or, if preferred, the spaces may be worked over with s. c.; this makes a close edge and is frequently preferred.

MODERN LACE-MAKING.

POINT LACE DOILY FOR A TOILET-CUSHION.

FIGURE No. 1.—This engraving illustrates, in about three-fourths its actual size, a very handsome doily, which may be used for the purpose described in the title given above, or for the dainty decoration of the dining-table. It is suitable for use under finger-bowls, goblets, vases, *carafes*, etc., and may be made larger, smaller or of the same size as the engraving. The latter plainly pictures the design, which is easy to copy.

It is made of point-lace braid, and the filling-in stitches are point de Valenciennes, point d'Espagne, Sorrento bars, point de Bruxelles, open rings and "spiders." All of these stitches, with many others, are illustrated and fully described in our book upon Modern Lace-Making, which also gives many handsome designs and varieties of work in lace-making. Illustrations of the different braids, cords, buttons, etc., used in work of this kind are also given in the book.



FIGURE NO. 1.—POINT LACE DOILY FOR A TOILET-CUSHION.

iton braids will result in a finer lace than that made of Battenberg braid, but the latter may be either white or *écru*. Developed in black silk braid, and filled-in with black silk, the lace would be handsome for trimming either black or colored gowns, or it could be laid over colored bands.

DESIGN FOR POINT OR BATTENBERG LACE FOR TRIMMING DRESSES.

FIGURE No. 4.—A very showy design for lace to be used for trimming dresses is here illustrated. It is given in full size and may be developed in white or *écru* braid and thread, as preferred. The engraving faithfully delineates the method of making the filling-in stitches, so that detailed instruction for their formation is not required. The feathery picot

edge seen along the lower outline of the lace is sewn on by an over-and-over stitch, each stitch fastening a picot-loop to the braid.

ENGLISH NEEDLE-POINT EDGING.

FIGURE No. 2.—This is a very handsome design, combining the foliage of the lily and the rose. The foundation work is made with unbleached linen braid having an ornamental edge, and the filling-in is done with fine and coarse linen thread in various stitches. Raleigh bars with picots define the upper margin of the edging, and Sorrento bars, on which buttons are worked, form the ground work.

Point de Grecque, point d'Angleterre, d'Alençon bars, plain and twisted, point de Bruxelles and "spiders" are also used in making this lace, as will be seen from a close inspection of the engraving.

This specimen of lace is very handsome for black costumes when developed in black silk braids and silk thread.

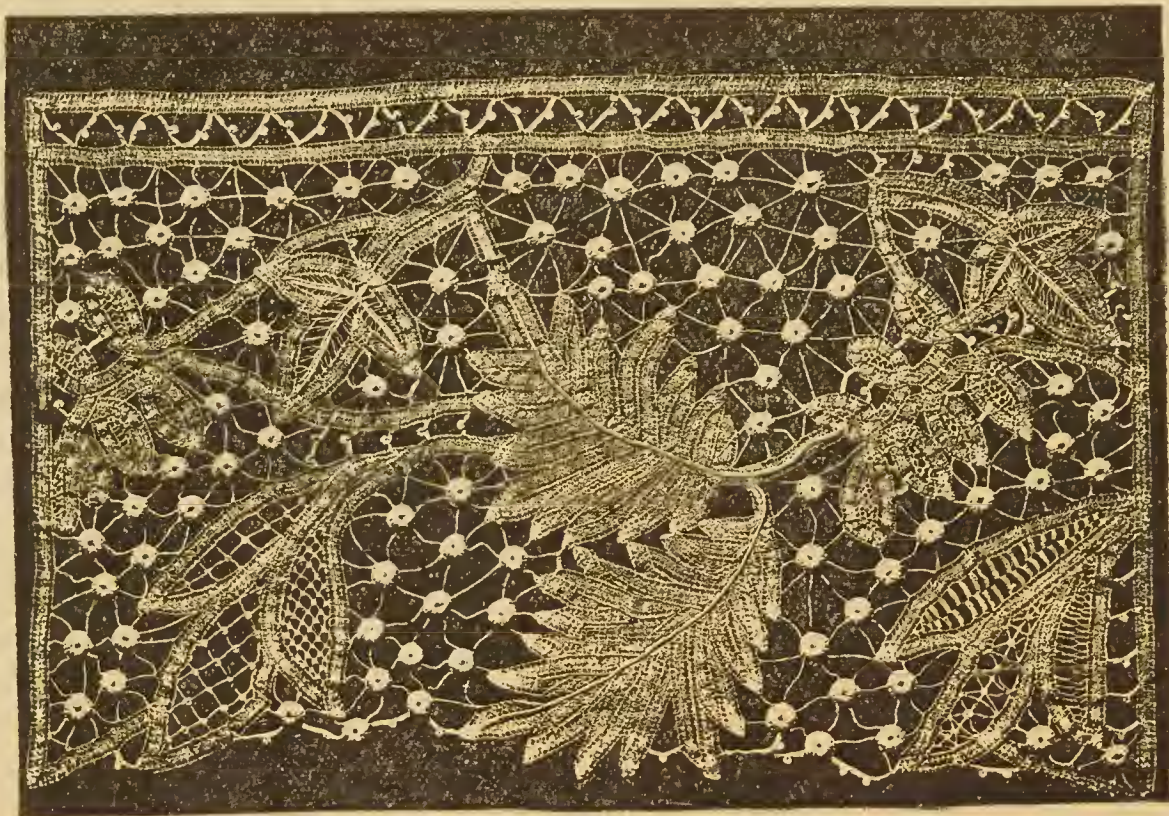


FIGURE NO. 2.—ENGLISH NEEDLE-POINT EDGING.

DESIGN FOR MODERN LACE.

FIGURE No. 3.—This engraving illustrates a pretty design for modern lace. It may be developed in point, Honiton or Battenberg braid, as preferred. Point and Hon-

A very handsome adjustable vest and cuffs, to use with wash dresses, could be formed of lace made by this charming design.

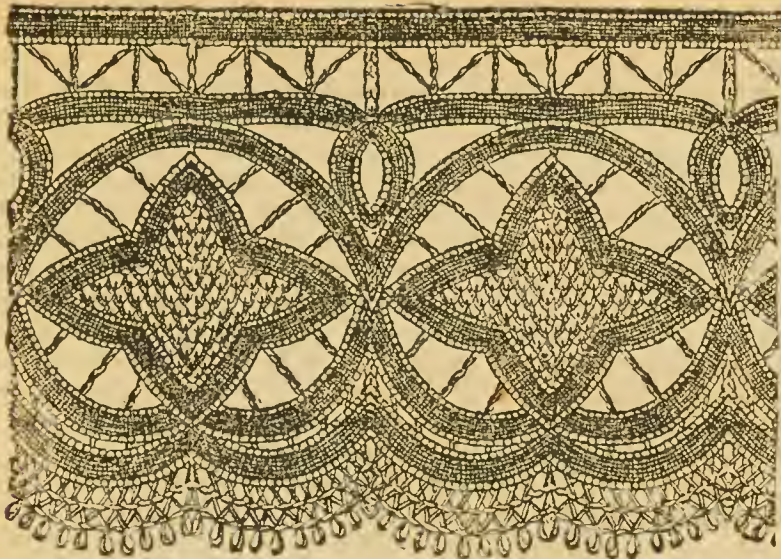


FIGURE NO. 3.—DESIGN FOR MODERN LACE.

AROUND THE TEA-TABLE.

No month of the twelve, perhaps, is more delightful than October for the entertaining of one's friends. Margie, who is enjoying a visit from a dear cousin, and who desires to invite her young friends to meet her guest, is to be congratulated that her entertainment is to take place during this golden month, when a yellow tea would be most appropriate. Nature herself suggests this form of hospitality by supplying unlimited quantities of the gorgeous golden-rod, which alone will provide all the decoration needed at a yellow tea. The more profusely the flower is used, the lovelier will be the home. Great bunches of the bloom should be placed in every conceivable spot—against the mantels, in the fire-places, back of picture-frames, in vases on the window-seats, and in fact, wherever the graceful sprays of gold can find lodgement.

For a tea of this kind the visiting card, bearing the day, date, and "To meet," in writing at the lower right-hand corner, is the proper form of invitation. Such a card would read thus:]

Miss Van Rensselaer.

*Thursday, October twelfth.
From four to six o'clock.
To meet Miss Rogers.*

The cards should be sent out a week in advance, and replies are not expected. An invitation to a tea is no longer interpreted to mean that one may drop in an hour after the time appointed; on the contrary, it is now considered bad form to be late. All Margie's guests should, therefore, arrive with moderate promptness and should, if possible, remain until six o'clock. A servant or Margie's little sister may meet the guests at the door and direct them to the dressing-room. Hats and gloves are to be retained, but there may be a wrap, parasol or some other accessory of the outdoor toilette that should be laid aside before appearing in the drawing-room; and an opportunity to dispose of such encumbrances should certainly be given. Margie and her cousin will await the company in the drawing-room, and each guest will be presented in turn to the stranger in whose honor the tea is given.

You cannot do better, Margie, than select for the occasion a simple white gown decorated with a yellow belt ribbon, and a similar ribbon run through a flounce of embroidery at the bottom. Gloves are not necessary at so simple and informal an entertainment. Be careful to bestow your attention equally upon all your guests, chatting a moment or two with each new comer as she enters the room, and then welcoming the next. After greeting their hostess, the guests will find their way to the dining-room for refreshments. Tea, chocolate, lemonade and small cakes will form an ample spread, and should be daintily arranged on the dining table. Ask two of your friends to preside, one over the tea-urn and the other over the chocolate pot; and have two more look after the guests and see that all are served.

In the arrangement of the table the yellow tone may be supplied by ribbon and flowers. The latter may be placed in a long flat glass dish at the center of the table, the sprays being disposed

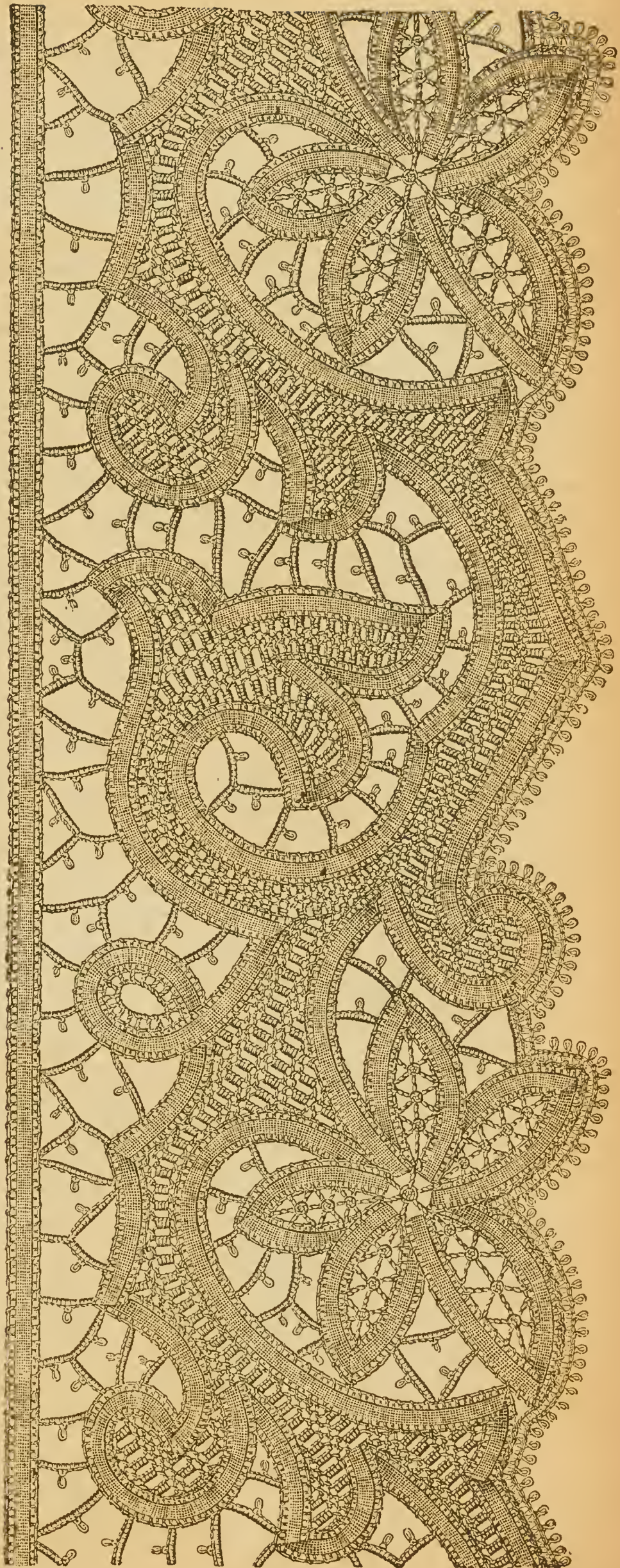


FIGURE NO. 4.—DESIGN FOR POINT OR BATTENBERG LACE FOR TRIMMING DRESSES.

to droop softly over the edges. The white cloth, which should be long enough to reach to the floor at the ends, will provide a suitable

background for the flowers. Cakes made in wafer-like rolls about six inches long and two in circumference, may now be purchased; and half a dozen of them tied in a bundle with a yellow ribbon that is disposed in a generous bow on top, will make a very pretty accessory when laid on a dainty white plate. There should be at least two plates of these tied rolls; but if they are not obtainable, there are always the long sponge-cakes known as "lady-fingers," which may be satisfactorily arranged in the same way. Further decoration is unnecessary. The hostess must guard against overdoing in the adornment of her tea-table. The step from the sublime to the ridiculous is often a decidedly short one, and a forcing, as it were, of the color idea upon her guests would not fail to vulgarize the whole affair and show that the hostess did not realize the distinction between tasteful elegance and mere wasteful display.

There should, of course, be plenty of small plates, napkins and glasses, plates of cake, and the necessary tea equipage at one end of the table and the paraphernalia for serving chocolate at the other. The friends asked to preside sit at the head and foot and pour the tea and chocolate; and remember, my dear Margie, that because your refreshments are simple, there is the more necessity that they should be like Cæsar's wife—beyond reproach. The tea must be of good quality and not too strong, the lemonade clear and delicious, the chocolate carefully made and with a spoonful of whipped cream floating on each cupful and the cakes the daintiest and most delicious of their kind. All the pretty cups, plates and glassware in your possession should be brought out on this occasion, and the effect will then assuredly be a pleasing one.

The busy housewife may well rejoice that this simple yet elegant form of entertaining has become so fashionable, for it causes a very slight tax upon one's time, strength and purse, and when the good-byes are said, the guests will be able, one and all, to truthfully assure the hostess that they have had a "delightful time." This cheery "last word" with one's entertainer should never be omitted, although many people look upon it as an attention that may be neglected at pleasure, especially at large entertainments. Of course, there is some excuse when the rooms are crowded and guests are constantly coming and going, but it seldom happens that there is positively no opportunity to say good-night to her who has been kind enough to provide an evening's pleasure for her friends.

The little things of life have much to do with making our happiness and unhappiness. The word of encouragement spoken in season, the hearty congratulation of a friend on his recovery from illness, the word of praise for work well done—who shall say what influence for good these apparently trifling speeches may have upon the lives of others and indirectly upon our own? And this thought suggests the real evil that is often done in the name of truth. One should always be truthful, of course, but there are many things which are undoubtedly true, but which are much better left unsaid. The woman who "always speaks her mind" is likely to prove a most disagreeable acquaintance. She is sure to pride herself on her candor and truthfulness and on the "courage" which enables her to tell people *her* opinion, even of their own actions, and to say just what *she* thinks upon every subject, without regard for other people's prejudices or feelings. She does not know what it is to speak the truth in love, but wields it as a weapon with which to crush sensitive souls. There is such a thing as a righteous reserve, and the ability and will to be silent when one has nothing agreeable to say constitute a code of morals in themselves. A truly lovable woman is she who is never guilty of falsehood, but who refrains from telling a truth when she thinks it may cause her neighbor the slightest pang of unhappiness.

If it is wise, my dears, not to reveal too much in our daily intercourse, is it not also advisable not to *see* too much? Very miserable people are they who go through life with their eyes too wide open. They usually proclaim their wonderful sharp-sightedness as a cause for congratulation. They are sure to find out all the trifling faults and offences of their friends, and we tremble when they are near, lest our own weaknesses be brought to light through their unpleasant scrutiny. Much peace of mind may be gained by judiciously shutting our eyes and refusing to see too much of error and shortcoming in the lives about us. What good end can be served by noting and commenting upon the untidiness of our neighbor's parlor or the unkempt appearance of her children? Perhaps there are too many little ones in the nest to admit of perfect neatness being the rule of her house; or there may be illness or some other good reason to account for the lack of order. That woman is sure to take a healthy view of life who refuses to see anything about her except what is happy and wholesome. It may be said that she is a dreamer who lives in a fool's paradise of her own making, but her way of taking life will long keep her eyes bright and her face free from wrinkles, and above all it will develop in her a graciousness that will be far more charming to her friends than mere beauty of face or form.

Now a few words about hairdressing. If the hair is really to

be an ornament to the face, it should never be drawn too tightly upon the head. Twisting the tresses until the scalp is exposed will impart a severe and harsh expression to the face. But while the hair should be loosely dressed, it should never give the impression that the jar of a misstep will cause it to fall from its fastenings at the back, or that the use of the comb and brush has been anything but thorough. The heroine of the modern novel is pictured with her hair in a wonderful state of poetic negligence, but the practical woman of real life leaves such disorderly coiffures to the maidens of fiction, being well aware that nothing contributes more to a slovenly appearance than untidy locks. The hair should be kept perfectly clean and should be well combed and drawn firmly but loosely to the back of the head. When the tresses show no tendency to curl, their straightness should not be made unduly conspicuous by a vigorous use of the brush at the sides.

Careful attention to all the slight details of the toilet is certain to make one appear always neat, trim and up to date. She who can procure only two dresses in a season is not of necessity less attractively dressed than her neighbor who has three times as many. Indeed, very often the scanty wardrobe will last longer and afford more satisfaction in every way than the more generous one. The reason for this is that the woman who can have only a few gowns is likely to exercise great caution in selecting their materials and decorations, and also to care for them properly when made. A really good cloth will endure frequent brushing and cleansing without serious detriment, but unless constant attention is given in this direction, it will become shabby almost as soon as a fabric of inferior quality. All gowns, and especially those worn outdoors, should be brushed and smoothed out before being hung away.

While the latest street skirts are of sensible length, they do not entirely escape defilement. Their amplitude and the motion of walking are certain to cause them to touch the ground, at least occasionally; and all dust or mud should be carefully removed as soon as possible after a gown is laid aside. A bit of old crape is very satisfactory for brushing dresses, being far superior to the ordinary clothes-brush when soft materials are to be treated. After shaking a skirt thoroughly and cleansing the facing with a brush, dust the material with the crape, the corrugated surface of which will quickly remove the soiling without in the least injuring the fabric.

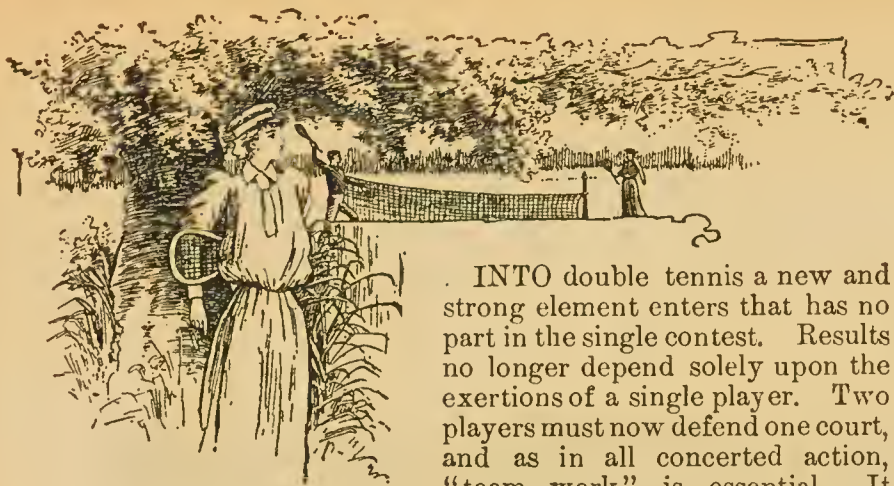
The careful woman never lounges in a handsome and carefully fitted street gown. She wears a house dress indoors, and when she desires to rest in her room she dons a dressing sack. One can be well dressed at comparatively small cost if materials are wisely selected and the wardrobe receives proper care. If it is possible to do so, it is well to procure a sample of an admired fabric before purchasing, and test it for spotting. Sprinkle the sample with water, and be governed by the result in deciding. Many of the prettiest cloths of the season will not endure this ordeal, the water leaving marks almost as distinct as grease spots. Goods of this kind should always be sponged before being made up, and many shopkeepers will sponge material purchased of them free of charge, if so ordered.

The provident shopper is certain to buy a hat now for next Spring. If a quiet shape in black is chosen, it will not be out of style when worn, and its cost will very likely be less than half its original price, the dealers making real reductions to avoid carrying their unsold Autumn stock through the Winter. Of course, "bargains" are not always what they seem, but there is reason for this cheapening of *chapeaux*; and besides, the woman of to-day is not likely to be deceived, knowing, as she does, what is really good material and what is shoddy.

If a fine complexion is desired, it is necessary to keep the face perfectly clean. Most people will say that this is a needless injunction, but our faces are *perfectly* clean less often than we imagine. The face veil now so generally worn collects dust at a most surprising rate, and when the skin becomes a little moist from warmth, it quickly absorbs the grime, and a decidedly dirty face is the result. To find out whether the face is clean or not, rub cold cream thickly into the skin, and in a few moments scrape it off with an ivory paper knife. The cream will usually show a black or gray tinge that will doubtless prove a revelation to a dainty woman. Water, or soap and water will not always cleanse the skin perfectly, and an occasional application of the cream will benefit the complexion by opening the pores and removing all foreign matter. A dusting of rice powder will remove any greasy appearance and will not be in the least harmful to the complexion.

My lady's belonging now contain a number of sandal-wood trays for ribbons, laces, etc. This wood, which is an old-time favorite, imparts a delicious fragrance to any article with which it comes in contact. Another old perfume that has come back to us with the revival of the 1830 modes and the various toilet accessories of that period, is the quaint but delicious lavender. It is said that in August, which was the month of the lavender harvest, more of this fragrant herb was gathered than ever before.

E. S. W.



A MANUAL OF LAWN TENNIS.

CHAPTER VI.—THE DOUBLE GAME.

INTO double tennis a new and strong element enters that has no part in the single contest. Results no longer depend solely upon the exertions of a single player. Two players must now defend one court, and as in all concerted action, "team work" is essential. It

plays quite as important a part in tennis as in foot-ball, base-ball or rowing. Partners *must* know each other thoroughly, and it is imperative that they should have a well-marked method and a complete understanding of each double move. In this way only will one partner know what to expect of the other, and not be thrown off his game by the uncertainty of his partner's motions. Know beforehand, if possible, something of your opponents' game, and consider with what variation of your own you will meet their play. It is disagreeable to your opponents to have you consulting at every break, and it is very apt to disturb your own game as well. Long and persistent practice is needed to produce this understanding and ability to "pull together," but it is the most telling element in the game and must not be lightly passed by.

There have been three styles of playing the double game: (1) Both players in the back of the court, (2) one net player with one back player, and (3) both players at the net. As the sport has grown and improved, however, the first two forms have gradually disappeared, until now only the most skilful volleyers are left in the ranks of successful double players. In truth, as double tennis is at present played, it is practically all volleying.

Our best position in the court is here decided for us without dispute. With both players about eight or nine feet from the net, each protecting his own half of the court, there is surely little chance of being passed, except by the most careful placing. Each has so little ground to cover that almost all balls must be within reach of one or the other. Here the players can best protect themselves, and, even more truly than in the single game, it seems the only place from which to assail an opponent. The double game is much too rapid to allow of a great amount of effective back-court playing. Even with one player back, an easy and deadly place is left open to a good adversary in the swift cross-court play or deceptive side-line ball dropped well within the service-line. In fact, it is almost a rule of the game now, that the players should keep at equal distances from the net, advancing and retreating together. If one is forced from his position, so that he cannot immediately regain it, his partner also falls back until some opening is given and they can again take their net positions together.

This position, as we have said, is of the utmost importance and no chance should be missed of gaining it. In the double game it is not only permissible, but really necessary, to run up even on service, for you must protect your own side of the court, and you can only be at a disadvantage far back.

SERVICE.

Not having the whole ground on his side of the net to cover as before, the server in the double game should stand at about the center of his own half of the base-line to deliver the ball, which should be sent to the far corner of his opponents' court, except as occasional variation of the play may divert attention favorably. This service not only throws one man out of position on the other side, but it makes his return place much more difficult and allows the net player opposite him to cover more of the court while the server is taking his place to volley, the net man being already in the volleying position.

The exact stand of the man at the net still depends much upon individual taste. Some like to be almost within arm's length of the net for the first service, close to the inner side-line, and to fall back a yard or so for the second ball, or after the first return. It is essential that he should protect his side alley and be in position to aid his partner when he comes to the net, without great danger of offering himself a victim to a good-length lob.

In the double game the service is of much more account than we have held it in singles, and speed is an advantage. A rally once

favorably begun, it is quite possible that the strikers-out, more easily gaining the desired position, will be able to hold you back. There is, also, less need of varied placing in service, with less choice of place open to your opponent. The first service, if swift, will be difficult for him to put out of reach of your partner, and may result in an easy chance to kill the ball at once. If your first attempt fails, let the second serve be slow, for you must be in your position before he can return the ball, or he may easily drive a moderate one across court before you can defend yourself.

THE RETURN.

Little choice is left for the return stroke in the double game. It must not be directly toward the net player, for he is in good position and waiting for it. Rather take your chance with the server, who is running up and is at greater disadvantage. If the ball has been served well in the corner, try the cross-court stroke over the center of the net to the opposite side-line. This should be well out of the reach of his partner, and if strongly played, is always a difficult volley to return. Another stroke that often tells well is a low lob just over the net man to his back corner. The server running up cannot take it, and his partner must leave his volleying position to return it. Especially if he must let the ball bound, you will have both at a decided disadvantage.

A very general rule may be stated here. If one of your opponents is thrown into an awkward place, take advantage of it and keep him as busy as you can. He will find it hard to recover himself with a quick volleyer opposite, and the chances are that he will soon give you the point. In such a case, the reverse will sometimes happen, and his hand and eye will seem to answer better for the forced practice. Then it is that a sudden change of tactics will often count, and a sharp play to his partner, who is not expecting it, will hardly be well returned.

If the service was down the center-line in the right court, a hard stroke over the center of the net away from the net player will be a troublesome backhand stroke for the server.

Returns to the center of the court are often very effective in the double game, especially where team work is weak. It is often difficult at the best of times to know which player should take an uncertain center ball. No decided rules can ever be given, and suggestions on this point must be taken only for what they are worth in a given case. Some understanding of the subject is necessary, however, if you do not wish to leave an easy place open to your opponent. A difficult center ball may be more easily taken fronthand. Short lobs, also, fall better to the fronthand player.

If one of the pair is much better than the other, he may claim all uncertain balls for himself, but he must be careful not to discourage his partner by undervaluing his assistance too much or by poaching upon his territory too freely. Poaching does not pay in the long run. It only adds an unnecessary element of uncertainty, which is hardly balanced by the few points that may be saved. The player who has started a rest well should be left to finish it himself if he can; at least do not interfere until he begins to lose ground. It is always a good rule to let the player who took the last ball, also return the next if it is within his reach. Never "rattle" him by running near him when he is about to make a play.

This far we have mainly considered the attack, supposing the advantage of a good position; but skilful opponents will not always let you hold the volleying line. There is only one other position that is at all effective. If driven from the net, both players should defend their court from back of the base-line, until they can make a chance at the net again; and in the double game less opening is needed, since there is so much less danger of being passed. Lobs will often help to force opponents back, but never lob too short, for you only give away the best opportunity for a brilliant stroke at your expense. If you lob very high, it will be harder to return, because of its swift descent. There is really little that a pair of back players can do aggressively. Patient and careful play to the side lines and swift balls down the center, if there is an opening, must be relied upon here. A rather low lob followed by a swift side-line stroke to the same player may make the opportunity sought for.

S. S. WHITTELEY.

The Small Catalogue of Fashions for Autumn, 1893.—This Publication is now ready for delivery. It is a very handy book of reference for those who may have Autumn and Winter clothing of any kind to prepare, consisting of pamphlet of 32 pages, with

cover, replete with illustrations in miniature of the current styles. If you cannot obtain a copy at the nearest agency for the sale of our Patterns, send your order for it to us, with a two-cent stamp to prepay postage, and we will mail it to your address.

THE ART OF NETTING.—No. 5.

NETTED SHAWL.

FIGURE No. 1.—This very dainty shawl is made of pale-blue Saxony. Three sizes of mesh-sticks are used, the same as in the corner

For the border use the same mesh and make 4 rows, but in the first row make 2 stitches in every long loop, where the widening comes along the edge of the square, so that the 4 rows will not draw, and at the corners widen enough to make them lie per-

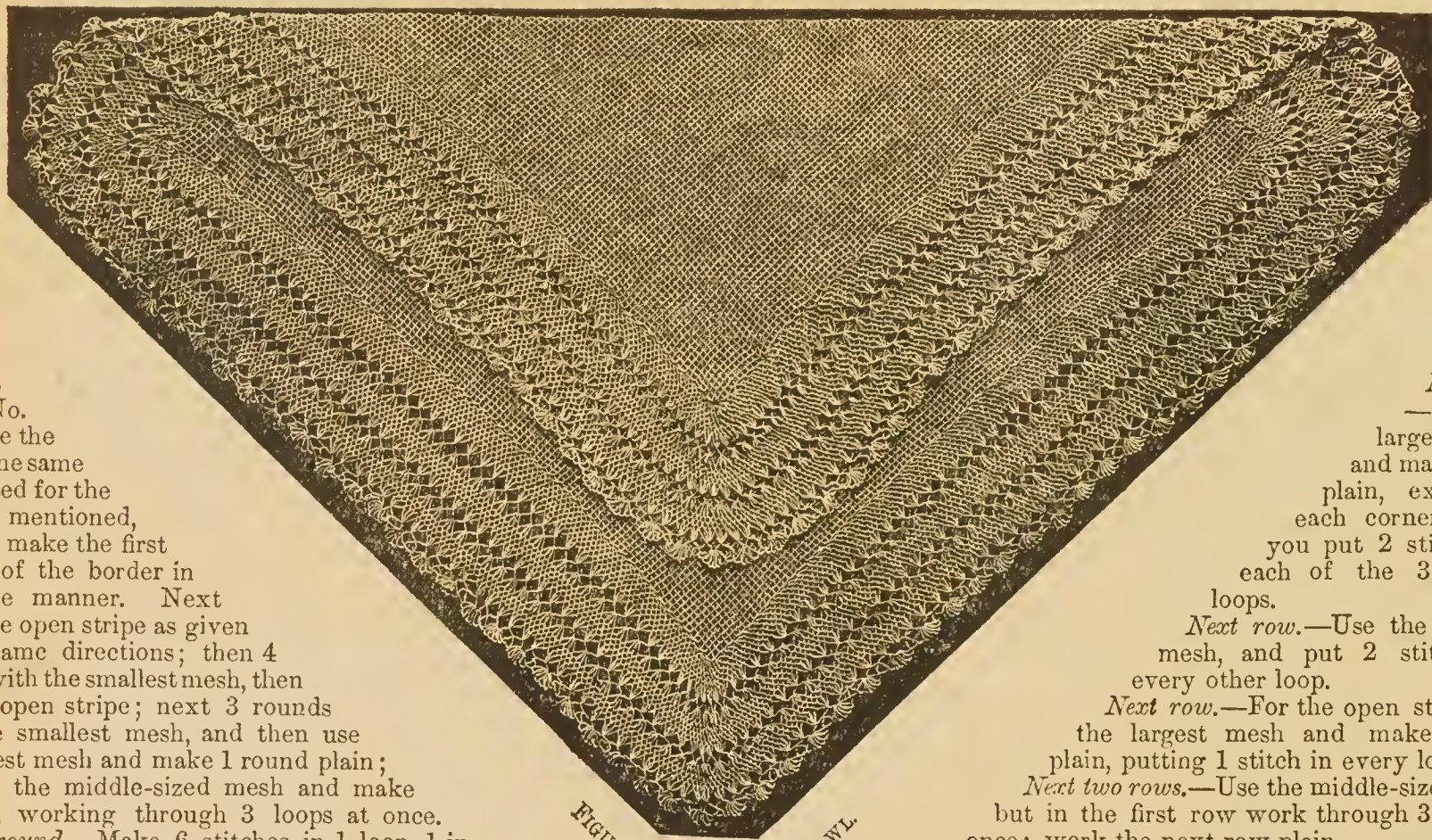


FIGURE No. 1.—NETTED SHAWL.

of shawl seen at figure No. 3. Make the square the same as directed for the corner mentioned, and also make the first 5 rows of the border in the same manner. Next make the open stripe as given in the same directions; then 4 rounds with the smallest mesh, then another open stripe; next 3 rounds with the smallest mesh, and then use the largest mesh and make 1 round plain; then use the middle-sized mesh and make 1 round, working through 3 loops at once. *Next round.*—Make 6 stitches in 1 loop, 1 in the next, and repeat for the entire round; then use the smallest mesh and make 1 stitch in every loop. White or pink Saxony may be used instead of blue.

NETTED EDGING.

FIGURE No. 2.—Use 2 sizes of coarse, steel knitting-needles for the mesh-sticks.

First use the largest mesh, and net 12 stitches over the foundation loop.

Second row.—Use the same mesh and net 1 stitch in each loop.

Third row.—Net 2 stitches in each loop, thus making 24 loops.

Fourth row.—Net 1 stitch in each loop.

Fifth row.—Use the smaller mesh and begin by simply turning the thread once around the mesh; then make two stitches in the next loop; this, when slipped off the mesh, will make 1 long stitch and 2 short ones; repeat this for the whole length of the row.

Sixth row.—Work the same as last row, but work through the long loops only.

Seventh row.—Net plain, working through the long loops.

Eighth row.—Net plain, 1 in every loop.

Draw up the foundation thread and tie firmly to form the scollop; then make single crochets across the upper edge to make it firm for sewing on by,

CORNER OF A NETTED SHAWL.

FIGURE No. 3.—Saxony was used for this shawl. Use 3 different sizes of mesh-sticks. Make the center, which is square, over the middle-sized mesh. An easy way of making the square is to begin with 2 stitches, and widen at the end of each row until the work is of the dimensions required; then narrow in the same proportion until the square is completed.

feet-ly flat. *Next row.*—Use the largest mesh, and make 1 row plain, except at each corner, where you put 2 stitches in each of the 3 corner-loops.

Next row.—Use the smallest mesh, and put 2 stitches in every other loop.

Next row.—For the open stripe use the largest mesh and make 1 row plain, putting 1 stitch in every loop.

Next two rows.—Use the middle-sized mesh, but in the first row work through 3 loops at once; work the next row plain.

Next row.—Use the largest mesh, and make 3 stitches in every loop, except at each corner, where you put 4 stitches in each of the 4 loops. Then make 4 rows with the smallest mesh, putting 1 stitch in every loop.

Next row.—Use the largest mesh, and make 1 row plain; then use the middle-sized mesh for the next 2 rows, but in the first row work through 2 loops at once.

Next row.—Use the largest mesh, * make 7 stitches in the first loop, skip 1 loop, make 1 stitch in the next one, skip 1 loop, and repeat from * around the work. Next make 4 rows with the finest mesh, putting 1 stitch in every loop of the first row, except at each corner, where you put 2 stitches in each of the 3 loops between 2 groups of 7. Cut fringe the desired length, and knot 1 strand in every loop.

NETTED MAT.

FIGURE No. 4.—Use quite fine crochet cotton for this mat and a

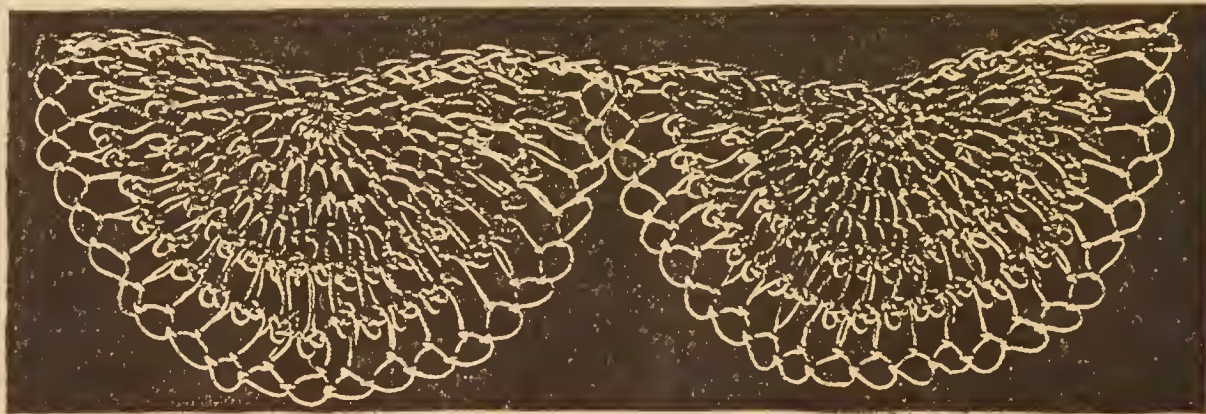


FIGURE No. 2.—NETTED EDGING.

large and small mesh. Make 20 stitches over the foundation loop with the large mesh, and draw up the thread and tie tightly to form a circle; then make 4 rows with the small mesh. Next use the large mesh, and make 3 stitches in every mesh; then 4 more

rows with the small mesh, another row with the large mesh, putting 4 stitches in each mesh; then 4 rows with the fine mesh, putting 1 stitch in every loop. Next make 1 row with the large mesh, working through 4 loops at a time; then make 4 rows with the small mesh thus: put the thread over the needle twice to form a double stitch in the first loop, then make 3 single knots (thread over once) in the same loop, and repeat this in all the loops in the next row. The double knots will pull out to make long loops, and work the same in these as in the last row, thus leaving the 3 single knots loose. Work the next 2 rows in the same way. Now make 1 row with the large mesh, putting 4 stitches in each loop, then 4 rows with the small mesh; next make 1 row with the large mesh, working in every loop, then 1 row with the same mesh, working through 4 loops at once, then another row with the



FIGURE NO. 4.—NETTED MAT.

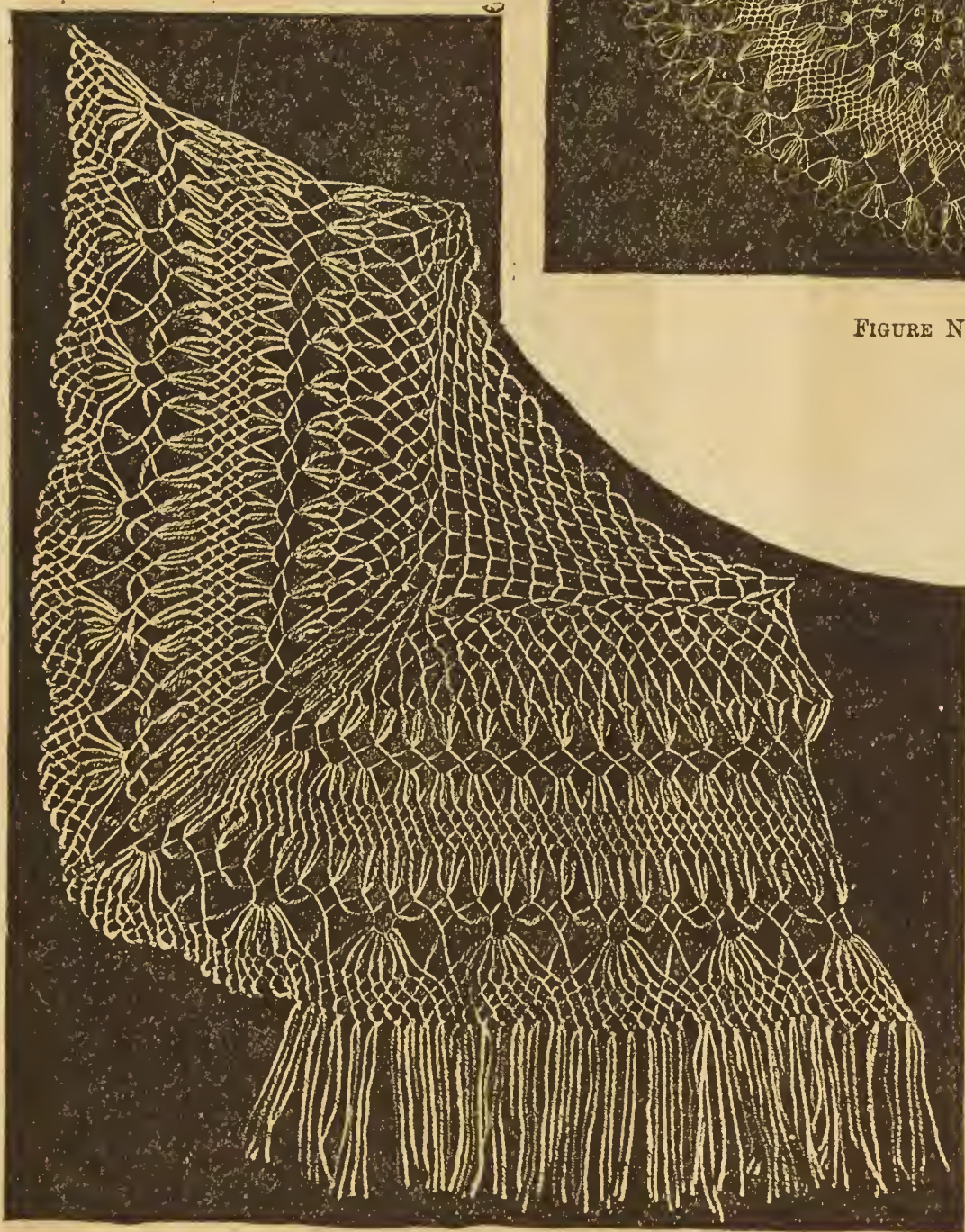


FIGURE NO. 3.—CORNER OF A NETTED SHAWL.

row use the small mesh, but skip every other loop, and let the thread be a little loose around the mesh.

This mat, made as directed, of fine cotton, results in one of the daintiest creations of its kind. The mat from which this engraving was made is of almost cobweb fineness, and would be very pretty as a cover to a round toilet-cushion of some delicate shade of satin. Like knitting and tatting, netting depends largely for effect upon the texture and size of the material from which it is made. Very fine cotton or linen produces the best results for toilet articles; coarser crochet cotton is better for doileys and dining-table mats, etc., while silk or wool is best for articles of wear, such as shawls, capes, fascinators, etc., all of which may be designed by anyone who has learned to net the articles hitherto presented in the *DELINEATOR*. Netting may be renovated by the ordinary laundry process when it is used as trimming on garments, or is of any plain design. Fine netting, like the mat just described, should be basted to a smooth piece of linen and then washed after the manner described for cleansing fine tatting given in a previous issue of the *DELINEATOR*. When netting is made in ruche form around the edge of a doily, it should be starched and pulled into the flutings with the fingers when nearly dry. It may be best, or advisable, to slightly smooth it with the iron before forming the flutings described.

same mesh, putting 4 stitches in every loop. Now make 1 row with the small mesh, putting 1 stitch in each loop. For the last

with the fingers when nearly dry. It may be best, or advisable, to slightly smooth it with the iron before forming the flutings described.

OF INTEREST TO YOUNG MOTHERS.—We have just published a new edition of the valuable pamphlet entitled "Mother and Babe: Their Comfort and Care." This work is by a well known authority on such matters and contains instructions for the inex-

perienced regarding the proper clothing and nourishment of expectant mothers and of infants, and how to treat small children in health and sickness, together with full information regarding layettes and their making. Price, 6d. or 15 cents.

TATTING.—No. 18.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

TATTED BABY-CAP.

FIGURES NOS. 1 AND 2.—This cap is for a young infant. As the child grows the cap can readily be enlarged by working round each piece a row like that which forms the outer one of the ovals in the center-piece. It is made of No. 70 lace thread.

For the center-piece make a wheel as follows:

Center ring.—Make 12 p. with 2 d. s. between; draw and tie.

Fifth ring.—8 d. s., join to last p. of 4th ring, 4 d. s., 7 p. with 1 d. s. between, 4 d. s., 1 p., 8 d. s.; draw and join to 5th p. of double thread. The 6th ring is like the 4th, the 7th like the 3rd, the 8th like the 2nd and the 9th like the 1st. After last ring draw your thread over the double thread so as to hold it, and with double thread make 3 d. s., join to 1st p. of 1st ring, 3 d. s., join to last p. of last ring, 4 d. s., join to 2nd p. of 1st ring; continue working around the rings with double thread, making 1 p. to every 4 d. s., and joining to the picots of the rings wherever necessary to hold in place. Four of these leaves are required; join together and to the center star, as shown in the illustration.

The ovals are made as follows: 3 d. s., 1 p., 4 d. s., 1 p., 4 d. s.,

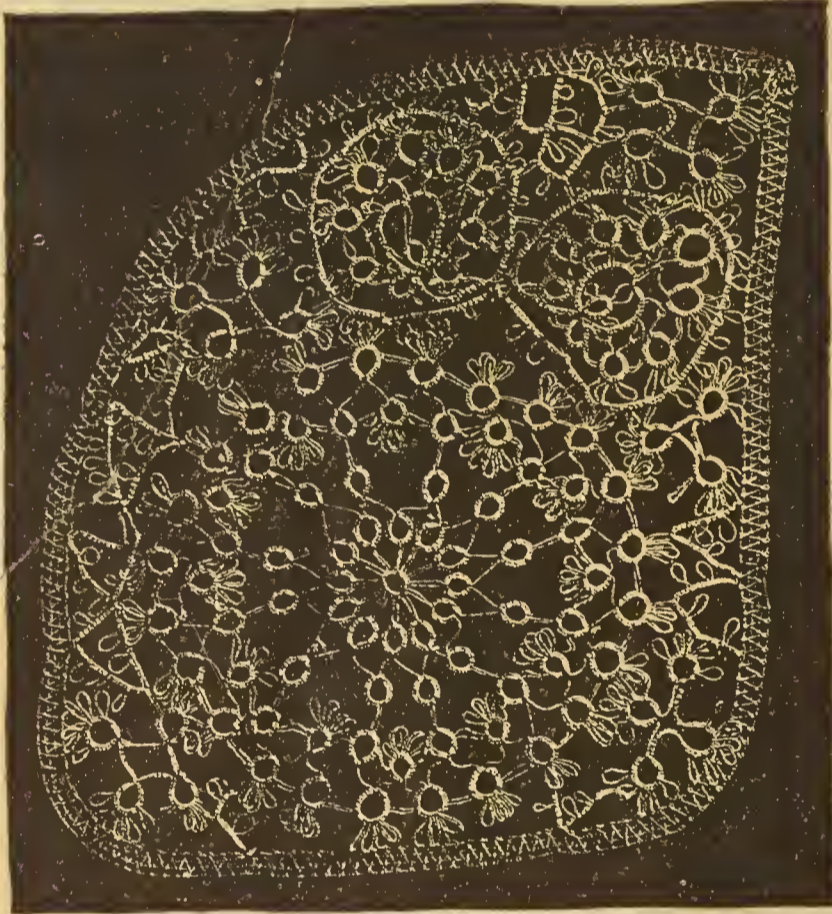


FIGURE NO. 1.—SIDE OF TATTED BABY-CAP.

First ring.—* 12 d. s., join to p. of center ring, 12 d. s., draw.

Second ring.—12 d. s., 1 p., 12 d. s., draw; repeat from * and continue till all the picots have been used.

Next round: First ring.—6 d. s., 1 p., * 6 d. s., join to p. of one of the rings previously made, 6 d. s., 1 p., 6 d. s.; draw.

Second ring.—7 d. s., 1 p., 4 d. s., 5 p. with 1 d. s. between each, 4 d. s., 1 p., 7 d. s.; draw.

Third ring.—5 d. s., join to p. of 1st ring, 3 d. s., 5 p. with 1 d. s. between, 3 d. s., 1 p., 5 d. s.; draw.

Fourth ring.—7 d. s., join to last p. of 2nd ring, 4 d. s., 5 p. with 1 d. s. between, 4 d. s., 1 p., 7 d. s., draw.

Fifth ring.—6 d. s., join to last p. of 3rd ring, repeat from last *.

For the leaves, begin in the center.

First ring.—5 d. s., 1 p., 5 d. s., 1 p., 5 d. s., 1 p., 5 d. s.; draw. With double thread work 5 d. s., 1 p., 4 d. s., join to 1st p. of ring, 1 d. s., 4 p. with 4 d. s. between, 1 d. s., join to middle picot of ring, 4 d. s., 1 p., 5 d. s., 1 p., 3 d. s., join to last p. of ring, 2 d. s., 1 p., 5 d. s. Going back to the single thread, 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., draw and join to 1st p. worked with double thread.

Second ring.—5 d. s., join to last p. of last ring, 3 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 3 d. s., 1 p., 5 d. s.; draw and join to 2nd p. of double thread.

Third ring.—6 d. s., join to last p. of 2nd ring, 3 d. s., 3 p. with 2 d. s. between, 3 d. s., 1 p., 6 d. s., draw and join to 3rd p. of double thread.

Fourth ring.—7 d. s., join to last p. of 3rd ring, 4 d. s., 5 p. with 1 d. s. between, 4 d. s., 1 p., 7 d. s., draw and join to 4th p. of double thread.



FIGURE NO. 2.—CENTER-PIECE OF TATTED BABY-CAP.

1 p., 4 d. s., 1 p., 1 d. s.; draw and pass thread through the last p.; make 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s.; draw and tie. With the double thread work an oval consisting of 2 d. s., 1 p., 2 d. s., etc., around the 2 rings; tie and cut. Surround this with a

row of 14 large and small rings worked as follows: 7 d. s., 1 p., * 4 d. s., 5 p. with 1 d. s. between, 4 d. s., 1 p., 4 d. s., 5 p. with 1 d. s. between, 4 d. s., 1 p., 7 d. s.; draw.

First small ring.—Begin as close as possible to the large one: 7 d. s., draw through the thread back of the large ring, 7 d. s., fasten to oval, 7 d. s.; draw.

Second large ring.—7 d. s., join to last p. of 1st ring; repeat from *.

The larger spaces are filled with *quatrefoils* and *trefoils*, and the smaller ones with strands of the double thread. Around the edge is placed a row of lace braid to preserve the outline.

The side pieces consist of the center star with two of the leaves, and are finished in the same manner as the large piece.

TATTED DOILY.



FIGURE NO. 3.—TATTED DOILY.

FIGURE NO. 3.—Begin by making a ring thus: Make 3 d. s., then 8 picots, each separated by 3 d. s.; then make 8 tiny rings of 5 d. s., 1 picot, 5 d. s., and tie each ring when made, in a picot of center ring, and join the circle neatly after the last one is made.

Next round.—Take a second thread and make with the 2 threads a chain of 6 d. s., 1 picot, tie in a picot of tiny ring, and continue for the entire round in the same way; then break the thread.

Next round.—Make groups of 3 rings, each consisting of 4 d. s., 1 picot, 4 d. s., 1 picot, 4 d. s.; tie in a picot of chain, then make another group and tie in the next picot, and so on until there are 8 groups in all; then fasten to first group neatly, and break the thread.

Now to even out the four corners, make 2 rings like those in the groups, and tie to each of 4 corners, tying in the picot of middle ring; tie before the first is made and also after the last one is completed; then break the thread.

Next round.—Now use 2 threads again, and make a long strip of rings and chains thus: For each ring make 3 d. s., then 5 picots, each separated by 3 d. s., then 3 d. s.; for the chain make 6 d. s.

Make 28 rings, and join the last one to the first one as neatly as possible; now tie this strip to the center thus: tying between each chain, tie to a middle picot in center ring of group, skip 1 ring and 2 chains, and tie to middle picot in 1st of 2 corner rings, skip 2 rings and 3 ch. for corner, and tie to middle of next ring, and so on for the entire round, skipping 1 ring and 2 chains across the sides, and 2 rings and 3 chains for each corner.

Next round.—Use two threads and tie in the middle picot of 1st ring after the corner; make 1 ring of 3 d. s., 1 picot, then 4 d. s., each separated by 3 d. s., then 3 d. s.; then make a chain (with both threads) of 7 d. s., tie in the middle picot of next ring; then make another ring and chain, but join the next ring to side picot of 1st ring, make 4 rings and chains like the last; then for each corner make 3 large rings of 4 d. s., join to last ring made, 4 d. s.; then 4 picots, each separated by 4 d. s.; then 4 d. s. and close; between each ring make chains of 8 d. s., tying to the picots underneath the same as first described; between each corner along the sides make 4 rings and chains and tie the last one to the first as neatly as possible; break the thread and begin the next round.

Next round.—Make a ring of 4 d. s., 1 picot, 4 d. s., 1 picot, 4 d. s., join to middle picot of first small ring beyond the corner, 4 d. s., 1 picot, 4 d. s., 1 picot, 4 d. s. and close; join the second thread and make a chain of 8 d. s., then another ring like the last one, only join it to the first side-picot of last ring made after making the 4 d. s., instead of making the 1st picot, and also join to ring underneath; make 4 rings in all with the 8 d. s. chains between, then 2 more like the last, but join the last two to the side picots of first large ring, leaving the middle picot free; for each corner make two large rings thus: make 4 d. s., join to side picot of last ring made, 2 d. s., then 4 picots each separated by 2 d. s.; 2 d. s., join to side picot of large ring underneath, 2 d. s., then 5 picots each separated by 2 d. s., then 4 d. s.; make a chain of 12 d. s., then another

ring like the last; now make 8 more rings like the first one in this round, joining the first 2 and last 2 to the side-picots of large ring underneath; then make the other corners and sides in the same way, and join the last ring to the first ring, after making the last chain and tying the upper side-picots together.

Next round.—Make four ring-figures, each ring having 5 d. s., then 3 picots each separated by 5 d. s., then 5 d. s.; make a strip having 24 groups or figures, each joined to the last by the middle picot of one ring, as made. Join this to the center by tying a picot of one ring over the corner chain, then a ring to the first chain at each side, then to every other chain until the next corner is reached, and so on around the square.

Next round.—Make one ring like those in the last round, tie in 1st figure from the corner; then join the 2nd thread and make a chain of 14 d. s. (but if the work does not seem inclined to lie flatly, make 15 d. s.), tie in center picot of top ring in the group; then another ring like last and tie in same picot; then repeat the chains and rings until the corner is reached (see picture), or until there are 5 rings and 4 chains; then make 15 d. s. (if 14 were used before), and for

the corner after the last ch., turn the work and make 1 ring, catching the middle picot in middle picot of top corner ring, turn the work again, make another ring, then a ch. of 8 d. s.; turn again, make one more ring and catch in the same top-picot at corner; turn again, make 1 ring, then 15 d. s., and repeat for all the sides and corners.

Next round.—Tie the two threads in the first corner-ring, then make a ch. of 7 d. s., turn, and make a ring like those in the last round, letting it fall down; make a ch. of 7 d. s., fasten to middle-picot of ring underneath, and repeat from beginning until the last ring before the two corner ones is reached; then make 8 d. s. for a chain, 1 ring, 8 d. s., tie to 1st of 2 corner-rings, 6 d. s., 1 ring,



FIGURE NO. 4.—TATTED TRIMMING.

6 d. s., tie to next ring, then 8 d. s., 1 ring, 8 d. s., tie to next ring and repeat for all the sides and corners.

Last round.—Make a strip of 4 ringed figures thus:

For each ring make 3 d. s. then 7 picots each separated by 3 d. s., then 3 d. s. and close; join each group by the middle picot of a ring,

to one ring or chain in last group (see picture). Make 28 groups, then tie to the center, allowing 6 groups to each side, and tying them over the chains underneath, with 2 rings between each tying along the sides, and only one ring at the corner, tying a ring at each corner to the center ring at the corner.

TATTED TRIMMING.

FIGURE No. 4.—This very dainty edging, with an insertion above it separated by a narrow strip of linen, is made with two threads.

To Make the Upper Part of Insertion.—Begin by making a ring with one thread thus: 4 d. s., then 5 picots, each separated by 3 d. s., 4 d. s., and draw up; now take the second thread, and with the 2 threads make a chain of 8 d. s., * then another ring like the last one, except that you join it to the last picot of last ring after making the 4 d. s.; then begin again with the 2 threads and make one half-stitch, 1 picot, then 8 d. s., and repeat from * until the desired length is made. Next use one thread first, and make a ring like those first made, but join it to the picot in the chain where the

middle picot of the ring would come; then make a chain with the two threads of 7 d. s., then another ring, then another chain, then another ring, but join this ring to the 3rd picot (see picture), and continue in this way across the strip first made.

Next row.—Make a strip like first one, but join it to the center rings where every other picot in the chain would come. Next make the lower part or edging. Make the double row of rings thus: With one thread make a ring of 4 d. s., 5 picots each separated by 4 d. s., then 4 d. s. and draw up make a chain of 9 d. s. with the 2 threads, * then another ring joined to the last one after making the first 4 d. s., 1 p., another chain, and repeat from *. Next make another strip like the last, but join it to every picot in the chain, instead of making the picot (see picture).

For the Lower Edge.—* Make a ring of 4 d. s., 3 p., each separated by 3 d. s., join to middle picot in ring of heading, 3 d. s., 3 p., each separated by 3 d. s.; then 4 d. s. and close. Now with the 2 threads make a chain of 12 d. s., then another ring with 5 d. s., 7 p., each separated by 4 d. s., 5 d. s. and close; make another chain of 12 d. s., and repeat from *, but in joining the rings to the heading skip one ring, thus joining to every other ring.

EMPIRE GOWNS AND LOUNGING ROBES.

A pleasing memorial of the fashions that were in vogue in the eventful days of the First Empire is presented in the latter-day Empire modes. These pretty styles copy as faithfully as is compatible with strictly modern ideas the salient features of their picturesque prototypes, which were themselves modifications of the classic draperies of the ancient Greeks. The demand of *fin de siècle* tastes and fancies for variety in every class of fashions is responsible for the numerous new Empire designs, among which are garments planned to suit figures of every description.

The short-waisted body, which is, indeed, a leading characteristic of these modes, is retained in every instance and is productive of quaint effects that recall most vividly the familiar pictures of the beautiful Empress Josephine. In accordance with an emphatic preference now expressed by womankind, the skirts are more liberally

proportioned than those of the original Empire gowns; and while the curves of the figure are less distinctly displayed, the general outlines of the skirt are more flowing and graceful.

To produce a correct adjustment of these picture gowns, the stays or corset must be of suitable shape. An ordinary corset is too long-waisted for wear with an Empire dress, but the

The new Autumn fabrics are uniformly of soft texture and are therefore, excellently suited to the Empire modes. For street gowns individual preference may choose among the many choice varieties of serge, camel's-hair, wool armure, diagonal, faced cloth, twilled and plain hopsacking, Bengaline and satin, which are all offered in a full assortment of outdoor tints. For the house, fabrics of lighter texture and less subdued colorings are selected. Crépou has few rivals for indoor wear, and its merits are too familiar to require mention. Then there are fine camel's-hairs, wool batistes, nun's-vailings, and even cashmeres and Henriettas, all of which are shown in plain, embroidered and figured varieties. Cloth in light tints is also in demand for house dresses, and it falls in statuesque folds that are especially desirable in Empire gowns. Very dressy or ceremonious toilettes, for which some of the Empire modes will be general favorites, are developed in silk, brocade, satin, *moiré antique* and the always-popular Bengaline in its several varieties.

A charming Empire gown was made up for a formal dinner toilette in white satin, black Brussels net, and Brussels net Empire flouncing wrought in a fanciful device with fine cut-jet beads and *cabochons*. It is in Princess style and is mounted on a close lining and arranged in gathers at the center of the front and back, the fullness at the back falling into a short train. The satin is exquisitely veiled by the net flouncing, the embroidered design of which is clearly displayed against the shimmering white foundation. At the top is a full yoke of satin covered with full net, and the joining of the yoke and Princess portion is concealed by full bust-portions of net caught at the center with a jewelled brooch. The satin standing collar is covered with net, the puffs at the top of the sleeves are of satin, and the sleeves proper match the collar. Falling over the puffs are caps of the net flouncing. The yoke may be omitted and the sleeves cut off below the puffs, when a *décolleté* gown is desired. A simpler costume could be made up by the same

mode in tan Bengaline and golden-brown velvet, the latter material being used for the bust pieces, collar and sleeve puffs. The pattern providing the design is No. 6130, which costs 1s. 8d. or 40 cents.

A gown of red nun's-vailing intended for a youthful brunette is the very embodiment of simplicity. The skirt flares in full folds from a short waist, which is full only at the bottom and is cut in a deep V both back and front, although a Pompadour or rounding outline, or even a high neck could have been arranged. The short waist is made to appear even shorter by a black *moiré* belt ribbon, which is formed in front in two short loops, one



EMPIRE SHORT STAYS. EMPIRE LONG STAYS.

Empire stays manufactured by the R. R. Appleton Company, No. 833 Broadway, New York City, are curved to the form in such a manner as to meet every requirement of the fashion. These stays are in two styles—short and long. The short stays end at the waist and may be worn with high-necked or *décolleté* toilettes that have their waist-line above the line of the natural waist. When an Empire bodice is adjusted over these stays it is given exactly the outline intended in the design. The long stays are the same above the hips as the short ones, but extend below the hips to about the usual corset depth. This adapts them for wear beneath an Empire dress in which the short-waisted effect is achieved, although the waist is in reality somewhat longer than in the other style. The impracticability of an ordinary corset for use with gowns of this class will be readily understood by those women who have experienced the discomfort of a "short-waisted feeling," and the virtues of the stays that have been designed especially to overcome this difficulty will be fully appreciated by every one who wears an Empire gown.



long, drooping loop and two floating ends, the short loops standing erect against the waist. A deep shell-plaiting of ribbon trims the bottom of the skirt, which is of uniform depth all round, but could be lengthened into a short train, if desired. The sleeves are simple puffs, although long sleeves are provided in the design, as well as a standing collar for a high neck finish. The neck edge is outlined by a narrow ribbon ruching. A châtelaïne pocket hanging from the waist increases the

quaintness of the fashion. Its use is, of course, optional with the wearer. The pattern used in shaping this gown is No. 4912, price 1s. 6d. or 35 cents.

A gown fashioned in plain and brocaded black satin according to pattern No. 4944, which costs 1s. 8d. or 40 cents, approaches more nearly to the original Empire costume than either of those described above.

The skirt is laid at the back in fan-plaits that flare into a train, and in front it opens over a gore of brocaded satin that suggests a petticoat. The waist, to which the skirt is joined, is very short and is cut low and square, gathers being made at the top and bottom to produce a puffed effect; and the sleeves are also puffed. Bands of jet-embroidered net outline the neck and encircle the waist in belt fashion, and three similar bands are applied at the bottom of the gore. The waist is made over a lining, which could be cut high, faced above the waist and finished with a standing collar, in which case long sleeves would be worn. Cloth and silk could be effectively made up by this pattern.

An Empire costume suitable for church or promenade wear is developed in a combination of ombré diagonal showing bayadère shaded stripes in brown, green and plum, and Bengaline matching the lightest shade of green in the stripes. The skirt falls in graceful folds from gathers at the belt, and is untrimmed. The bodice is close-fitting and is short-waisted in appearance. Full, pointed yoke-portions of Bengaline are applied to the front and back and are framed by full, tapering bretelles. About the waist is worn a broad, wrinkled belt of Bengaline, with frilled ends, which close in front, the belt producing the desired short effect. The standing collar is made of Bengaline, which is likewise used for puffs on the coat-shaped sleeves. An equally attractive costume could be made of black serge, with yellow China

crêpe for the yoke and belt. The pattern employed in the making is No. 6154, price 1s. 8d. or 40 cents.

A truly charming Empire gown that is only appropriate for indoor wear is made of light-heliotrope crêpon figured with small, isolated flowers embroidered in white silk. The skirt has a gore at each side between the straight back and front, and falls in full folds from the short bodice. Three spaced ruchings of white satin ribbon in a medium width adorn the bottom of the skirt. The waist is laid in

plaits at the bottom both back and front, the plaits spreading toward the top. Three tiny ruchings of inch-wide satin ribbon are applied in rounding outline at the top of the waist to produce the effect of a yoke, and below the lowest ruche falls a Bertha frill of wide satin ribbon. A narrow ruching is also adjusted on the standing collar. Double puffs are arranged on the coat-shaped sleeves, which are faced with the material and each trimmed at the wrist with three tiny ruchings. About the waist is worn a belt of white satin ribbon tied in short loops and ends at the left side. For party wear, the neck could be shaped in low, round outline and

the sleeves cut off below the upper or lower puffs. The pattern of this gown is No. 6077, price 1s. 8d. or 40 cents.

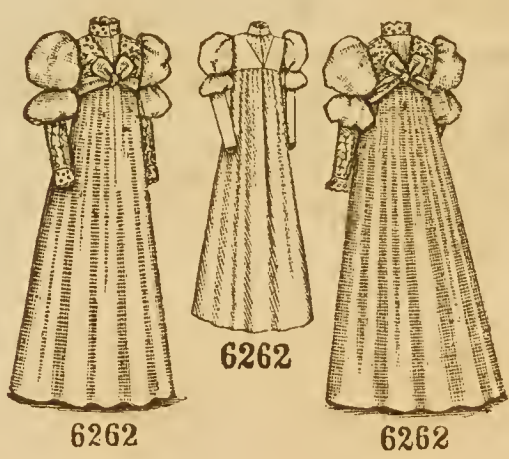
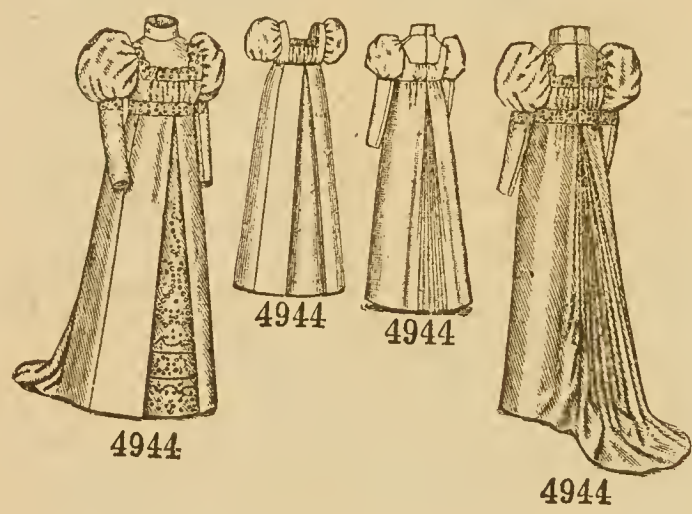
Empire lounging robes or tea-gowns are fully as picturesque as the costumes designed for dressy wear, and when made of choice fabrics may be worn until the dinner dress is assumed. Especially dainty is an Empire wrapper made of blue cashmere by pattern No. 4966, price 1s. 6d. or 35 cents. The skirt is full and falls in a short train at the back, and the top is lapped over the very short-waisted body, a frill heading being formed above gathers made a short distance from the upper edge. The body has surplice fronts and backs, which are gathered to present countless wrinkles and folds, and are arranged over a fitted lining that is turned away at the neck, although it could be faced with cashmere if desired. The collar is a fanciful rolling affair formed of two parts that flare both back and front. About the waist is worn a deep, wrinkled girdle, the ends of which are narrowed at the left side under a bow of blue grosgrain ribbon with long ends. Large puffs arranged on the coat sleeves give desirable width to the shoulders. The girdle may be omitted, if uninterrupted length of draperies is fancied. Challis, China silk and Surah are well suited to the development of this attractive mode.

No less artistic is an Empire wrapper with a bodice that differs decidedly from that just described, although the gown is fully as short-waisted. The materials used in the making are réséda French serge and écreu point de Gène lace. The skirt falls full from the body, which is made over a lining and has fronts and backs of lace that flare over full portions of serge. The body is so short as

to have almost the appearance of a yoke, and its peculiar lower outline is emphasized by sections of réséda satin ribbon that conceal the lower edges of the fronts and backs and are arranged in flaring upright loops at the center of the front and back. The coat sleeves are made of lace below the elbows, above which are mounted double puffs of serge. The standing collar is covered with lace. Such a gown may be suitably worn by a

hostess when presiding over the five-o'clock tea-table, but is never permissible in the evening. It may be successfully duplicated in old-gold satin and black lace. The pattern used in shaping it is No. 6262, which costs 1s. 6d. or 35 cents.

While the Empire modes are best suited to tall, slender women, they may be rendered becoming to less stately figures (except those of unusual rotundity) by the aid of the Empire stays, which are indispensable in any case to a truly graceful ensemble.



OUR VISITORS AND OURSELVES.

BY OUR SPECIAL CORRESPONDENT.

As we disembarked from a swift and noiseless electric cutter at the handsome entrance of the Illinois building, which seems to have been erected as a palace in which to crown Corn as queen and to testify that hospitality is the religion of the State, there came a lull in the multitude of sounds that are strange to an American atmosphere, and we heard faintly but distinctly from the minaret of the

neighbouring mosque the cry of the *muezzin*, "Allahu Akbar! Allahu Akbar!" A thrill of human sympathy at once contested in the mind with the strong presence of religious dissent, but this poetic half-surrender to the mysterious influence of an unbe-

might have definite places in which to meet for conversation and rest. Facing the broad, smooth avenues, along which crowds saunter or hasten according to impulse or necessity, the visitor who sits at ease on the verandah of his own State building feels a bewildering sense of happiness and of being at one with all the world, which is here passing before his eyes—Christians and heathens, savages and civilized people, vegetarians and cannibals, rich and poor, all differing as much in garb and manners as in race and condition.

A woman clad in a "reformed" gown, the skirt of which reaches only to the knee, walks rapidly by, her gait as ungraceful as her garb; and next to her, moving with dignity and

grace, is a man wearing a sweeping robe of some white silken fabric with a gold-wrought bordering, beneath which his crimson shoes are just visible. This Oriental is crowned with a turban formed of dainty white-and-gold cloth, and his black countenance shines with good nature. The woman—well, she is crowned with many a feather from Cape Colony and many a glittering decoration of glass set in a metal that is not wholly delusive. She means to be a reformer, and, though mistaken in her methods, she is to be forgiven, her error being her own misfortune as well as the beholder's. The Musselman does not aim to reform any body, not even himself; but he lends the charm of picturesqueness to every scene in which he appears. Nobody sees too many of these handsomely attired Egyptians,

Turks and East Indians, except the guards, who take care that they are housed after having yielded too freely to the novel fascinations of the Teutonic beverage.

Several of the States not only illustrate in their buildings their birth and development, but also tell much of their early history by means of architecture, antique furnishings and authentic portraits. Others devote a part of the space in their buildings to exhibits of their present products and of their

undeveloped but assured resources, while all provide places of refreshment for their citizens when wearied with the labor of seeing the Fair.

By carefully examining the various structures in this city of the States, the student of architecture may gain more information regarding our country's needs and tastes in this line, and the present advancement in its different sections than he could acquire in a year of travel and observation under ordinary circumstances. Most people are aware that the builder's art has had its epochs, like everything else that is governed by the fickle admiration of mankind, but it is not so generally known how often the various styles of architecture have repeated themselves. The intelligent observer will at once be struck with the rapid transitions that have taken



WISCONSIN.

liever's cry to heaven was quickly forgotten in a swift glance at the magnificent family group of State buildings which, typical of the quick growth of our Western civilization, have sprung up as if by magic throughout the entire area to the northward of the Exhibition Buildings in Jackson Park.

More than forty palaces and villas, all distinctive and some of them local in their architecture, are here to be seen, each standing in the midst of its own lawn, which is ornamented with flower beds and borders, graceful shrubs and sturdy trees, as if the buildings had been erected for all time and had taken deep root in their beautiful enclosures. These structures are the residences for the season of the various State Commissioners, but are open daily to all visitors and serve as places of rest and rendezvous for citizens of the States which they represent. Each building contains cool parlors and convenient toilet rooms, and many have wide, inviting-looking verandahs generously supplied with chairs. The visitor is certain to experience a sense of freedom and proprietorship in the home of his own State, and will enjoy there as a right privileges which delicacy might hinder him from taking advantage of under the roof belonging to another State.

Some of these houses have roof restaurants, to which all are admitted; but a sense of propriety suggests that the sight-seer should seek such conveniences in his own State building, which was reared as much for the convenience of its owners, the people, as for the dignity of the State as a whole.

Too many guests at the Exposition have not understood their rights in this respect, and have wondered why their States should have expended so much money, considering the burdens of taxation. Such persons have enjoyed none of the hospitalities for which they have paid in common with their fellow citizens, simply because they have not clearly understood their personal right to them. One of the several reasons for erecting these beautiful daytime homes in the suburbs of the "White City," was that visitors at the Fair



NORTH DAKOTA.



NEW YORK.

place in the structural art in America, when he studies these representatives of local taste from our many States and Territories.

He will doubtless smile quietly to himself when he sees palatial edifices erected by new States in which slab and log houses still of necessity predominate, and he will be thankful for present happier times when he beholds Florida's perfect reproduction of Fort Marion, which cost the life of many a brave patriot in the troublous era of our country's infancy. This building mutely tells of many a massacre and many a hand-to-hand struggle between the soldiers of Spain and France and the sons of Great Britain.

A few hundred feet from Fort Marion, along a broad and level avenue, is located the house built by the State of Washington, the youngest member of our Federal Union. This infant commonwealth has no history. Thus far it has known only peace and a rapidly dawning prosperity. Its building is typical of unscarred youth, as Florida's tells of battered age and a life of turbulence and battle. Washington's model farm is curiously and ingeniously realistic. Among this State's mineral exhibits is the largest block of coal ever mined, the weight being fifty thousand pounds. If it were not for the softening and soothing enchantment of beauty, the vastness of very many of the exhibits at this Fair would be almost intolerable to the ordinary mind.

The California Building has a frontage of about five hundred feet, and is correspondingly deep. Its style of architecture, if its form and finish can be classified at all, suggests a combination of monastic asceticism and the luxury of a Cræsus among the Spanish hidalgos of Mexico half a century or more ago. This building is vastly interesting for its suggestions regarding political and racial developments on the Pacific slope.

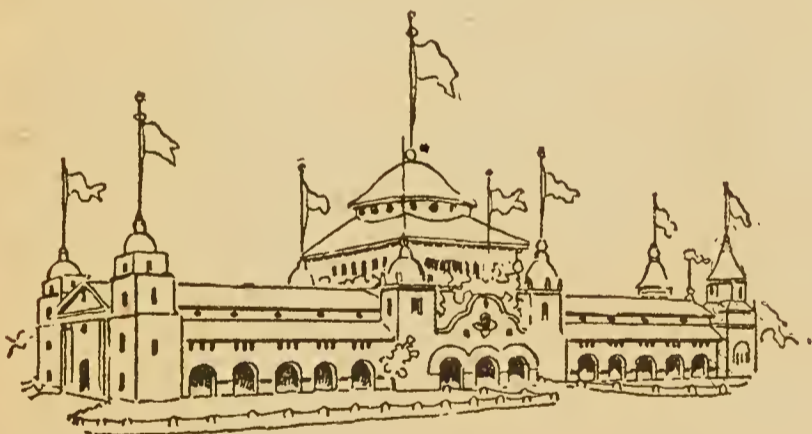
Pennsylvania and Massachusetts testify in their buildings to the early and steadfast patriotism of the colonies from which they sprang, and New York's structure tells of the empire won by

Besides our own varied exhibit of dwellings, twenty-one foreign nations have generously contributed structures, each of which expresses its builders' nationality. France has reared a charming chateau about a grove of tall trees, with a fountain playing in the midst of its court. Germany has built a historic feudal castle, Sweden a palace, Norway an ancient church that is habitable, England a semi-Tudor villa, and Canada a staunch provincial residence. Guatemala's house has an inner plaza set with trees, and is colored a delicate buff tint, with vertical floriated in a dainty shade of pistache-green; and Costa Rica's dwelling is square and of a bright-yellow hue. The East India house is of dark wood, richly carved; and those representing Siam and Ceylon are of the same general character. New South Wales has a compact building that seems very modest in appearance when we consider the richness, practicality and immense extent of that country's exhibits in all departments of the Exposition. The curious and commodious buildings erected by the various foreign countries are designed to serve as residences for their accredited Commissioners at the Fair, and also to contain their national loan exhibits, which exemplify their past and present achievements in art, mechanics and agriculture.

Not the least among the many benefits which the Fair has brought us as a nation and as individuals, is the great broadening of our minds and the weakening of the spirit of provincialism, that could not but result from contact with noble men and women from other lands and an intelligent study of the customs, products and manners of races that are far removed from ours in habits as well as geographically. The power of such a congress of nations to dispel the narrow prejudice of race and teach all men to do justice to their fellows, was forcibly illustrated not long since by a simple incident which came under the writer's observation. A dignified, richly robed, big-turbaned Mahometan approached a dignitary who was descend-



TEXAS.



CALIFORNIA.



MASSACHUSETTS.

commercial and financial supremacy. These points of view are but a few that might be suggested to visitors, who without loss of time may make note of them for future educational purposes. The various States have been more practical in the outlay of their generous appropriations than superficial observers suspect. Space is being annihilated by inventions, so that the time which was once spent in overcoming distances is now spared for other uses; and education in history, in the arts and industries, and especially in architecture and its application and significance, may be gained by a swift and keen observation at this, the most marvellously comprehensive exposition of the builder's achievements that the world as we know it has ever furnished.

ing from the grand entrance of the Empire State Palace, and, bowing seven times with graceful self-effacement, delivered an official message in a softly modulated voice and picturesque speech, and then retired. Surely no one could mistake the nobility of instinct which prompted this pleasing homage, and no one who beheld the little scene could longer regard the great Oriental races as our inferiors in true refinement and good breeding. Such lessons quickly teach the observant mind to discriminate between custom and servility, between the form and the spirit of worship and of manliness. This enlargement of our capacity for individual justice is worth more than all else that we may acquire from a study of the Columbian Exposition.

SMOCKING AND FANCY STITCHES.—Under this title we have published a carefully prepared 32-page pamphlet devoted to the illustration and description of the English and American methods of Smocking, and also of numerous Fancy Stitches that may be appropriately used in connection with smocking, as well as independently, for the decoration of various garments. Among the stitches thus presented are Plain and Fancy Feather-Stitching, Cat-Stitching

and Herring-Bone, Briar, Chain and Loop Stitches. The work also offers numerous suggestions for the tasteful application of smocking to different articles of apparel; and a separate and especially interesting department is devoted to illustrations and directions for many new and original designs in Cross-Stitch for embroidering garments made of checked gingham, shepherd's-check woollens and all sorts of plain goods. Price, 6d. or 15 cents.



CHILDREN AND NURSES AT THE FAIR.

TENDER-VOICED, sweet-faced, wearied, but hopeful, woman seated herself upon one of the numerous benches scattered through the Fair grounds for the use of visitors who

wish to rest while they adjust their minds to grasp the magnificence of the Exposition, and sighed as she said, "I am waiting for the millennium for mothers."

"It is already here," promptly answered a friend, whose acquaintance with the Fair was of long standing. "You know," she continued, "that we are thirteen generations distant from Columbus and twelve from his baby, that was born before the discovery of America. Since that time there have been eight international exhibitions or fairs, excluding the present one; and at none of them have children been represented. Vienna has had one, London two, Paris four, and ourselves hitherto but one; our second, however, includes the baby, and also the mother. The care and training of infants is recognized as the most important element of our nation's growth. Come and see what scientific men and women have to show us in this line in the Children's Building. Truly this is baby's jubilee year."

With a happy sigh of content the tired mother came forth later from this unique section of the Fair. She had been exhilarated and inspired with hope by what she saw, and when she spoke to her friend there was a ring of gladness in her voice. "Our children's children will be intelligently and faithfully tended and trained and we shall live to see the process. You tell me that this is the ninth world's fair and that it has been left for America to fully recognize the importance of educating our babies? I am glad to be an American!"

The Children's Building is near the Sixtieth Street entrance to Jackson Park and, as is fitting, is but a hundred feet distant from the Woman's Building. It is two stories high and has a play space upon its roof the full size of the structure—one hundred and fifty by ninety feet. There is an interior court extending from ground to roof that is fitted up as a gymnasium, and here a skilled athlete gives profitable physical instruction to children who are too young to intelligently view the Fair with their mothers, and too old to find amusement in rubber rings and rattles. To teach little folks to make the most and best of their brains and muscles while they fancy themselves at play, is the object of this beautiful and helpful enterprise.

There are two large rooms for babies, one being designed for toddlers and the other for creepers, and both being furnished with numerous pretty white cots of various lengths. In the center of the creepers' room there is a railed and padded pound, in which wee men and women are seated with quieting dolls and rattles. Restive babes are fastened into jumping chairs, where they coo and call with such delighted activity, that closed glass partitions are needed to keep the crowds of fascinated visitors at bay. Many babies are asleep in the cots, their closed eyes being shaded by pretty draperies, and their coverings being regulated by the mercury.

On beyond these two apartments is a dining-room containing long tables of graded heights, with chairs to correspond. Here is served a mid-day dinner of good roast beef or mutton, potatoes, the best of bread and butter, and sterilized milk, and also an early supper consisting of bread, butter, rice, and milk or a nourishing thin soup. After the latter meal the little babblers, who in all their lives never had so much fun in one day, are taken to their homes, and they are loath indeed to leave all these pleasant things behind them.

Then there is a kitchen-garden, and also a kindergarten. In the former, little girls set and clear the tables and wait upon those who are supposed to be at meat. They also make little beds with the precision and perfection of trained chambermaids, never leaving a pillow unbeaten, a sheet wrong side out or a sham awry. Sweeping, dusting, scrubbing floors, washing dolls' clothes in wee tubs, and ironing them with diminutive flat-irons, are great fun for the tiny maidens, who are arrayed in big white pinafores, and who are thus brought to perceive the grace and beauty of skilled housework, which, more through traditional notions than for any better reason, has been by too many considered menial. As if any proper labor could be menial, except the laborer's own mental qualities made it so! This sort of education for girls was never more need-

ful than at present, when the spirit of home-keeping is lost in discomforting, because discouraged, house-keeping.

Crowds of men and women stand on tip-toe to watch these skilful and happy children as they work and sing, and other crowds await their turn to see. All are delighted, especially when they reflect how easily similar exhibits, but on a smaller scale, may be arranged in their own homes. It is indeed a pleasure, and a revelation, too, to watch these trained little women tidy a room. The kitchen is a model apartment, and is of itself an elementary education in housekeeping. Down-stairs more girls, and also a number of boys are swinging dumb-bells, climbing poles, vaulting, running and otherwise cultivating their muscles, always under the direction of a competent instructor.

The Children's Building contains a generous library of books suited to minds of every degree of immaturity; and the walls of the room in which the books are arranged are hung with portraits of those who have distinguished themselves as the friends of little children. All the rooms are ornamented in such a manner that the little folks who come day after day to occupy them will unconsciously gain an artistic perception of harmonious coloring and grace of proportion and outline.

In the main hall is a case in which is displayed a collection of toys that are grotesque in shape and curious in their uses, all of which were presented to the Children's Building by the women of Japan through that country's minister to the United States. This exhibit is sure to set youthful beholders to wondering and then to reading, that they may find out, if possible, what manner of people are capable of devising such droll, ingenious and almost impossible playthings.

One room is devoted to instruction in *sloyd*, the teacher being very properly a Swede. There is also an assembly-room containing a platform and numerous small chairs. Here stereopticon views and, occasionally, musical and other performances suited to budding intellects charm large audiences of children and at the same time elevate their tastes and add to their intelligence.

In the morning a baby arrives with its mother. It is received by a sweet-faced woman in a pretty little reception-room, and a small metal disc bearing a number is securely pinned to its dress, the mother receiving a duplicate check. Baby then disappears into another room, where its wraps, if it has them, are also checked, and where, if needful, a white slip is put on over its clothing. Sometimes the child is given a bath, a number of immaculate little porcelain tubs all in a row being provided to meet infantile exigencies. It is needless to explain that mothers are not allowed to follow their children into this babies' paradise, but they may watch through a glass partition for their darlings to emerge from their dressing-room. From the same point of observation they may behold the motherly head nurse superintending younger nurses, who wear snowy caps and aprons, soft, fresh cotton gowns and noiseless shoes, as they tenderly and intelligently care for the numbered morsels of humanity consigned to their charge.

When the mother wants her baby, she presents her check, and the little one is sought and taken to the dressing-room. In a brief time it is returned to the mother neither hungry nor weary, its nurse, crib and bottle of sterilized food having more than contented it. Not infrequently a mother wears a look of dismay when she discovers that her precious pet hasn't missed her at all or cried once during the livelong day; for such a display of perfect contentment has never occurred while the babe was under her own supervision at home. Some mothers seem to half suspect that they ought themselves to receive a compensation for having lent their priceless cherubs for a whole day, instead of being expected to pay twenty-five cents for their care and dinner or supper. They do not mention, however, their own estimates of the pleasure which they imagine they confer by leaving their babies to the care of others.

Sometimes a mother will return to the glass partition three or four times during the first day, just to see for herself that the baby is happy. After that she feels perfectly free to enjoy her visit to the Fair, knowing that her child could not receive better care. Many women spend hours watching these deft and intelligent nurses as they handle their little charges with equal skill and tenderness, and they carry away with them many a new method to be followed religiously in their own homes. Trained nurses know exactly how to lift, tend and feed a baby, and they understand the significance of its varied complainings. They quickly recognize the needs and discomforts of infancy through that wordless language which is almost meaningless to untrained ears. One of the most important objects of this *crèche* is the training of children's nurses, and it is also designed to teach mothers the importance and

the comfort of intelligent care for their infants. If cheap and unskilful service is a necessity anywhere in the house, let it not be allowed in the nursery.

But the projectors and managers of the Children's Building have another purpose in view that reaches even farther than the home. In every city or large town where great numbers of working women must leave home by day to earn bread, there is a *crèche* or day nursery, perhaps several of them. In these nurseries the young baby is easily managed, but older toddlers, who possess an excess of vitality that must find expression in physical activity, and whose minds are as hungry as their stomachs, give much trouble to their care-takers that could be avoided by the pursuit of proper methods. How to amuse and instruct the older little folks is a question that has puzzled the brain of nearly every attendant and manager in the day nurseries throughout the country, and the kindergarten and kitchen-garden in the Children's Building are designed as an answer to this question.

Amusements that instruct and develop the mind and train the hands afford the best possible foundation for higher education, and for that reason a kindergarten is a necessary adjunct or completion of the day nursery. Without it, much valuable time in the young lives will be wasted or worse than wasted, and the toil and weariness of those who care for small people that are able to think and talk and demand amusements will be increased tenfold. Philanthropic men and women who visit the Fair cannot fail to perceive the incompleteness of the old system and the boundless possibilities for good of the new one, which lessens the labor of the nurses and greatly increases the benefit afforded the children of poor working women by the day nursery. Children who are old enough to know how happy they have been made by a day in the Children's Building sometimes rebel in no gentle fashion when called upon at six o'clock to leave it, which proves how completely satisfactory is the paradise which they enter in the morning, only, alas, to be "evicted" at sundown!

In June there was held in Chicago a most interesting and helpful convention of trained nurses. Great Britain and the United States have in the Woman's Building distinct exhibits of work by these adepts. Medical and surgical methods are displayed that both astonish and delight laymen who are humane. Happily tenderness and helpfulness have become fashionable. Of Florence Nightingales there are thousands, but there are still not enough for ailing humanity, and many a young woman at the Fair whose future path in life has not been determined will elect to become a nurse after viewing these grand exhibits of scientific healing methods. The

two rooms devoted to curative processes naturally draw large numbers of thoughtful observers, for they are among the most useful features of the Exposition. Whatever spirit of rivalry or competition may be evinced in this building erected for woman and her works, there is but one sentiment expressed regarding the noble calling of the trained nurse, and that is a feeling of grateful veneration. The score or more of figures representing nurses in their working or holiday garments arouse more general interest and receive more serious study than those in another part of the building which display the gowns worn by beautiful women for centuries past.

Here are shown little beds properly arranged for differing patients, and occupied by small figures correctly attired for sickness. There are also baths and their appliances; invalids' tables and trays set with suitable and inviting wares and utensils; bed linen, which is wholly of merino; hygienic clothing for nurses, babes and invalids; and the indoor and outdoor costumes of graduated nurses in other countries, where every nurse is proud of her own order and always wears the garb of her profession and of the hospital where she passed her examination and received her license. In America the trained nurse has no distinctive outdoor garb, nor is she strictly loyal to her hospital dress while nursing in families. Thus she loses or, perhaps, escapes a recognition of her rank, which every worthy person delights to honor. Faithful nurses are truly soldiers of mercy, whose foes are pain and disease; and they may well be proud of any badge or uniform that will proclaim their calling. The dainty, sober or gay costumes of the different orders of nurses prove very interesting to many persons who never suspected these devoted women of having the tendency toward picturesqueness which they display in other lands.

There are four hospital buildings in the "White City," the Naval and Woman's hospitals and two general hospitals in which the two principal schools of medicine are followed. Ambulances are within call everywhere in the Fair, and they respond quickly when summoned. Fortunately they are not needed frequently, and the hospital beds are never all filled, although every one is provided with all known remedies and appliances for the surgeon's use. This thorough equipment serves as an instructive exhibit to persons interested in sustaining hospitals who dwell too far from the centers of medical and surgical advancement to have previously discovered just how their own institutions should be improved.

The Children's Building, the nurses' exhibits, and the hospitals within the Fair grounds are the finest fruits of our advanced civilization, which is only another name for humanitarianism.

A. B. LONGSTREET.

HOUSEHOLD RENOVATION.—No. 1.

PAPER-HANGING.

The tidy housewife who delights to keep her home in perfect order is often obliged to put off necessary repairs or desirable improvements because she cannot afford to have the work done, or because artisans cannot be obtained just when needed. Such delay is particularly aggravating when it occurs at house-cleaning time, for the repairs may then be made without causing much extra disorder, and it is of real importance to have the work done before the house is finally "put to rights." At such a time as this the practical housekeeper determines, if possible, to be her own painter, paper-hanger or carpenter, and very often her native ingenuity and perseverance enable her to work positive miracles in the renovation of her home. A woman does not know what she can accomplish in this line until she tries, and there is no reason why she should not be able to effect a saving of time, money and patience, and also avoid the general "mussiness" which mechanics invariably bring into a house, by doing the lighter repairing and renovating herself.

A certain bright woman, who is not blessed with an overabundance of this world's goods, recently wished to freshen the walls of her bedroom, and as she was compelled to economize, she determined to save the paper-hanger's bill by doing the work herself. She was entirely successful in the venture, and the way she went about it is fully described below for the benefit of those who may wish to follow her example.

When she purchased her paper she was careful to choose a pattern that would not be very difficult to match, and that could be cut without much waste. As her room was not very large she selected a paper showing a small conventional design in light shades of terra-cotta that harmonized nicely with the furniture and hangings.

The woodwork was grained to imitate walnut, but was dingy

with age; so she decided to paint it. This she wisely concluded to do before hanging the paper, for she knew that paint has a decidedly dangerous tendency, to spatter. She procured a color-card of ready-mixed paints, chose a pretty shade of light-chocolate that would agree with her paper, and purchased a half-gallon can of the paint. She was informed that the paint could also be obtained in gallons and quarts, so that if she needed a little more she could purchase one of the small cans. She also bought a sheet of medium-fine sandpaper, a small quantity of putty and two paint brushes—a large one for doors and casings, and a smaller one to trace the window sashes.

Thus equipped, she was ready for work. First she carefully filled all cracks and crevices with putty, working it in and smoothing the surface with a knife blade; and then, with a piece of sandpaper tacked to a small block of wood, she rubbed off some blisters in the old paint that had been caused by too close proximity to a hot stove. In this way the surface of the wood-work was rendered perfectly smooth and level.

Next she cut out the top of the paint can with a can-opener, and then stirred the paint with a small, flat stick until it was perfectly smooth and creamy. Dipping the large brush in the paint, and scraping off a portion of the paint on the edge of the can, that the brush should not be too full, she applied the paint to the wood-work with smooth, even strokes. She was surprised to discover how rapidly and easily she could cover the surface; and in what seemed to her a marvellously short time the first coat was on. She then placed several buckets filled with water in the room, for she had been informed that water will absorb the odor of paint and partially prevent it penetrating to the rest of the house. As it was a clear, breezy day, the paint dried rapidly, so that by next morning

the woodwork was ready for the second coat. This was soon applied, and the effect was perfectly satisfactory, the old paint being now entirely concealed.

While the paint had a very nice gloss, a better one could have been obtained by mixing in a small quantity of varnish. This addition, while giving greater brilliancy to the paint, does not lengthen the time required for drying the two coats; while a coat of varnish applied after the second coat of paint has dried, would need at least another day in which to dry. The plan of mixing the varnish with the paint produces excellent results, and is to be preferred for ordinary work.

As soon as the second coat of paint had been applied, this thoughtful woman determined to make the paste for hanging the paper, that it might be cool and ready to work with early next morning. She had procured from the wall-paper merchant full directions for making paste, which were as follows: To half a gallon of well-sifted flour and about two ounces of powdered alum add sufficient cold water to make a stiff batter, beating well to remove all lumps; then stir in enough cold water to give the mixture the consistency of pudding batter. Pour boiling water gently over the batter, stirring rapidly at the same time; and when the paste loses the white color of the flour, it is cooked sufficiently. Pour a little cold water over the top of the paste to prevent the formation of a skin. The paste should be thinned to the consistency of cream before being used.

The ceiling should be papered first and should be measured the shortest way for the paper, three or four inches extra being allowed on each length. Having ascertained how many widths of paper will be required, cut them, being careful to have them match nicely; and place them in a stack, right side downward, on the pasting board. This is a smooth, thin board, just the width of the paper, and long enough to hold one full length, and is supported by two trestles, that it may be readily moved from one place to another. If the housewife is unable to procure such an appliance, an extension table will answer the purpose. If the table cannot be extended to equal the length of the paper, a box or smaller table may be set at one end. Paper-hangers lay the lengths of paper in a stack, right side downward, spread the top one with paste and hang it, then spread the next one and hang that, and so continue to the bottom of the stack, never spreading the paste beyond the paper they are preparing.

This method, however, is quite beyond the skill of the amateur, who must either wash the paste from the board or table after each length of paper has been pasted, or else find some simpler method. The woman whose achievements as a painter and paper-hanger we have been describing devised a plan that saved much labor by obviating the necessity of washing off the paste. She used a table for a pasting board, and before beginning to paste she spread a number of layers of clean newspaper over the entire table. She then placed the lengths of paper on the farther end of the table, and drew the top one half-way off the remaining lengths—that is, she allowed half its length to rest on the stack of wall-paper and half on the newspapers. Then with a pasting brush she spread the paste rapidly and smoothly over this top length, and hung it on the wall. Next she slipped the second length over to the mark of paste left on the newspapers by the brush, but not near enough to receive any of the paste on the right side; this length she pasted and hung, and so continued until the paste marks had neared the stack of paper, when she removed the top layer of newspapers and began again as before. In this way she was able to work both rapidly and safely, doing away with the need for washing the board and avoiding any danger of soiling the face of the paper with paste.

Paper should always be hung from left to right. The left plain edge is trimmed off to the pattern before the paper is delivered by the dealer; and after the first strip has been hung the second one to match must cover the plain edge on the right side of the first, and so on to the end. Except when very low walls are to be papered, a step-ladder, or a long and strong board supported at each end by a low "saw-horse" or box, is necessary to enable one to reach the top of the wall, where the paper must be started. The board is to be preferred, as it is steadier, and the worker may easily walk its length, pressing the paper nicely on the ceiling as she goes. It should be placed at the proper distance from the floor to enable one to work without stretching upward, which would be very tiresome.

In papering a ceiling, it is a good plan to begin at the south side and proceed toward the north. Of course, an assistant is necessary, as one person could not support the paper and hang it too. Paste the first length of paper, being careful to leave no spot dry, and turn up about two feet of it with the pasted sides together. Then, lifting it carefully, begin at the south-east corner of the room. Be sure to allow an inch or two of the ceiling paper to lap down upon the walls at both the ends and sides of the room. It is to allow for this lapping that the ceiling paper should always be cut several inches longer than the actual measurement of the ceiling. When

paper is thus applied there is no danger of its breaking loose and falling off, unless it is put on over kalsomine, in which case nothing will hold it.

Be very careful to put the first strip on perfectly straight, lapping it evenly on the side wall so that the other edge will be exactly true; for on the accuracy with which this strip is applied depends in a great measure the evenness and beauty of the entire ceiling when completed. If the first strip "runs out," as paper-hangers term it, the whole ceiling will have a bias effect that is far from satisfactory. Begin, as directed above, at the south-east corner of the room, place the end of the paper on the wall, allowing an inch or so to lap down on the south wall for its entire length, and with a clean cloth, or large, dry sponge, press the edge of the paper on the wall; then brush the rest of the paper to place with long, light strokes of a paper-hanger's brush. If wrinkles appear, gently pull the edge of the paper loose from the ceiling and brush it to place again, carefully brushing out all wrinkles.

The novice may not succeed perfectly with the first strip, or she may spoil it altogether and be compelled to take a fresh one; but perseverance will bring her experience, and after she has tried a few strips she will be surprised at her own dexterity. Of course, it is not particularly pleasant work to paper a ceiling, as the head must be held back almost constantly; but frequent rests will greatly diminish the ultimate weariness. With the walls it is quite different, for, unless they are very high, they may be papered with little fatigue. After the ceiling is finished, the required number of strips for the walls should be cut, an inch or two being allowed at the bottom of each for fitting. These strips should only extend about two inches above the lower edge of the frieze or border, which must, of course, be put on last. If the first strip is perfectly perpendicular, it will be an easy matter to hang the rest properly; so, if the first is not exactly true, pull it loose and brush it down once more.

To hang the paper on the walls, spread each strip with paste, turn up the lower end for a foot or so, carry the strip carefully to its destined position on the wall, and gently press the upper edge with the cloth or sponge; then brush rapidly downward until you reach the turned-up portion, which should then be loosened, turned down and brushed to place. When the strip is applied, run the edge of a pair of scissors along just above the base-board, loosen the paper, cut off the part below the mark, and press the paper to place again. In this way a much neater fit along the base-board may be obtained than if you aimed to cut the paper to fit, which would be almost impossible.

The border is usually sent untrimmed, but it can easily be trimmed with a pair of sharp scissors. Two-yard lengths are most convenient for the border, as an inexperienced person would find it difficult to handle longer strips with neatness and celerity. The border should be nicely matched where the joinings are made.

Some papers show the slightest marks of paste, no matter how carefully it may be wiped off; hence the need of great care in every part of the work. If a good paper-hanger's brush is not at hand, a whisk-broom may be successfully used to brush down the paper, although it is not so rapid or so easy to manage as the brush. If a room has already been papered several times, the old paper should first be removed, as it is not considered healthy to have layer after layer of paste and paper on the walls. The paper may usually be torn off by hand or with the aid of an old knife; but if it does not come off readily, the surest and quickest method is to steam it. First close all the doors and windows, and boil water rapidly in the room in a large, open pan. The steam thus generated will soon soften the paste so that the paper may be torn off without difficulty. If there is not a stove in the room, a gasoline or oil stove may be used.

Nail holes and other small breaks in the plastering should be mended with a stiff paste formed of plaster-of-Paris and water, the plaster being applied with a small trowel or an ordinary case-knife. If the broken places are very large, Acme cement may be substituted for the plaster-of-Paris. It should be mixed in the same way, and the walls may be smoothed with a trowel. The cement "sets" almost immediately, and will be quite dry in a day, thus possessing a decided advantage over ordinary plaster, which requires much longer to dry.

If the wall or ceiling is covered with kalsomine, it must be removed before the paper is applied. If the kalsomine is very thick, it must be scraped off with a small blade like a knife fastened in a long handle. A light coat, however, may be easily washed off with a large, coarse sponge dipped in a pail of water, which should be changed as soon as it becomes white with kalsomine.

In purchasing paper for a dwelling, especially where there are children in the family, it is an excellent plan to buy an extra roll, so that in case of accident, there will always be plenty of paper to repair the damage. Very often an entire room must be re-papered for need of a few pieces for repairs, so the wise woman will always buy a little more than is actually needed.

M. M. M.



SPORTS AND PASTIMES.

DANCING.—TWELFTH LESSON.

FIGURES FOR THE GERMAN.—FIGURES REQUIRING FOUR COUPLES TO LEAD.

54.—THE TWO CIRCLES.—Four couples dance, and at a signal from the leader each gentleman selects another gentleman and each lady another lady.

The gentlemen form one circle with the leading lady in the center, and the ladies form another circle with the leading gentleman in the center. The two circles turn about rapidly but gracefully to the left, the dancers holding their hands high. After the circles have made one complete turn the lady and gentleman in the center select partners for the dance, and immediately the circles form in two opposite lines. The dancers join hands in the lines, forward and back four steps, and forward again; and then all dance to seats with opposites.

55.—THE GRAND ROUND.—Four couples dance, and then each lady chooses another lady and each gentleman another gentleman. The sixteen dancers form a circle, with the gentlemen on one side and the ladies on the other, the leading gentleman being next to his partner; and all join hands and circle once about to the left. Hands being still joined, the leading gentleman and his partner advance across the circle and pass under the raised arms of the lady and gentleman opposite. When outside the circle, the leading couple unclasp hands, and the gentleman, drawing the other gentlemen after him, goes to the left outside the circle, while his partner turns to the right followed by the other ladies. When the leading gentleman and lady meet they unite and dance to place, and each successive couple does the same.

56.—THE COUNTRY DANCE.—Four couples dance, and at a signal form two lines, the four ladies in one and the four gentlemen in the other. The dancers should stand far enough apart in the lines to allow a couple to pass between them. The first couple lead off, waltzing about the couple on their right, then about the second and lastly about the third, and take position at the foot of the line. The other three couples repeat the figure in turn, and when the last couple has waltzed and taken position at the foot, the dancers are relatively in the same positions as at the start. All then forward, take partners and waltz to seats.

57.—THE LADIES REVERSED.—The first four couples lead off with a *tour de valse*. They then join hands in a circle, the ladies facing outward and the gentlemen toward the center. At a signal from the leader the dancers contract the circle, the ladies retreating and the gentlemen advancing during four bars of the music; and during the next four bars they expand the circle by reversing the movements. After the circle has been contracted and enlarged twice, all perform the grand chain and then waltz to seats.

58.—THE DOUBLE PASTOURELLE.—Four couples dance, and at a signal place themselves as for a quadrille. (See first position, diagram I.) The two gentlemen of the head couples, Nos. 1 and 2, retaining their partners' hands, give their left hands to the side ladies on their left, who leave their partners and stand at the left of the head gentlemen. Threes are thus formed at the heads, as shown in the second position, diagram I. The side gentlemen remain stationary in their places. The two threes forward and back during four bars, and then the head gentlemen pass the ladies to the side gentlemen, each lady on the left passing under the raised arms of

The head gentlemen are thus left standing alone, and each side gentleman has a lady on either side, as in the third position of diagram. The threes forward and back during four bars, and the side gentlemen then pass the ladies to the head gentlemen, each lady on the left passing under the raised arms of the gentleman and of the lady on the right, to the next gentleman on the right, and the lady on the right then passing on to the next gentleman on the left. The dancers are now placed as in the fourth position of diagram, the first and second ladies being opposite their partners. The above movements are repeated, partners are then regained, and all waltz.

59.—THE STAR AND CIRCLE.—Four couples waltz, and then each dancer selects a new partner, and the sixteen form two lines, four couples in one line facing four couples in the other. The ladies of the four middle couples join right hands across, forming a *moulinet*. They circle entirely round to the left, and then change to left hands across and circle round to the right. The four ladies still join left hands, and the eight gentlemen join hands in a circle about them. The remaining four ladies now advance and give their left hands to the right hands of the ladies forming the *moulinet*; the ladies thus form a star and the gentlemen a circle. All the ladies face the same way and swing once round to the right, while the gentlemen move in the opposite direction under the uplifted arms of the ladies. At a signal from the leader all regain partners and waltz. To vary this figure, the gentlemen may form the star and the ladies the circle.

60.—THE LITTLE ROUNDS.—The first four couples lead off with a dance, and at a signal each gentleman selects another gentleman and each lady another lady. The gentlemen form four couples, one behind another, four feet apart and all facing in the same direction. The ladies arrange themselves in like manner, but facing the gentlemen, as in diagram II.



Dancers facing as indicated by arrows.

DIAGRAM II.

The first two gentlemen and the first two ladies join hands and circle once completely round to the left; and without stopping the two gentlemen raise their arms and permit the two ladies to pass under. The first two gentlemen now face the second two ladies, and the first two ladies face the second two gentlemen. The two pairs of couples join hands in two circles and pass once entirely round to the left, and each pair of gentlemen, without stopping, raise their arms and the ladies pass under. The figure is repeated until all the gentlemen have passed all the ladies, when the ladies and gentlemen form two lines at right angles to those first formed, as in diagram III.



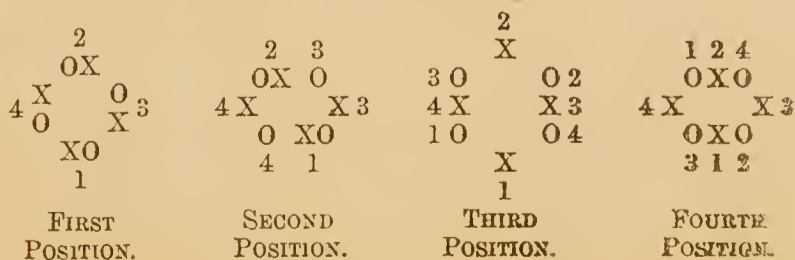
Dancers facing as indicated by arrows.

DIAGRAM III.

When the two lines are formed, which must be done without effort or break in the time, all forward and back during eight bars of the music, and forward again; and then each gentleman takes the opposite lady and makes a *tour de valse*. The remainder of the company perform the same figure, four couples at a time.

FIGURES REQUIRING SIX COUPLES UP.

61.—THE EXTENDED CIRCLE.—Six couples dance, and each dancer selects another partner. The ladies and gentlemen then arrange themselves in two circles, one inside the other, the ladies forming the inner circle and facing outward, and the gentlemen forming the outer circle and facing inward, each opposite his partner. Both



X represents a gentleman; O, a lady.

DIAGRAM I.

the gentleman and his partner to the next gentleman on the right, and the partner then passing to the next gentleman on the left.

circles then pass once completely round to the dancers' left, thus moving in opposite directions. When entirely round, all stop, each gentleman facing his partner as before. The first gentleman then gives his right hand to his partner's left, which breaks the two circles. The gentleman next to the first gentleman moves to the left, extending the circle, and gives his right hand to his partner's left. The other gentlemen join hands with their partners in the same way in their turn, thus forming the two circles into a single larger one. Partners then join for a general waltz.

62.—THE DOUBLE GRAND CHAIN.—Six couples dance and select other partners, and the twenty-four form six lines of two couples each, one line behind another. The lines march forward, and when the first reaches the end of the room, the right-hand couple turns to the right and the left-hand to the left, and the following lines divide in the same way. The two columns march down the sides of the room to the other end, and when they meet each file in one column performs a grand chain with the opposite file in the other column. When one column has thus passed entirely through the other, partners join for a general waltz.

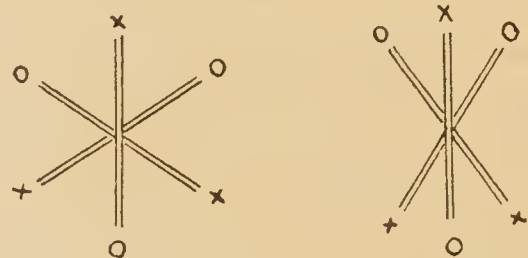
63.—THE BOWER.—Six couples dance and select other partners, and the twenty-four dancers arrange themselves three abreast in two columns that face each other, the ladies forming one column, the gentlemen the other. Each column will thus consist of four ranks of three; and the gentlemen should occupy places in their column corresponding to those of their selected partners. The ladies join hands and stand far apart, and the gentlemen advance as indicated by the dotted lines in diagram IV. Thus two files of gentlemen pass under the joined hands of the ladies, while the third file passes outside. Reaching the end of the ladies' column, the files of gentlemen turn and pass back on the opposite side of the files of ladies just passed. When each gentleman reaches his partner, all waltz.

64.—THE RENCONTRES.—Six couples waltz until stopped by a signal. Then each gentleman takes his lady's left hand with his right and gracefully presents her to one of the other gentlemen, saluting when the exchange of ladies is made. The new couples

67.—PEG AND RINGS.—For this figure two upright rods and two "grace hoops" are needed. Two couples dance, and at a signal each lady chooses another lady, who takes her place. The leader gives a hoop to each of the ladies thus chosen, and they make one attempt to throw the rings over the rods. The one who succeeds is given a favor, and chooses which of the two gentlemen she will dance with, the other gentleman then taking his seat. The unsuccessful lady selects two gentlemen, who now attempt to throw the rings over the rods; and the successful one dances with the lady. The one who failed chooses in turn two ladies, who throw the rings for the gentleman; and so the figure proceeds until all have danced or until the leader signals to seats. Should both contestants at any time be equally fortunate or unfortunate, the one for whom they are contesting may choose between them.

68.—BRAIDING.—For this figure should be provided a number of scarfs of tarlatan three yards long and twelve inches wide, one scarf for each couple that is to dance. The scarfs are usually chosen in three colors.

The leader signals three, six, nine or twelve couples to dance, and at a second signal they arrange themselves in six-sided sets, with three couples to a set. Each dancer forms one



FIRST POSITION. SECOND POSITION.
X indicates a gentleman; O, a lady.

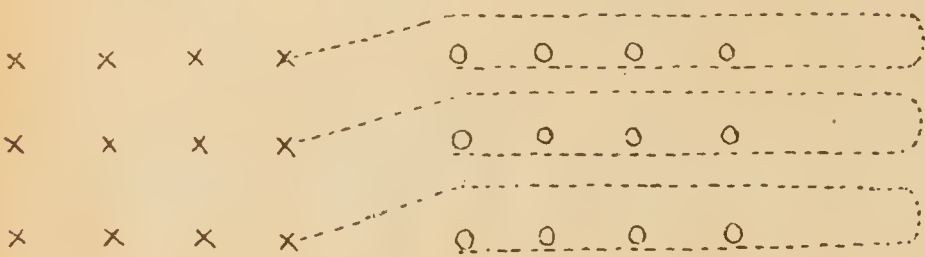
DIAGRAM V.

side of a set and is opposite to his or her partner, and the scarfs are held between partners, as shown in the first position of diagram V. The dancers in each set then form threes, as in the second position of diagram; and at a signal the members of each three begin passing under one another's arms in turn, and thus continue the braiding which the crossing of the scarfs has begun. When the scarfs are braided, the leader signals to dance, collecting the braided strips from the various sets. This is a very showy figure.

69.—THE GRAB-BAG.—For this figure is provided a fancy bag containing cards upon which are written the names of the ladies dancing. The leader signals the couples to dance, and then for the ladies to choose new partners, with whom they dance, while their former partners gather about the leader, who presents the "grab-bag." Each gentleman draws one card, and then claims as his partner the lady whose name is written thereon. The leader usually provides favors for the gentlemen to bestow upon the ladies thus secured.

70.—WHIPS.—This figure requires a number of sticks about an inch in diameter, with two streamers of ribbon in any two colors preferred attached to the end of each. The sticks should be about two feet long, and the ribbons of sufficient length to form graceful whip-lashes; and there should be as many whips as there are couples. The leader signals the couples to dance, and then for each dancer to choose another partner. On the latter signal he distributes favors to both gentlemen and ladies, to be bestowed upon their new partners. At a signal the gentlemen and ladies separate, and the leader, holding the handles of the whips in his hand, distributes the streamers, giving those of one color to the gentlemen and those of the other to the ladies. When all have received streamers, the leader throws the whip handles in the air, and the persons holding the same whip dance together until signalled to seats.

71.—THE MULLIGAN GUARDS.—Toy drums are supplied for all the ladies and large tin whistles or toy trumpets for all the gentlemen, the drums and trumpets being correspondingly numbered from 1 up. The leader distributes these favors at random, and then calls for Nos. 1, 2, 3, 4, etc., to dance, calling up as many couples as will comfortably fill the room. The ladies and gentlemen having corresponding numbers dance together. At a signal the couples form a column on the left side of the floor facing the top of the room, with the ladies on the inside. All then march forward, and when the first couple reaches the upper left-hand corner, the gentleman halts and faces about toward the bottom of the room, the lady moving to the right. The second gentleman takes his place on the first gentleman's left, while the second lady follows the first; and the other couples do the same. The ladies continue to march in single file, turning at the right upper corner, and passing down the right side and across the bottom, where they halt. Each lady is now opposite her partner, the line of gentlemen being across the top of the room, and the ladies across the bottom, with the first gentleman and lady on the left. The leader calls "March," and the two lines



X denotes a gentleman; O, a lady.

DIAGRAM IV.

then waltz until the signal to stop, when the ladies are returned to their original partners. All then waltz to seats.

FIGURES REQUIRING AN UNLIMITED NUMBER OF COUPLES UP.

65.—THE FLOWER GIRL.—For this very attractive figure are required a quantity of cut flowers and as many fancy cards as there are ladies present, the words "Flower Girl" being written on one of the cards. The cards are enclosed in sealed envelopes and distributed among the ladies by the leader; and at a preconcerted signal the envelopes are opened, and the fortunate holder of the flower card is seated in a chair near one end of the room. The leader distributes flowers to as many couples as he wishes to dance, and these at a signal rise and waltz. As each couple dances about the lady in the chair, they throw the flowers into her lap. When the "Flower Girl" has received contributions from all the couples, she gathers the flowers into a bouquet, which she keeps as a souvenir.

66.—OVER AND UNDER.—The leader signals as many couples up as he wishes to dance, and at a second signal the dancers choose new partners. The ladies form a column, two abreast, on one side of the room, and the gentlemen form a similar column on the other side, facing the ladies. The columns march toward each other, and when they meet the first two ladies pass under the raised joined hands of the first two gentlemen, and then raise their own hands and allow the second two gentlemen to pass under; then the ladies pass under the hands of the third two gentlemen, and so the movement continues, alternately over and under, all the other couples, both ladies and gentlemen, advancing in the same way. When the first couple of gentlemen reaches the last couple of ladies, all dance until signalled to seats.

advance toward each other, the ladies beating their drums and the gentlemen blowing their trumpets. When the lines meet, all dance. This is one of the few humorous figures into which no element of coarseness can enter.

72.—**THE HANDKERCHIEF CHASE.**—Several couples perform a *tour de valse*, and at a signal the gentlemen leave the ladies in the center of the room, each lady holding her handkerchief in her hand. The leader then selects one more gentleman, who joins the others in forming a circle about the ladies, all standing with their backs to the ladies. The gentlemen circle about briskly to the right, and at a signal the ladies throw their handkerchiefs in the air and waltz with the gentlemen securing them. The gentleman who does not obtain a handkerchief selects a partner from those not dancing.

73.—**THE CONTINUED BRIDGE.**—Any number of couples dance as the leader may decide, and then form in line, with the conductor and his partner at the head. After a short march, the first couple halt, face each other, raise their arms and allow the second couple to pass under, who stand beside the first and raise their arms. The third couple then pass under the bridge and raise their arms, and the other couples do likewise. When the last couple have passed under and formed an arch, all dance to places.

74.—**THE ROUND.**—All the couples form a grand round, the ladies remaining beside their partners, and all joining hands. At a signal the gentlemen place themselves inside the circle, facing their partners. Each gentleman turns his partner with both hands, then passes to the next lady on the right, whom he also turns with both hands, then passes to the next lady on the right, and so continues turning the ladies in succession to the right until he reaches his partner. The grand round is then once more formed, all forward and back twice, and then partners join and dance until signalled to seats. This figure is a very good one for closing a German.

75.—**THE CIRCULAR ROAD.**—After a general dance, all form a grand round, partners remaining together, and all joining hands.

All forward and back during four bars, and then each gentleman hands his partner to a position in front of him, the ladies thus forming an inner circle facing the gentlemen, and each lady being at least four feet from her partner. The space between the circles is the "Circular Road." The first couple then waltz round in this space, and on reaching the starting point, the lady takes her partner's position in the outer circle, and the gentleman his partner's place in the inner one. The second couple then dance round and exchange places in the same way, and all the other couples do the same in succession, until all the ladies are in the outer circle and all the gentlemen in the inner one. The entire company then waltz until signalled to seats. This is also a good closing figure.

76.—**THE KNOT.**—After the company have all danced they form a grand round and circle to the left. When the dancers have regained their original positions, the ladies form a round inside facing the gentlemen. The ladies move once round to the right, and the gentlemen once to the left, and each gentleman then joins right hands with his partner, moving as though commencing a grand chain. On meeting the second lady he presents his left hand, swings round her, gives his right hand to the next lady, swings round her, and so continues turning with the right and left alternately until he reaches his partner, when all salute and then waltz. This is another closing figure.

77.—**THE FINAL ROUND.**—After all have danced they form a general round, with the leader and his partner in the center of the circle. This couple waltz once about the circle, and then the lady passes out of the ring and takes her seat, while the leader selects another lady, with whom he waltzes. After a moment's dancing he also leaves the circle, while the lady chooses a new partner; and this continues until only two or three couples remain to form the circle, when all waltz. This is a concluding figure and is much like the old-fashioned "spelling-down," the company being danced down instead.

TERPSICHOE.

(CHILD LIFE.—SECOND SERIES.

THE PHYSICAL AND MENTAL DEVELOPMENT OF CHILDREN.

CHAPTER VIII.—CHILDREN'S PETS.

It takes a genius to properly amuse children, and yet they can provide many hours of pleasure for themselves and their associates, if they are permitted to exercise their own judgment in the selection of their toys and pets. They appear to instinctively love dogs and cats, and these animals have often proved to be their best friends, returning, in their own way, the love lavished upon them by their youthful owners.

It seems almost cruel to say that children should be forbidden to play with cats and dogs, and yet many authorities of note do not hesitate to recommend such a prohibition. Little children have been made violently ill through swallowing loose hairs from their feline pets, and there is always danger that both cats and dogs will scratch or bite if roughly treated. It is astonishing how patient and long-suffering the average cat is in the hands of its baby master. He may pull its tail, carry it by the head, and maltreat it generally, and the poor little beast will long endure the rough handling with perfect resignation, showing only in its eyes that the treatment is hurtful. This is the main reason why the cat is allowed to be the inseparable companion of the child, and in this long endurance lies the greatest danger. It is said that a worm will at last turn under persecution, and there will come a time when the suffering cat can endure no more, and, rather in desperation, perhaps, than in anger, will scratch or bite the child. The entire household will then become alarmed, and nothing will quell the disturbance but the death of the animal, which a moment before was the child's chief amusement.

The point is a knotty one, and can only be decided in one way. If the mother permits her child to have a cat, she must insist that the animal be treated with kindness; for cruelty, besides being dangerous, would be almost certain to seriously injure the child's disposition. Cruelty to animals, though generally unintentional on the part of very small children, is likely to engender a tyrannical, inconsiderate nature, which will have small regard for the rights of others. We have endeavored throughout this entire series of papers to impress upon the mother that it is the small things of daily life that are most powerful to make a child's nature sweet and noble, or hard and cruel. Habit so readily grows into second nature that any feeling long indulged is apt to become as firmly embodied in our characters as though it had been bred in us; but a close watch

on the embryo feelings and a determination to root out what is ignoble will generally be successful.

Was there ever a boy who did not want a dog? The demand or pleading, as the case may be, comes to the parents at all times and seasons, until at last the dog is procured. A puppy is usually chosen, and immediately upon his arrival the mischievous canine begins to destroy everything breakable within his reach. If a curtain swings in the breeze, he thinks it an invitation for a romp, and forthwith springs at it, tears it from the pole and soon reduces it to tatters. A bright rug is sure to attract the puppy's roving attention, and if not closely watched, he will drag it into the yard and render it a fit companion for the curtain in the rag-bag. The laundress will hang out a line of snowy linen, fresh from the tubs, and then go to her room to rest, with the consciousness of a day's work well done. This, however, is an opportunity for mischief that the puppy cannot withstand. A few springs will bring the clothes within reach, and they are soon lying in the dust, subject to the tender mercies of the playful dog's teeth and paws.

In vain does the boy plead that these antics show how "smart" the dog is. The mother cannot view his capacity for destruction in that light, and accordingly decrees that the animal must be either chained or sent away. As a rule, the boy will choose the first alternative, and then come days and nights of misery for both the family and the dog. Unused to confinement, the poor creature howls pitiously, until every member of the household is in despair, and the neighborhood is up in arms. As the weeks go by, the dog's spirit is probably broken, and he lies quietly, sleeping the time away. He must in some way have learned the wisdom of good manners, for when he is finally loosed from his chain, he no longer shows a desire to molest unguarded household goods, but meekly follows at the heels of his young master. This happy state of affairs may last some time, and the dog may submit to many taunts from the boy's playmates, until at last, in an unlucky moment, he may, like the cat, be tortured into resenting the constant teasing, and bite one of his tormentors. He will then be declared mad, and will be put to death as speedily as possible. Visions of the horrors of hydrophobia will very likely haunt the family for several years, until at last it dawns upon them that the dog was not mad, but was only following the common instinct of self-defense.

It is said that the English pug makes the best canine pet for

children. It is generally good-natured, and is less liable to hydrophobia than other species. The Spitz is considered most subject to madness of the entire canine race, and it is usually irritable and treacherous, being inclined to bite on the smallest provocation. The St. Bernard is a noble animal and generally makes a safe play-fellow for children. Both the St. Bernard and the shepherd dog may be trained to take almost as good care of children as a human nurse. Some dogs have been made very valuable as pets by being trained to work in harness and pull light carts made for the use of small children. A few of the species have made good records as trotters when hitched to the little carts, and they certainly afford infinite delight to their youthful owners.

Trained goats can be successfully employed in the same way. The writer once saw in Alabama a very small phaeton that would seat four children drawn by two sturdy goats. The animals matched perfectly in gait, and the young proprietor of the turn-out would not have exchanged it for the finest team of thoroughbreds on record.

Donkeys also make excellent pets for children, especially the tough, lazy variety found in Colorado, and used to climb the mountains there. These animals are quite small, so that if a child should fall from the saddle, the distance to the ground would not be great enough to do much damage. They can scarcely be pushed out of a slow walk, and they require little attention, living principally upon grass. Donkeys of this breed can be trained to both saddle and harness, and are perfectly safe for children's use. This is more than can be said of Shetland ponies, for while they are prettier and in every way more attractive than the donkeys, they are often vicious, and run away on the slightest pretext. The old adage, "Handsome is as handsome does," should be remembered in choosing such pets for little folks.

Some children like birds and will collect a great variety of them, from the tiny humming-bird to the brilliant-coated parrot. Humming-birds are extremely shy, but they may be captured by placing a bowl of sweetened water in an open cage near the flowers which they seem to prefer. It is a pity, though, to cage the poor little things, as they soon droop and die. Canaries, being hatched in confinement, bear it better, perhaps, than any other variety, sending forth their songs as if in perfect contentment. The mocking-bird, which sings all night among the myrtles and magnolias of the South, as if its joy knew no bounds, will usually refuse to sing altogether when caged, unless captured before it has left the nest. This bird can never be wholly tamed, but it can be taught to sing very nicely in confinement, if young enough when caught.

The parrot makes a great deal of work for the mother or servants, unless the children are required to keep the cage and its surroundings clean. A parrot's special delight is to tear paper into bits, and

it is generally able to litter the floor for several feet about its cage. The experienced mother will hesitate to allow her children such a disorderly pet, although the bird's ability to talk provides a never-failing source of amusement and interest. The African gray parrot learns to speak very distinctly and is easily taught.

As a rule, it is safe to indulge children to some extent in the choice of pets, but they should above all be taught to treat their dumb friends with kindness. There seems to be implanted in the hearts of all living creatures a desire for amusement, which is gratified in many ways. The birds flit about in the tree-tops and swing from limb to limb, singing their songs of gladness; the lambs frisk gaily in their pastures, racing over the green grass in the exuberance of their pleasure; the horses sniff the fresh air as they come from the stable and go prancing over the fields, circling round and round as if in an ecstasy of joy; and we meet friends, and smilingly exchange greetings and jokes and little pleasantries, with the happy consciousness of an inner joy, knowing only that the world is bright, the air fresh and our hearts free from care.

All of these things bespeak the universal love for amusement. There are so many troubles and disappointments in the world, so many hardships that tend to break the spirit and sadden the heart, that we could not bear the strain were it not for an occasional gratification of the natural craving of the mind for amusement. Human nature tends to extremes in everything—in work, in religion, and especially in taking amusement. The love of pleasure is a trait that is beneficial if moderately cultivated; but if carried to excess, it will weaken the loftiest morals and defeat the noblest purposes. We must keep steadily before us the fact that there is only one step between good and evil; one begins where the other ends, and so closely are they allied, that it takes reason and judgment to keep one's actions within safe bounds.

Children require amusement, and it should be furnished at home, since it is there we have our greatest joys and bitterest sorrows. If pleasure is found at home, there is little danger of excess, as injurious amusements are only met with abroad. So if children take greatest pleasure in a number of animals, gratify the desire as far as possible, but require them to treat the dumb creature kindly and provide all necessary means for their comfort. This is a just demand, and will be so recognized by the children if strictly enforced.

The spirit of teasing is sometimes so strongly developed in children that they seem unable to repress it, but the mother should positively forbid any exercise of the unpleasant faculty in connection with their pets. Teasing can be quite as unbearable as torture, and the seemingly harmless trait must not be permitted to bring misery upon any living thing. Only under such conditions should children be allowed the privilege of owning pets. M. C. M.



of wide blue ribbon, and a large rosette of similar ribbon is arranged at the center of the back. The hair is drawn up from the neck and arranged in a coil at the back of the head. The feet are clad in black Lisle-thread stockings and black shoes or low ties.

Each maid carries two one-pound dumb-bells, one in each hand, the arms being allowed to hang easily at the sides during the march.

THE MARCH.—For the march a spirited $\frac{4}{4}$ movement should be

DRILLS.—ELEVENTH PAPER.

THE DUMB-BELL DRILL.

TWELVE girls of uniform size are sufficient for this drill. The costume is especially adapted for all forms of recreation, as perfect freedom is allowed. The pattern is No. 6506, which costs 1s. 8d. or 40 cents; and white cheese-cloth is used for the skirt and blouse, and blue cheese-cloth for the jacket. The blouse is arranged with pretty fulness at the front and back, the full sleeves are gathered to cuffs, and tapes confine the fulness at the waist-line. The skirt flares fashionably toward the bottom, and is trimmed with one row of wide and three rows of narrow blue cotton braid. The jacket has a ripple collar of white cheese-cloth. The belt of the skirt is formed

played. The following diagram represents a plan of the stage, and is referred to in the directions:

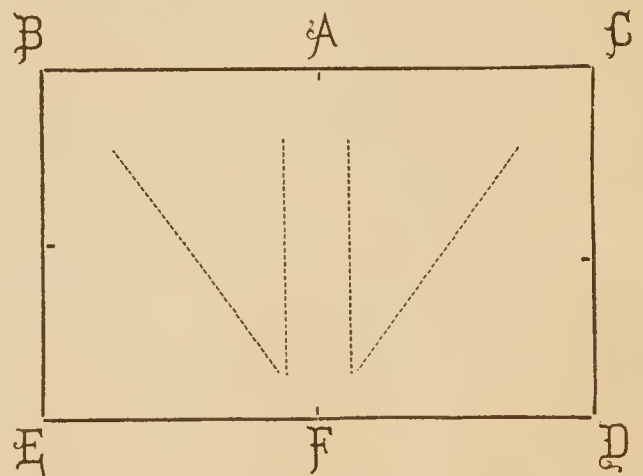


DIAGRAM I.

1.—The maids enter the stage in single file at A, the middle of the back. The first maid turns to the left, the second to the right, the third to the left, the fourth to the right, and so on. The company is thus formed into two files, which march about the stage, pass each other at F, the center of the front, and continue until they

meet at A. As has been stated in previous drills, the terms *right* and *left* signify the right and left sides of the audience, not of the maids.

2.—At A the maids unite to form couples, which march down the center toward F. Reaching F the file on the right of the double column turns an acute angle toward C, and that on the left of the column turns a similar angle toward B. (See dotted lines, diagram I.)

3.—Reaching B and C respectively, the files turn toward A, pass each other at that point, and then march about the stage until they meet at F.

4.—Here the maids unite to form couples, which march toward A. Reaching A, the maids on the right of the column turn an acute angle toward D, while those on the left turn toward E.

5.—From E and D the files march toward each other, pass at F, and march about the stage to A.

6.—At A the files again unite to form couples, each maid entwining one arm about her partner; and the resulting column marches to F, where the first couple turns toward E, the second toward D, the third toward E, and so on. The resulting two columns march about the stage and meet at the center of the back.

7.—At A the maids in one column unite with the corresponding

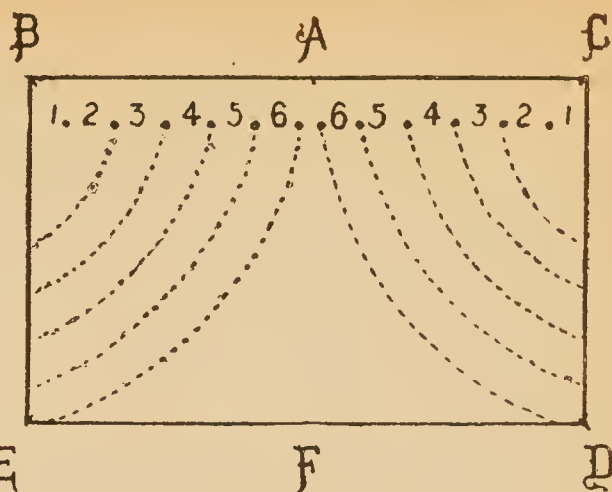


DIAGRAM IV.

13.—Here the couples unite to form fours, which march toward F and halt when the first four reaches the front of the stage. The left-hand couples in the first two ranks move two paces to the left, and the right-hand couples move two paces to the right. The company is now located as shown by diagram V. Spaces are thus left

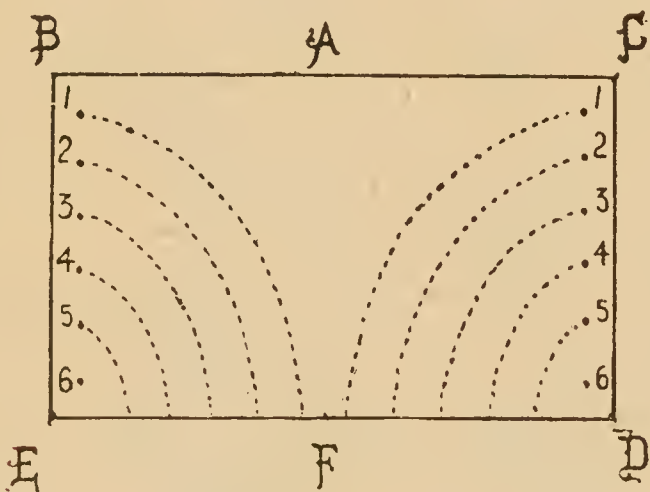


DIAGRAM II.

maids in the other column to form a single column of couples which marches toward F, where the maids on the left side of the column turn toward E, and those on the right toward D. When the leaders reach B and C, the two files halt, and the maids are then located as indicated by diagram II.

8.—Here each column, with No. 6 as a pivot, wheels to the front of the stage according to the dotted lines in diagram II. The positions of the maids are now as in diagram III.

9.—Four beats are allowed after the last movement. The two

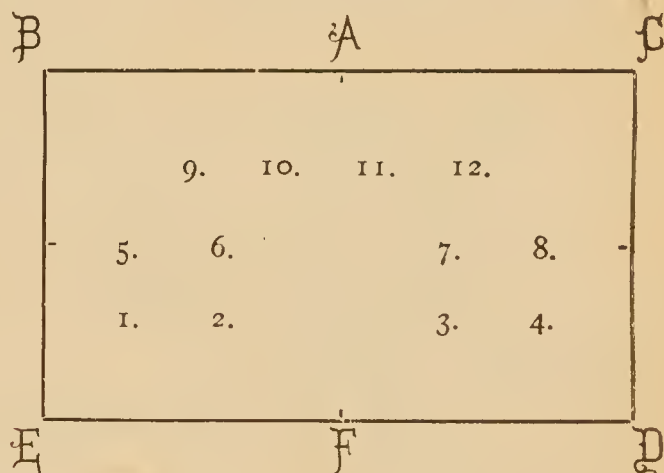


DIAGRAM V.

in the first two ranks, and these are filled by the maids of the rear rank moving forward, the two maids at the center of this rank filling the space in the first rank, and the two end maids falling in behind them in the second rank. The company is now arranged in two ranks of six, as shown by diagram VI, and is ready for the drill.

THE DRILL.—In a drill of this kind the effect depends largely on the music. This should be frequently changed and should be played slowly, with the left hand generally *staccato*, to mark the time more strongly and keep the music and movements exactly together. During the drill the accompanist should follow with her eye every movement of the maids, and should vary the music during the different exercises. Each exercise should commence on the first note of the music, unless otherwise stated; and between the

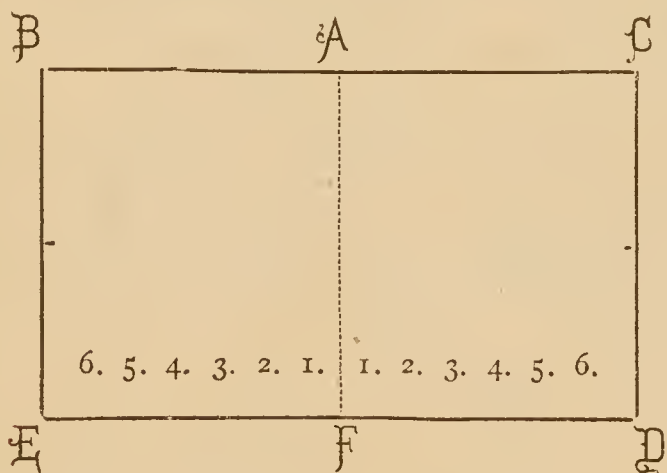


DIAGRAM III.

maids numbered 6 are now the leaders of their respective files, which march to C and B, and then to A.

10.—When the leaders reach A the files halt and mark time during four beats of the music. (See diagram IV.)

11.—With No. 1 as a pivot, each file wheels toward the front according to the dotted lines in diagram IV. All then face the center of the stage, and after counting four, the two files face respectively toward C and B, and march to A, No. 1 being the leader in each file.

12.—At A the files unite to form a double column and march to F, where the first couple turns to the left, the second to the right, the third to the left, and so on; and the two double columns pass about the stage until they meet at A.

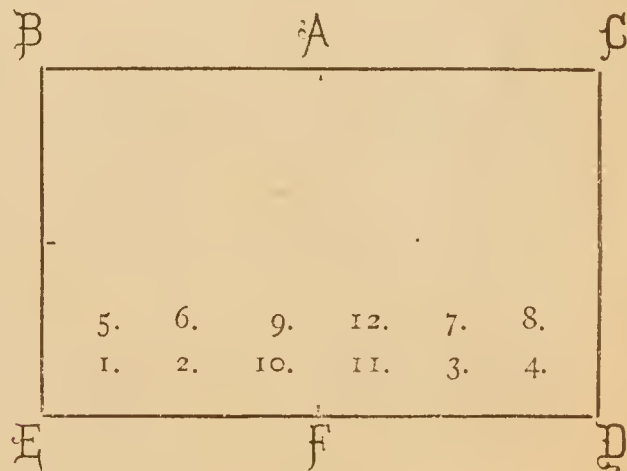


DIAGRAM VI.

exercises two measures should be played. The drill is made up of different exercises, and the instructor should call out "One," "Two," "Three," etc., while the company is practising, but not, of course, during the exhibition of the drill.

First Exercise—Arms.—The music should be a $\frac{4}{4}$ movement, and two beats should be allowed to each movement. The maids

should remain motionless during the first four beats, with their arms hanging easily at the sides.

1.—Raise the dumb-bells until the arms are at full length above the head, the hands being the width of the shoulders apart.

2.—Force the arms down until the elbows are close to the sides and the dumb-bells rest in the hollows in front of the shoulders.

3.—Extend the arms straight out in front, with the bells level with the shoulders and the hands the width of the chest apart.

4.—Place the bells in a line with the chest, resting against the upper arms, with the elbows close to the sides.

Repeat the exercise, and then place the bells at the sides, as in the march, and rest during eight counts before the next exercise.

Second Exercise—Shoulder.

1.—Place both bells on the shoulders, with the elbows forced back and well raised (one beat).

2.—Straighten the right arm by moving it only from the elbow, thus extending the dumb-bell the full length of the arm (one beat).

3.—Replace the right-hand bell upon the shoulder, and at the same time straighten the left arm from the elbow (one beat).

4.—Replace the bell on the left shoulder (one beat).

5.—Straighten both arms together from the elbows, holding the bells out from the body the length of the arms (two beats).

6.—Replace the bells on the shoulders (two beats).

Repeat the exercise, and then rest with the bells at the sides during eight beats.

Third Exercise—Bending.—This exercise requires a change of music to a waltz tempo. Allow three beats to each movement, unless otherwise ordered.

1.—Extend the arms above the head (three beats), and strike the bells together once (three beats).

2.—Swing the arms and body downward, laying the bells on the floor.

3.—Raise the body to an erect position, placing the arms akimbo.

4.—Bend forward and take the bells from the floor.

5.—Same as 1.

6.—Place the arms at the sides, as in the march.

7.—Raise the right bell high above the head, allowing the left to hang at the side, and at the same time bend the body to the right, with the left side well curved (six beats).

8.—Arms at the sides again (six beats).

9.—Raise the left bell high above the head, allowing the right to hang at the side, and at the same time bend the body to the left, with the right side curved (six beats).

10.—Arms at the sides (six beats).

Repeat the exercise. The music should then change to a $\frac{2}{4}$ tempo, and four bars should be played before the next exercise.

Fourth Exercise—Independent Movements.—Allow two beats for each movement, save when otherwise directed.

1.—Raise the bells until they rest in the hollows of the shoulders.

2.—Extend the left bell directly to the left and the right to the front, thus bringing the arms to a right angle.

3.—Same as 1.

4.—Extend the right bell directly to the right and the left to the front, once more forming a right angle.

5.—Same as 1.

6.—Extend the left bell directly to the left and the right above the head, again forming a right angle.

7.—Same as 1.

8.—Extend the right bell directly to the right and the left bell above the head.

9.—Same as 1.

10.—Place the bells at the sides, with the arms at full length (four beats).

During this exercise the body must not be allowed to twist about with the arm movements, but must be kept perfectly erect and steady; and the eyes must be continually directed to the front.

Fifth Exercise—Rotation.—Allow four beats to each movement, unless otherwise directed.

1.—Hold the bells just far enough outward to clear the dress, and rotate them four times, turning them first outward and then inward as far as possible and allowing one turn or rotation for each beat of the music.

2.—Bend the arms at the elbows until the forearms are extended straight forward; then rotate the bells four times, as described in 1.

3.—Extend the arms at full length in front of the body, and rotate the bells four times.

4.—Same as 2.

5.—Extend the arms at full length out from the shoulders, and rotate the bells four times.

6.—Same as 2.

7.—Extend the bells above the head, and rotate them four times.

8.—Same as 2.

9.—Place the bells at the sides as in the march (eight beats).

Sixth Exercise.—Allow two beats to each movement, unless otherwise directed.

1.—Place the left bell in the hollow of the right shoulder and the right bell in the hollow of the left shoulder, thus crossing the arms on the chest.

2.—Place the elbows against the body at the waist-line, with the forearms extended in front of the body.

3.—Extend the bells in front of the body the full length of the arms.

4.—Same as 1.

5.—Extend the bells above the head, the arms at full length.

6.—Strike the bells together twice above the head, making one stroke for each beat of the music.

7.—Place the bells in the hollows in front of the shoulders (four beats).

8.—Place the bells at the sides as in the march (eight beats), and then repeat the exercise.

Seventh Exercise.—Allow four beats for each movement. The music must be a slow, steady march.

1.—Place the bells in the hollows of the shoulders.

2.—Drop the right arm to its full length at the side, as in the march, raise the bell to the hollow of the shoulder, and repeat the movement, thus filling the four beats.

3.—Drop and raise the left bell as just directed for the right.

4.—Drop and raise the right bell once, then repeat with the left bell.

5.—Perform 2 and 3 simultaneously.

6.—Extend the right arm straight out at full length level with the shoulder, return the bell to the shoulder, and repeat.

7.—Perform a corresponding movement with the left bell.

8.—Extend and return the right bell once, then repeat with the left bell.

9.—Execute 6 and 7 together.

10.—Raise the right bell above the head at arm's length, then return it to the shoulder, and repeat.

11.—Raise and lower the left bell in the same way.

12.—Raise and lower the right bell once, then the left bell once.

13.—Perform 10 and 11 together.

14.—Carry the right bell forward at arm's length, then back to the hollow of the shoulder, and repeat.

15.—Perform the same movement with the left bell.

16.—Carry the right bell forward and back once, then the left bell once.

17.—Execute movements 14 and 15 simultaneously.

18.—Same as 1 (eight beats).

Eighth Exercise.—Allow two beats to each movement, unless otherwise directed.

1.—Extend the arms at full length in front of the body.

2.—Strike the ends of the bells together twice, with the backs of the hands upward.

3.—Strike the ends of the bells together twice, with the backs of the hands downward.

4.—Place the bells in front of the shoulders (four beats).

5.—Raise the bells above the head with the arms at full length.

6.—Strike the ends of the bells together twice, with the palms of the hands to the front.

7.—Strike the ends of the bells together twice, with the backs of the hands to the front.

8.—Same as 4.

Repeat the exercise, allowing eight beats for 8 the second time.

Ninth Exercise.—Allow two beats for each movement, except when otherwise directed.

1.—Place the arms at the sides, as in the march (four beats).

2.—Extend the arms in front of the body and strike the bells together twice.

Repeat movements 1 and 2, allowing the former only two beats in the repeat.

3.—Same as 1 (four beats).

4.—Place the bells back of the body, strike them together twice, and drop the arms at the sides (two beats); then repeat the movement.

5.—Same as 1. (It will be seen that in 3 and 5 the arms are at the sides six beats, two for the repeat and four for the start of the new movement.)

6.—Extend the arms in front and strike the bells together once (one beat), place them at the sides (one beat), strike them together once behind (one beat), and drop them at the sides (one beat); then repeat these four movements.

7.—Place the bells in the hollows of the shoulders (four beats), and then drop them, as in the march (four beats), preparatory to leaving the stage.

8.—All the maids face toward the center of the stage (four beats), and then with Nos. 10 and 11 as leaders (see diagram VI), they form couples and march to F, the maids joining at the center as follows: No. 10 with No. 11, No. 2 with No. 3, No. 1 with No. 4, No. 9 with No. 12, No. 6 with No. 7, and No. 5 with No. 8.

9.—At F the first couple turns to the left, the second to the right, the third to the left, and so on; and the two columns march about the stage until they meet at A. Here the columns unite to form one column of couples, which marches to F, where the maids on the left of the column turn to the left and those on the right to the right. The two single files pass respectively to E and D and to B and C, and then to A, where they pass off as they entered, first No.

1 of the left-hand file, then No. 1 of the right-hand file, next No. 2 of the left-hand file, and so on.

This drill will provide an admirable exercise in gymnastics for school or home practice. If it is not convenient to have dumb-bells, the movements may be made without them, the hands being clapped where the dumb-bells are to be struck in the exhibition.
S. E. W.

FLORAL WORK FOR OCTOBER.

WINTER-FLOWERING BULBS.

Autumn bulbs and plants extend the season of flowers through the dreary months of Winter, maintaining the blossoms and foliage of June amid the frosts of December and January. This miniature presentment of Summer by means of the Winter-flowering bulbs is, from its contrast with the bleak prospect out of doors, one of the most attractive possibilities of flower culture. Nature has kindly made special provision for this sort of gardening by storing away in the bulbous plants dormant blossoms which, in many cases, are attractive both for brilliancy of coloring and for delicacy of perfume, so that few flowers, even among the hardiest Summer bloomers, make such satisfactory returns for attention bestowed upon them.

The most desirable bulbs for Winter culture are the hyacinth, narcissus, calla lily, oxalis, cyclamen, sacred lily, freesia, snow-drop, *lilium Harrisii*, *lilium candidum*, lily-of-the-valley, *Amaryllis regina*, scilla, tulip and crocus. There are, of course, many other Winter-flowering bulbs, but those mentioned are the easiest to rear and the most certain to make a handsome display of blossoms and foliage.

Any of these bulbs may be potted during September, October or November. They should be well watered as soon as planted, and then set away in a cellar or any other cool, dark place, to make roots. After remaining in seclusion for from four to six weeks, or as much longer as may be desired, they may be brought out for blooming. If the flowers are desired as early as Christmas or New Year's Day, the bulbs should be planted in the beginning of October; for the more time they are given in which to make roots, the richer and more profuse will be the blossoms. By planting at different dates and bringing only a few pots out at a time, a succession of bloom can easily be kept up all Winter; and if the plants are set in a cool place while in bloom, the flowers will remain perfect a long time.

The variety of soil used is not a very important item in bulb culture, any good garden loam being adapted for the purpose. It may be enriched with a small quantity of leaf mould, if desired; but all other fertilizers should be avoided, as manure causes the bulbs to decay, or produces too rank a growth of foliage. In planting, set the bulbs just below the surface of the soil, so they will be covered. Do not press them in by force, for this would pack the soil under them, so that when the roots started, they would be apt to lift the bulbs out of the ground.

After planting, as before stated, they should be thoroughly watered, and set away to form roots. The cellar is the best place in which to locate the bulbs while they are thus gaining strength, since it is essential to keep them as moist and cool as possible. They should remain in the cellar for at least four weeks and as much longer as can be arranged, it being desirable that they should have plenty of strong roots before being brought out to bloom. When vigorous top growth begins, they may be removed and given plenty of water, fresh air and sunshine; and if sound bulbs have been purchased, the cultivator will soon be rewarded with an array of dainty blossoms.

When the plants are through blooming, it is best, if one has the room, to allow them to remain in the same pots for a few weeks, to mature their bulbs. They may be placed in the cellar, and allowed to become dry, in which condition they will keep until planting time in the following year, when they may be taken out and set in the open ground. By remaining in the garden for a season they will recover much of the strength lost through the forcing of the previous Winter, and will in most cases be ready to bloom again in the house during the ensuing Winter.

Many persons who do not have room in their windows for plants after the flowers have faded, prefer to throw their bulbs away and buy a new supply every year. There can be no doubt that newly imported bulbs give much better blooms than those which have been grown and flowered once or oftener; but it seems cruel to destroy flowers of any kind, and all who can are advised to keep their bulbs when they are done blooming, and plant them in the garden. If desired, they can be left in the beds throughout the year, and the display which they will make in early Spring will be much appreciated, as their flowers will appear when most needed.

Hyacinths and other bulbs can be grown in glasses of water in-

stead of in soil. While they look very pretty arranged in this way, the flowers will be greatly inferior to those reared in soil, and their period of bloom will be much shorter, the reason being that water does not contain nourishment enough to bring the flowers to perfection. The Chinese sacred lily is, however, a notable exception to this rule, as it blooms quite as well in pebbles and water as when planted in rich soil. Properly speaking, this flower

is a narcissus of the Polyanthus type. The bulbs are very large, and each one sends up several flower spikes, which bear clusters of large waxy white blossoms with yellow centers. The flowers are perfect in shape and emit a most delightful odor.

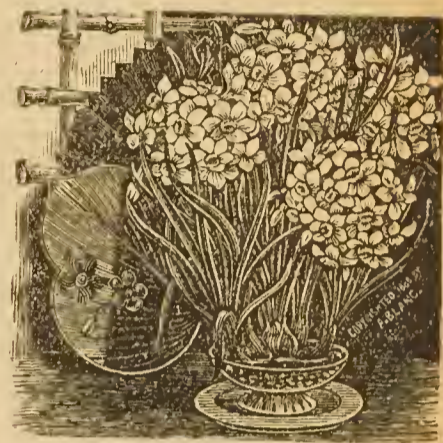
This plant is the emblem of good luck with the Chinese, who grow it to celebrate their New Year. They fill a bowl or some similar vessel with pebbles, in which they set the bulb to about half its depth, so it will be held firmly. The bowl is then filled with water to the top of the pebbles, and set in a warm, sunny window. The bulb will immediately commence a rapid growth, and will bloom in two or three weeks. Before planting, some florists cut the bulb in several places with a sharp knife to the depth of half an inch from top to bottom, claiming that this treatment increases the number of flower spikes. The sacred lily is very desirable for holiday decoration, but it should always be placed by itself, as it loses its individuality when massed with other plants.

The narcissus family is a large one, and all its members are very charming. Those who have once reared any of these sweet blossoms will agree with the sentiment expressed in the following quaint passage from the Koran: "If a man has two loaves of bread, let him go and sell one, and go and buy with the money some flowers of the narcissus; for the bread only nourishes the body, but the flowers nourish the soul."

When it is desired to grow as many flowers as possible in a small space, a number of bulbs may be planted in a bamboo rod like that shown in the illustration; and after being set away in a dark place to form roots, the same as directed for the bulbs in pots,

they may be suspended in the window above other plants, where they will occupy very little space, but will add greatly to the decorative effect.

A bed of bulbs planted in the garden during October will prove a delight in the spring. Among the earliest bloomers are the snow-drop and crocus. The many forms and rich and varied colors of the tulip make it one of the most important garden flowers for producing a gay and dazzling display. For delicate fragrance and refined beauty and grace, the narcissus, with its great variety of form and charming tints, is unsurpassed. The large, round flower-spikes



of the hyacinth are wonderfully ornamental and lend a charm to any garden. After the bulbs are through flowering, the leaves turn yellow and die. The bulbs can then be taken up and stored away for planting again in the Autumn, leaving the beds to be filled with Summer-blooming plants; or, if preferred, the bulbs may be left in the beds throughout the Summer, and annuals or other flowers may be planted among them without any injurious effect.

DESIRABLE PLANTS FOR WINTER.

Cyclamens are among the best Winter-flowering plants for the window or green-house. The flowers are strikingly beautiful, and the foliage is also highly ornamental, so that the plants are very decorative even when not in bloom. The bulbs should be planted in five-inch pots containing a rich, loamy soil to which some peat or sand has been added, with good drainage at the bottom. The bulbs should not be entirely covered at the time of planting; and they should be kept well supplied with water while growing or in flower.

The *Sanseveria Zelianica* is a plant that is well suited for the decoration of halls and other apartments which have little or no sunlight. It endures drought and dust with impunity, requiring scarcely any water; and it is singularly well adapted for decorative purposes.

NOTES FOR OCTOBER.

When plants are brought in from the garden in the Autumn, it is very important to see that they are free from insects. A warm, close atmosphere is favorable to the rapid increase of plant enemies,

so that if half a dozen aphides are allowed to remain hidden among the foliage of the plants when removed from the open air, the whole window garden will soon be literally alive with the pests. Every plant should be minutely examined before being brought in, and if it is infested with insects of any kind, the proper means of extermination should be applied. The aphids may be destroyed by syringing the plants with tobacco water about the color of strong tea.

Many experienced amateurs complain that their house plants become brown and sickly-looking. This condition is generally caused by the minute insect known as the red spider, which feeds on the juices of the plants. This enemy may be effectually routed by applying pure water through a hand syringe or force-pump. The red spider rarely attacks plants that are sprinkled daily.

The mealy bug, as it is familiarly termed, is a white, mealy or downy looking insect that is troublesome only among plants that are grown in a very warm atmosphere. The application of fir-tree oil is fatal to this insect. A pint of the oil should be mixed with five gallons of water, and the liquid syringed upon the infested plants.

After plants have been removed to the house, they should be given as much fresh air as possible, and should be subjected to no more artificial heat than is necessary to keep them healthy. A due southern aspect is best for growing plants from October to April.

Watering newly potted plants is a very important operation, but a little experience and intelligent observation will enable the amateur to ascertain exactly when water is needed. Much depends upon the condition of the plant. If it has begun to grow vigorously, there is little danger of giving it too much water; but on the other hand, if the plant has been cut back or has lost its leaves, moisture should be supplied sparingly.

A. M. S.

THE NEWEST BOOKS.

Works of fiction form an unusually large proportion of the recent publications, and nearly all of them are of high grade, both in moral tone and in literary quality. Several volumes of short stories are provided by well known authors and will be particularly acceptable to those whose leisure will not admit of much continuous reading. Works on serious subjects are not wanting, and those mentioned below will appeal to a large audience.

Literary people are invariably interesting when they tell us of themselves—of the impulses and aspirations by which they are actuated in writing and speaking, and of the technical methods by which they perform their work. Francisque Sarcey, who for more than thirty years has been prominently known in Paris as a teacher, dramatic critic, novelist and lecturer, thus takes his readers into his confidence in a most enjoyable volume which he calls *Recollections of Middle Life*, and in which he tells chiefly of his experiences as a lecturer in Paris and the provinces, and gives a history of lecturing in France. He speaks with equal candor of his faults and of his merits, of his failures and of his successes; and he gives us a vivid impression of his personality, which is both strong and pleasing. The difficulties with which a lecturer must often contend, the manner in which a lecture should be prepared, and the devices to which the speaker must frequently resort to gain and hold the wandering attention of his audience, are described and commented on in a most entertaining fashion; and valuable information is incidentally given regarding French literature and dramas. Young people who desire to enter the literary ranks will do well to give this little book a careful reading, for it contains much sound advice given by one whose success entitles him to speak with a teacher's authority. The work has been most satisfactorily translated by Elizabeth Luther Cary, and contains a portrait of the author. [New York: Charles Scribner's Sons.]

Two most delightful sketches by Kate Douglas Wiggin are published in one volume by Houghton, Mifflin and Company, Boston, their titles being *A Cathedral Courtship*, and *Penelope's English Experiences*. Both are in Mrs. Wiggin's happiest style, and those who have read any of her former productions will admit that we can give them no higher praise. The first tells of a pretty American girl who sets out in charge of her aunt to "do" the cathedrals of England according to a previously prepared itinerary. The written list of the places to be visited is lost at Winchester, and found by a young artist, who, having succumbed to the girl's charms, takes advantage of his lucky discovery to follow her in her travels until he makes the aunt's acquaintance, whereupon he presses his suit with great vigor. A small admixture of love also enters into the second sketch, but the chief interest lies in the descriptions of English manners, customs and types. The book is

pervaded with exquisite humor, and the author lets fly many a shaft of ridicule at our insular cousins, although her sarcasm is so refined and so thoroughly good-humored that no one can possibly be offended with it.

Sweetheart Gwen, by William Tirebuck, is a book to be read with thankfulness and a fervent wish for more like it. It is a sweet idyll of rural life in Wales many years ago, and the scenes, some rarely beautiful, others droll and others again inexpressibly sad, are presented with a vividness which proves that the author drew more upon his memory than upon his fancy in their conception. "Sweetheart Gwen" is as lovable a bit of femininity as one could wish to meet—comely, shrewd, brave and true, and withal as wholesome as the air of her own Welsh mountains; and Felicity Robartch, the favored old servant, is undoubtedly a true likeness, with her quick temper, her loyalty, and her quaint philosophy delivered in a mixture of Welsh and English. Indeed, the dialect introduced is one of the narrative's greatest charms and will prove a revelation to those who are unfamiliar with the Welsh peasant's mode of speech. Many confirmed novel-readers will doubtless find fault with the manner in which the story ends, but they will nevertheless read it a second time to fully enjoy its dainty flavor. [New York: Longmans, Green and Company.]

Bethia Wray's New Name is the title of a novel by Amanda M. Douglas that deserves a prominent place among the most notable of recent works of fiction. The book is equally attractive as a romance and as a study of human nature, the interest being supplied by an ingenious but wholly reasonable plot, and every personage being a carefully finished study of mental and moral development. Miss Douglas has certainly done credit in this work to her already high reputation as a writer of charming stories. [Boston: Lee & Shepard.]

California before the American occupation and the subsequent influx of Anglo-Saxon immigration is the scene of *The Doomswoman*, a thrillingly interesting tale by Gertrude Atherton that recently appeared in *Lippincott's Magazine*. The political, social and military conditions which prevailed along the Pacific coast under the Spanish régime are little understood by the present generation, so that this book possesses the charm of novelty as well as historical and literary value. The rude but half-regal splendor in which the wealthy Spaniards lived, their political intrigues, their rough and often bloodthirsty sports, their virtues and vices, and their stately and antiquated manners, dress and ceremonials are described with remarkable force in the course of the narrative, which is fully in keeping with the romantic nature of its settings. The "Doomswoman," a beautiful girl belonging to a proud and influential family of Castilian descent, was so called because she was a twin, in accordance with an old Spanish belief that such a person

has supernatural powers for good and evil; and she was beloved by a member of a house that for generations had been at enmity with her own. The incidents of the tale, which are sometimes weird and sometimes grotesque, are interspersed with spirited pictures of pageants and social functions that make strange reading in this practical age and land. [New York: Tait, Sons & Company.]

Five short stories by Mrs. Margaret Deland are published in one volume by Houghton, Mifflin & Company, Boston, under the title, *Mr. Tommy Dove and Other Stories*. A quaint and touching romance is that of Mr. Tommy Dove and the gentle little spinster whom he dared in a remote, worshipful, pathetic fashion to love more than himself. The fascination of the story is largely due to its quiet simplicity, its homeliness, and the *naïveté* of its hero's manifestations of tenderness. Both the lovers had felt the weakening influence of constant repression by stronger natures about them, although there was a great difference between their social positions; and if the woman bore the ill-fated interference of family pride with less suffering than the man, it was because she had other interests, while he had only her. The author has evidently taken these characters from real life. In "The Face on the Wall," the second tale in the book, Mrs. Deland has given us a clear insight into the heart of a loving, loyal wife, and also into the souls, shallow though they were, of her elderly and motherly sisters, who felt her every ache and knew her every struggle. This is decidedly the strongest story in the collection. "A Fourth-Class Appointment" is an account of the experiences of a country postmistress and of her daughter, who aided her in her official duties. These two women had managed the little rural post-office so long and so conscientiously that they felt themselves very near to the paternal heart of the Government; so that when a change in the Administration threatened to deprive them of their post, the shock was tragic in its suddenness and severity. The author gives us the pathetic details in her usual forceful and vivid style, and the sympathetic reader is heartily thankful when the catastrophe is avoided by a happy inspiration on the part of the newly appointed postmaster.

Napoleon is a spirited and well written rhythmic drama by Richmond Sheffield Dement. It is wholly consistent in construction from the author's point of view, and if the reader is not convinced on turning the last page that Napoleon was good as well as great, it will not be for want of an enthusiastic insistence upon that fact by the author, who seems to believe thoroughly in his hero's unselfishness and god-like nobility. The drama is poetic in expression, dignified in manner, and, with due allowance for license, generally truthful according to accepted history. Of course, there are wide spaces between the chosen epochs in the career of the "Little Corporal," as is necessary in a metrical narrative that is designed to tell of only the most dramatic events in the life of a great historical personage. The little book is well worth reading—indeed, in its way it is a most charming creation. It is attractive in appearance, with numerous excellent illustrations. [Chicago: Knight, Leonard & Company.]

The seventh of "The Columbian Historical Novels," by John R. Musiek, is published by the Funk and Wagnalls Company, New York, London and Toronto. It is entitled *Braddock; A Story of the French and Indian Wars*, and takes up the history of our country from the point at which the preceding volume left off, presenting all the principal events which occurred in the American Colonies between the years 1700 and 1760. The reader is given an excellent account of the French settlements in Canada and the Mississippi Valley and is informed in a succinct and attractive manner regarding the causes that led up to the French and Indian Wars. Braddock's disastrous campaign in the west, in which George Washington's name first attracted the attention of his countrymen, and the fall of Quebec, supply the principal episodes of the tale and are described with historical accuracy. Like its predecessors, this volume follows the fortunes of the Stevens family, narrating the deeds of its representatives who lived at that time. Although these books show great literary unevenness, they can be highly praised as efficient instructors of youthful Americans in the events that attended the upbuilding of their nation.

The host of readers who were delighted with Mary Farley Sanborn's first novel, *Sweet and Twenty*, will open with pleasant anticipations her latest production, which bears the non-committal title, *Paula Ferris*. It is a much stronger story than the one which first gave Mrs. Sanborn literary fame, and shows that the author's experience has enlarged her range of vision and greatly improved her methods. The plot is by no means a new one, but it is developed with power and originality of setting, and the great vitality of the characters makes amends for what would otherwise prove a serious defect. *Paula Ferris* teaches several wholesome lessons and is in the best sense a good novel. [Boston: Lee and Shepard.]

There is very little that is pleasant in *The Other House*, by Kate Jordan, although the story is admirably narrated and points a moral that should be heeded by both men and women of all classes. It is a tale that is told almost daily in the newspapers, often with far

less refined and attractive settings; and it always has the same termination—destruction of happiness, loss of honor, and suffering for innocent people. The author writes with ease and power, and she has shown much originality in treating the very commonplace theme of infelicity produced by incompatibility between husband and wife. It is to be hoped that her undoubted talent as a story-teller will hereafter be devoted to more agreeable topics. [New York: Lovell, Coryell & Company.]

A collection of short stories by Bret Harte is published by Houghton, Mifflin & Company, the first tale, *Sally Dows*, supplying the title for the volume. The stories are all fascinating, as is to be expected, but no right-minded reader will enjoy them without a sort of mental protest. *Sally Dows* in herself forms an exception to the rule of unpleasantness which seems to govern Harte's feminine characters. He intended her to be good, strong, wise and beautiful, and she has all these qualities, with additions and drawbacks. She is so sweet-mannered that she allows all men to be in love with her at once, making no effective dissent to their mental and emotional attitudes towards her; but she has a preference, and is loyal to it under cover of what she considers, and doubtless justly, "a local expediency." Another flaw in *Sally* is her language, which the author must have invented with his usual originality. It is picturesque and interesting, but Southern gentlewomen have never spoken in such a slangy and illiterate fashion. This story is curiously absorbing, as are also the other three, two of which have heroines who were meant to be fine, and who are in a way both good and womanly.

The Wars of the Roses, so fruitful in romance and deeds of blood, furnish the events of *Grisly Grisell, or The Laidly Lady of Whitborn*, by Charlotte M. Yonge, a tale that is so true to the conditions of the times that the reader, even while enthralled by its stirring action and the high courage and chivalry of its *dramatis personæ*, is thankful that he lives in a modern age and a peaceful land. A strange realism, which the author knows so well how to create, deludes one into feeling an almost personal interest in the thrilling events of camp and court and in the slashed and battered soldiers who seemed only too happy when allowed to die for a self-seeking queen, about whom their devotion had woven a veil of semi-heavenly attributes and more than saintly graces. In portrayals of real heroism in both women and men—heroism intermingled with human nature's aptitudes and exactions—few novelists have excelled Miss Yonge. She compels you to admire the good and to pass lightly over the evil in her heroes and heroines, a lesson that we might well apply to our conduct in daily life. [New York: Macmillan and Company.]

Strolling Players is a joint production of the last-named author and Christabel R. Coleridge, and is a unique tale of domestic life in a playhouse. A young family of rank, with a few close kinsfolk and neighbors, became strolling players and acted at *fêtes* and in theatres, because the aforesaid young family had fallen into financial distresses and desired to make money without losing social prestige, and at the same time to enjoy themselves, as though they were still rich. How they did it and what the result was in money and otherwise, is told in a very pleasant fashion in this book, and it is certain that the reader will go to every one of the plays gladly. [New York: Macmillan and Company.]

Another clever story of the theatre and of theatrical folk is *Kitty's Father*, by Frank Barrett. This novel is as remarkable for its wholesomeness as for the thrilling interest of its narrative. The characters have numerous financial ups and downs, but they display no more moral obliquities than are met with in classes that rank higher in the social scale. The plot is unusually ingenious, being developed with much stirring incident and terminated in a most unexpected manner. [New York: Tait, Sons and Company.]

Those who are interested in juvenile charities in our great cities should read *Larry*, the tale for which Amanda M. Douglas received a prize of two thousand dollars offered by *Youths' Companion*. It is the story of a waif who had the blood of an educated and a half-refined ancestry in his veins, and who was taken West to a farming community to be indentured and to work for his living and his instruction. The man to whom the lad was consigned roughly received the agent who brought him and brutally refused to accept the child, because the latter was so wan and thin and so refined in feature and form. A spinster who had inherited a farm and was taking charge of it herself, took the boy in, partly because she pitied his forlorn condition, and partly because she was lonely herself, and promised to fatten him that he might meet the rude farmer's ideal of what a New York outcast ought to be if he expected to be given a toiler's position on a big farm. What happened while the little fellow's cheeks were growing plump and rosy, and what occurred afterwards, is delightfully told by a writer who is full of tenderness for human wretchedness and who knows all the ways and woes of friendless poverty. *Larry* will do much for street children who are to be gathered into groups and sent to far-away country homes, for it teaches the value of kindness to those who may have the care and training of such pitiful little outcasts. [Boston: Lee and Shepard.]

What One Woman Thinks is the appropriate title of a volume of short essays upon everyday subjects, by Haryot Holt Cahoon. The writer of these essays has clever ideas, and she tells homely truths in a whimsical way that is likely to prove more impressive than a more serious style. "Sunday," "What shall I say to Peggy?" and "Banged Hair" are decidedly amusing, the last of the three touch-

ing the characters of both men and women very drolly. In the main the comicality of the author's views is philosophic, truth to her being as true when it is funny as when it is sombre or severe. Flippancy aside, this woman, who has told us what she thinks in more than seventy chapters, can and will do better literary work. [New York: Tait, Sons and Company.]

HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

MRS. A. J. F., *Milbank, S. D.*:—Sweet cucumber pickles made by the following recipe will keep for several years without being sealed: Place the cucumbers, which should be very small, in a weak brine over night. Next morning remove the cucumbers, scald the brine, turn it over the pickles and let them stand for two days. Repeat this process on the third morning, let the pickles stand for two days longer, and then scald the brine (removing the pickles as before) each morning until the eighth day. Then take enough vinegar to cover the pickles, and add a little molasses, enough sugar to make the vinegar as sweet as desired, and cinnamon, allspice and cloves to taste. Remove the pickles from the brine, place them in the seasoned vinegar, heat thoroughly, and place in jars.

BRUNO:—Julienne soup is consommé to which have been added a carrot, two onions, two white turnips, and a stalk of celery cut into shreds about as thick as a match. The vegetables should be boiled in clear water and placed in the tureen, and the soup should be poured over them. It will then be ready to serve. A recipe for consommé is given in "The Pattern Cook-Book," published by us at 4s. or \$1.00.

SUBSCRIBER:—To make celery sauce use the following:

1 head of celery.
1 pint of milk.
2 table-spoonfuls of flour.
4 " " " butter.
Salt and pepper to taste.

Cut the celery fine, and place it in a saucepan with just enough water to cover; then cover the pan, and simmer gently. When the celery has boiled an hour, mix the butter and flour together, and add them to the celery, with the milk, salt and pepper. Boil two minutes, stirring continually, and serve in a gravy-boat.

M. E. R.:—Any kind of fur skin may be tanned thus: After having cut off the useless parts and softened the skin by soaking, remove the fatty matter from the inside and soak the skin again in warm water for an hour. For each skin allow about half an ounce each of borax, saltpetre and glauber salts (sulphate of soda), and mix them with sufficient water to make a thin paste. Spread this paste with a brush over the inside of the skin, applying it more generously to the thicker parts; double the skin together, flesh side inward, lay it in a cool place, and leave it for twenty-four hours. Then wash the skin clean, and apply in the same manner as before a mixture consisting of one ounce of sal soda, half an ounce of borax and two ounces of hard white soap, these ingredients being melted slowly together without being allowed to boil. Fold the skin together again and put it away in a warm place for twenty-four hours. Next dissolve four ounces of alum, eight ounces of salt and two ounces of saleratus in sufficient hot rain-water to saturate the skin; and when the liquid is no longer hot enough to scald the hands, soak the skin in it for twelve hours, after which wring it out and hang it up to dry. After it has dried, repeat the soaking and drying twice or three times or until the skin is sufficiently soft. Lastly smooth the inside with fine sand-paper and pumice-stone.

E. M. M.:—The addition of cloves, bay-leaves, black peppers, allspice and mace will impart the desired spicy flavor to your pickles. An excellent mustard dressing to be used on mixed pickles, green tomato pickles or cut cucumbers is made thus: To three pints of vinegar, allow a cupful of sugar, three-fourths of a cupful of flour and half a pound (scant) of mustard. Mix the flour, sugar and mustard together, and wet to a thin paste with a little of the vinegar, stirring the paste until it is perfectly smooth and free from lumps. Heat the remainder of the vinegar, and when it boils, stir in the paste. Cook only about five minutes, stirring constantly; and add a generous tea-spoonful of salt at the last. When the dressing is done it should be like thick cream.

MRS. T. B.:—To polish cattle horns, proceed as follows: Having scraped the horns perfectly smooth and level, rub them with very fine sand-paper or Dutch rushes. Then rub with a bit of felt

dipped in very finely powdered charcoal and then in water; and lastly rub with rotten-stone or putty-powder. Then finish the polishing with a piece of soft wash-leather dampened with a little sweet oil, or, better still, rub with sub-nitrate of bismuth on the palm of the hand.

MRS. C. P. F.:—The candying or crystallization of syrup, unless the latter is over-saturated with sugar, may be prevented by adding two or three drachms of acetic or citric acid to each gallon of syrup. Confectioners add a little cream of tartar to the sugar to prevent granulation.

MISS F.:—To salt 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. Remove them from the oven, stir well, dredge thickly with salt, and turn the almonds out to cool.

VIO:—An excellent scouring fluid is made by adding to six gallons of water a pound of sal soda and an ounce of oxalic acid. To remove oil, ink spots, iron rust, etc., pour the liquid on the stains and expose to the air for a few minutes.

ELLEN:—The juice of pies can be prevented soaking through the bottom crusts and making them soggy, by brushing the crusts thickly on the inside with well beaten egg, before filling the pies.

A. B.:—Proceed according to the following recipe to make Nesselrode pudding: Boil eighteen or twenty large French chestnuts in enough water to cook them without burning, first adding half a pound of crushed sugar to the water. When the chestnuts are done, rub them through a sieve, and add a pint of cold milk. Beat the yolks of twelve eggs very light with three-quarters of a pound of powdered sugar, and mix with the chestnuts. Freeze this mixture the same as ice-cream. When well frozen, take it out and line a jelly form with it, leaving the entire center hollow; fill this hollow with candied chestnuts or any kind of candied fruits, which should previously have been soaked in *chartreuse*; cover the mould hermetically, and freeze for two hours in a pail of cracked ice mixed with salt. Serve on a napkin. The best sauce for this pudding is whipped cream flavored with *maraschino* or *chartreuse*.

YOUNG HOUSEKEEPER:—Directions for making ice-cream are given in "Dainty Desserts," published by us at 6d. or 15 cents. Layer cake requires a very hot oven. It should cook in five minutes at the longest, and is not disturbed by being turned when one side is browning too fast for the other. To make plain layer cake, use the following:

½ cupful of butter.
1 " " sugar.
1 " " milk.
1½ tea-spoonful of baking-powder.
1 egg.
Flour to thicken.

Rub the butter and sugar together, and add the egg well beaten, and then the milk. Stir the powder in a little of the flour, and beat it quickly into the mixture; then add enough more flour to make a not too thin batter. Place the batter in three well buttered tins, and bake. The batter for all layer cake should be so thick that the track made by the spoon in stirring will not at once sink back into the mixture. This quantity will make three medium-sized layers of cake. Caramel filling for layer cakes is made as follows:

1½ cupful of brown sugar.
1 " " milk.
1 table-spoonful (scant) of butter.
1½ " " of vanilla.

Place the milk, sugar and butter on the fire in a saucepan set in another containing boiling water, and cook until thick. Remove from the fire and beat vigorously until stiff. Then add the vanilla.

HOME-BREWED BEER:—Can any of our readers give "Manzanita" a recipe for beer as brewed in English farmhouses?

ANSWERS TO CORRESPONDENTS.

SEA BIRD:—A tag with the traveller's full name and destination plainly written or printed upon it should be placed on a trunk. The owner's initials or surname should be painted on the trunk as an extra precaution.

DANE:—The quotation is as follows:

"Thy purpose firm is equal to the deed:
Who does the best his circumstance allows,
Does well, acts nobly; angels could no more."

It is from Young's "Night Thoughts," a poem to which the author owed his reputation.

ALONE:—A strikingly handsome gown for second mourning can be made of gray-and-white striped silk and trimmed with black lace, gray satin ribbon and jet. Extremely stylish capes are made of black-moiré, with a garniture of lace.

AENID:—Make Elsie's best dress of pale-green crêpon by pattern No. 6370, which costs 10d. or 20 cents, and is illustrated in the September DELINEATOR. Trim with a darker shade of velvet, and use cream-white India silk for the yoke.

INQUIRER:—Miles Standish, the hero of Longfellow's poem, was not an imaginary character. He was an English officer and Puritan who emigrated to America in the "Mayflower" and became military commander of the Pilgrims.

MATER:—Bengaline is a desirable material for children's coats, especially in white. Baby's coat may be shaped according to pattern No. 6404, which costs 10d. or 20 cents, and is illustrated in the September DELINEATOR. Edge it with narrow beaver fur.

CAEDMON:—Madame Récamier was a French lady distinguished for her beauty and accomplishments. She was an intimate friend of Madame de Staël, for which reason she was exiled from Paris by Napoleon I. After the Restoration she returned to Paris, where her salon became one of the most celebrated of the period.

IDYLWILD:—Wedding invitations are sent at least two weeks before the ceremony. As the wedding is to take place during the day, the gentlemen should wear morning dress, which consists of a dark coat and waistcoat, light trousers and four-in-hand scarf. Under the circumstances the bridesmaids may wear any simple and becoming style of dress; it would be considered bad form to array themselves otherwise. Choose single white chrysanthemums for boutonnières.

SUNOL:—A widow has no card during the first year of mourning, because she does not visit. After that her own Christian name should be engraved upon her card, of course with the prefix "Mrs."

THEO:—A character or author party would be entertaining. The name of the author from whom the characters are to be selected is engraved or written upon the card of invitation. After the host's and hostess' names and the usual request, it is customary to add:

In character from Scott

or any other author whose heroes and heroines are familiar. The guests should appear in fitting character according to the host's desire.

FLEUR:—Present the following menu at your dinner party:

Half Shell Oysters.

Bouillon.

Lobster Chops, with French Dressed Cresses.

Roman Punch.

Filet of Beef, with Mushrooms and French Potatoes.

Squabs

Italian Cream, with Macaroons.

Fruit. Coffee.

JUDIC:—The Anne of Austria style of coiffure is becoming to oval faces. In this arrangement the hair is combed back from the forehead, twisted into a coil at the back, and arranged in small ringlets at each side of the face.

WOULD YOU LIKE TO KNOW

the price of appropriate trimmings for costumes described in this DELINEATOR, also the cost of many of the articles illustrated in "Stylish Lingerie" and "Dressmaking at Home?" If so, refer to index given below, and send for the Fall and Winter number of "Kursheedt's Standard Fashionable Specialties."

SAMPLES.—On receipt of two cents to prepay postage, mentioning THE DELINEATOR, we will furnish out duplicate copies of "Kursheedt's Standard Fashionable Specialties," kindly mention whether you have received a copy, and, if so, please give number of issue; we would be pleased if ladies who are not subscribers to "Kursheedt's Standard Fashionable Specialties" would remit seven cents to pay for the current number.

TRIMMINGS.—Complete lines of Cantill⁴, Jet, Braid, Escorial and Fur Trimmings for Fall and Winter. When requesting samples of trimmings, always state article, price and width desired, and whenever possible, enclose sample of the material to which the trimming is to be applied.

THE NEW VELVET BINDING illustrated and described on page 436 of this DELINEATOR, can be had in all fashionable shades; 8 cents per yard; \$1.25 per bolt of 18 yards. Postage, 9 cents per bolt.

CASHMERE.—A special line of Cashmere in the most desirable Autumn shades. **EXTRA-ORDINARY VALUE.** Do not fail to send for samples, enclosing two cents to prepay postage. When requesting samples of Dress Goods, kindly mention what trimming you purpose using, if the article is included among our specialties, we will be pleased to submit samples.

AUTUMN SERGE.—A beautiful and inexpensive substitute for woolen goods, made especially for Fall and Winter wear. Finely printed in stripes, dots and floral designs on grounds of black, blue and all the latest popular shades. Sample line, comprising twenty desirable styles of this fabric, sent on receipt of two cents in stamps.

Columbian Souvenir.—On page 318, Figure No. 2, of the September DELINEATOR, is depicted one of the finest specimens of print work ever produced in this country. It is designed to form the cover of pillows and cushions. Examine the illustration carefully, and read the description on page 319.

L 1996.—Printed Columbian Art Square, 27 x 27 inches; ground colors: old-rose, light-blue, yellow, cardinal and navy; 25 cents each. Postage, 2 cents each.
L 1996L.—Plain cotton Pongee, 27 inches wide, to form the reverse side of pillow and for ruffling around edge, colors to match the printed square; 20 cents per yard. Postage, 2 cents per yard.

Kursheedt's Standard Fashionable Specialties.

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POSTAGE.—Postage quoted is approximate. Send full amount mentioned, and we will return any balance; if cheaper, goods will be sent by express.

Index to articles adapted to costumes contained in this Delineator, but not illustrated in this advertisement. Further information, and samples when practicable, furnished on application.

Page.	Fig. No.	ARTICLE.	Price.
366	383 D,	B 20182.—Black Mohair Braid Trimming, $\frac{3}{4}$ inch wide,	20c. per yd.
		B 20183.—Same design, $\frac{1}{4}$ inch wide,.....	38c. "
		B 20184.—Same design, 2 inches wide,.....	50c. "
368	391 D,	B 21158.—Black Mohair Braid Passementerie, $2\frac{1}{2}$ inches wide,.....	75c. "
	392 D,	L 19870.—Black Silk La Tosca Net, 46 inches wide,.....	90c. "
		L 15878.—Black Silk Fish Net, 46 inches wide,.....	90c. "
370	395 D,	B 20176.—Mohair Plush Piping, $\frac{3}{4}$ inch wide, colors: black, seal and beaver,.....	25c. "
371	396 D,	L 501.—Satin-Lined Gray Coney Fur Trimming, 1 inch wide on pelt,.....	26c. "
374	400 D,	L 13309.—Cantillé Passementerie, $1\frac{1}{2}$ inch wide; colors: steel, Nile, cashmere, heliotrope, navy and light, medium and dark brown,.....	85c. "
375	401 D,	B 23223.—Silk Plush Piping, $\frac{3}{4}$ inch wide; colors: light and shaded beaver,.....	35c. "
379	406 D,	B 23202.—Black Coney Fur and Gimp Trimming, $1\frac{1}{2}$ inch wide,.....	18c. "
381	410 D,	L 12410.—Fine Silk Chantilly Lace Edging, in black and cream: Inches wide,..... 3, 4, 5. Per yard,..... 30c., 37c., 51c.	
		L 16140.—Cantillé Passementerie, $1\frac{1}{4}$ inch wide; colors: gold, steel, cashmere, navy, myrtle, heliotrope and brown,.....	66c. "
402	411 D,	B 20181.—Silk Pompon Bands, $\frac{3}{8}$ inch wide; colors: black, myrtle, navy, gray, seal and medium brown, beige and cream,.....	38c. "
405	418 D,	L 13305.—Cantillé Passementerie, $\frac{3}{4}$ inch wide; colors: steel, Nile, cashmere, heliotrope, navy and light, medium and dark brown,.....	46c. "
430	1	L 19350.—Accordion-Plaited Veil,.....	35c. each.
432	4	Tour de Cou Collarettes, made of black silk net and edged with black or white silk or satin ribbon: A 377.—Edged with silk baby ribbon,..... 50c. " A 378.—Edged with satin baby ribbon,..... 70c. " A 379.—Edged with $\frac{1}{2}$ inch satin ribbon,..... \$1.00 " A 384.—Black Silk Net Tour de Cou Collarette, edged with white or écreu Point Bretonne lace,..... 50c. " A 385.—Same style as above, edged with white or écreu Valenciennes lace,..... 70c. " A 386.—Same style as above, edged with fine Valenciennes lace,..... \$1.00 " A 387.—Black Silk Net Tour de Cou Collarette, edged with black silk feather trimming,..... \$1.25 "	



See Figure No. 349 D, Page 251, September DELINEATOR.

L 501.—Kursheedt's Standard Gray Coney Fur Trimming:
Inches wide,..... 1, 2, 3.
Per yard, unlined,..... 20c., 40c., 60c.
Per yard, satin-lined,..... 26c., 54c., 78c.

L 516.—Black French Coney Fur Trimming:
Inches wide,..... 1, 2, 3.
Per yard, unlined,..... 16c., 32c., 48c.
Per yard, satin-lined,..... 23c., 46c., 69c.

L 500.—White Coney Fur Trimming:
Inches wide,..... 1, 2.
Per yard, unlined,..... 11c., 22c.
Per yard, satin-lined,..... 16c., 32c.

L 507.—Lynx Coney Fur Trimming, 1 inch wide, unlined, 19 cents per yard; satin-lined, 25 cents per yard.

Measured on pelt, 3 inches wide, about 5 inches wide on fur.
Postage, 1 inch wide, 2 cents per yard; 2 inches wide, 3 cents per yard; 3 inches wide, 5 cents per yard.

IMPORTANT TO DEALERS.

Correspondence solicited with dealers who are unable to procure our goods from their wholesale merchants. Our specialties supplied to such parties in the exact quantities required, on special terms. Information and particulars furnished on receipt of references.

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When THE TAILORS' REVIEW is sent by mail from our New York Office to any part of the United States, Canada or Mexico, it is post-paid by us. When ordered to be sent on subscription from that office to any other country, 35 cents for extra postage must accompany the subscription price. THE TAILORS' REVIEW will also be sent, post-paid, from our London Office to any part of Europe. For India or the Colonies the following extra amounts are required to cover postage on a subscription sent to our London Office—Australia or New Zealand, 5s. 1d.; South Africa, 3s. 5d.; India, 2s. 5d.

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ANSWERS TO CORRESPONDENTS.

(Continued.)

SUSIE:—Trim your brown serge with black Hercules and soutache braid.

O. H.:—"Good Manners," published by us at 4s. or \$1.00, is a manual of practical etiquette and the requirements of society in general. The high rolled coiffure in Pompadour style, with a softly waved bang over the forehead, will be becoming to you.

MRS. M. L. F.:—Trim your novelty goods with red broadcloth and small gilt buttons, cutting it by basque pattern No. 6447 and skirt pattern No. 6409, each of which costs 1s. 6d. or 35 cents, and is illustrated in the September DELINEATOR.

A SUBSCRIBER:—Fashionable garnitures are mentioned each month in the DELINEATOR. Try the "Senora" style of coiffure. The hair is curled at the front and sides and the front pulled down in curls, making distinct waves on the forehead, while the sides are brushed back. A pretty promenade toilette for early Autumn can be made of Scotch tweed by basque pattern No. 6368 and skirt pattern No. 6400, each of which costs 1s. 6d. or 35 cents, and is illustrated in the September DELINEATOR.

F. L. C.:—A lady precedes a gentleman in entering church and other public places. A strong tincture of iodine brushed on corns will sometimes cure them, and another remedy consists in rubbing them twice daily with pumice stone.

L. F. C.:—Lemon juice mixed with glycerine is generally applied to the face prior to using face powders. The mixture softens the skin and provides that adhesiveness necessary to the satisfactory application of powder to the face. Refined chalk is one of the simplest and safest powders.

Every Reader of The Delineator

should make a special effort to see the Tapestries; Silk Bolting-Cloth Curtains, etc., etc., exhibited in THE SINGER PAVILION in the East Gallery of the Manufactures and Liberal Arts Building at the World's Fair. A complete suite of rooms, "Modern Reception Hall," "XIX. Century Bed Chamber," and "Henry VIII. Dining Room," are fitted up in exquisite taste and are a study well worth the time of any and every lover of art. The large Tapestries that cover the walls in the Henry VIII. Dining Room rival the Bayeux and are the work of the SINGER FAMILY MACHINE without the aid of attachments.

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ANSWERS TO CORRESPONDENTS, (Continued).

ALYS:—The gray, tan and mode shades in gloves remain the popular choice; and dogskin gloves are favored for the promenade.

PAULUS:—One salutation to a person passing on a promenade is all that usage requires. Pointing is a habit that should be avoided. It would be a kindness to enlighten your friend on this point.

MISS KATE:—At a fan party all sorts of fans are used for decoration. Arrange the flowers in fan shapes, serve ices in the same forms, and have little Japanese fans for souvenirs.

JULIET:—Small, square doileys are largely used in place of table-mats. A complete set of china is not thought necessary. Odd bits may be purchased, although it is better to choose colors that harmonize. Blue ware is inexpensive and always tasteful.

MRS. G. L.'S DAUGHTER:—Combine red Bengaline with your blue crépon, and remodel the costume by pattern No. 6402, which costs 1s. 6d. or 35 cents. A stylish waist that can be worn with or without a Spanish jacket may be shaped by pattern No. 6381, price 10d. or 20 cents. Both patterns are illustrated in the September DELINEATOR.

H. H.:—Dainty accessories for the library table or writing desk are silver pencil-holders, pen-wipers, stamp-boxes, paper cutters and weights, blotters, tablets, etc. Appropriate styles for anniversary invitations can be seen at any stationer's. A visiting list bound in red Russia would be a pretty gift for your friend. These lists are arranged to record addresses, reception days, calls made and received, theatre engagements, etc.

ALTHEA:—We advise you to get the better fabric, as it will be more satisfactory in the end. Select Scotch homespun for a general utility gown, and finish with machine-stitching.

The Banner Button-Hole Cutters!

Order these Button-Hole Cutters by Numbers, cash with order. Button-Hole Cutters, ordered at the retail or single-pair rate, will be sent prepaid to any Address in the United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be remitted with the order. Dozen rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross.

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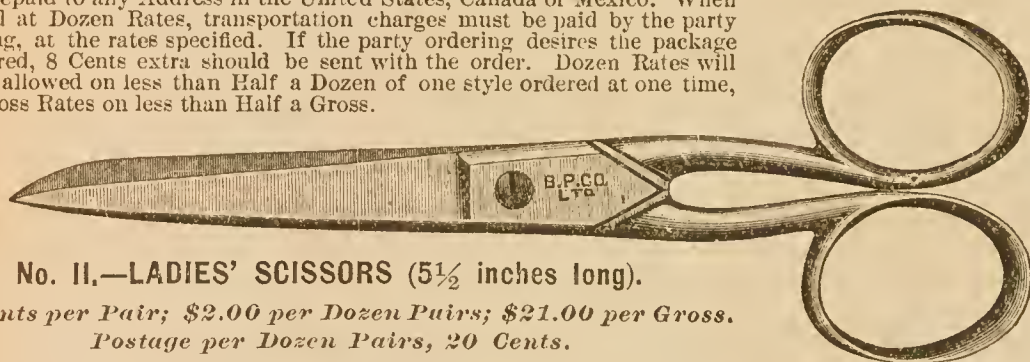
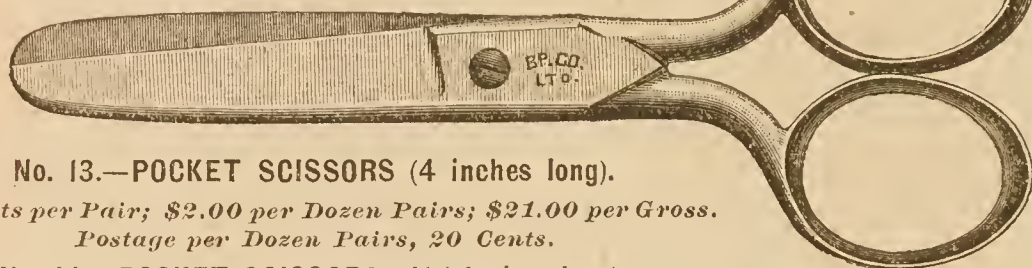
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**No. 11.—LADIES' SCISSORS (5½ inches long).**25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross.
Postage per Dozen Pairs, 20 Cents.**No. 12.—POCKET SCISSORS (3½ inches long).**20 Cents per Pair; \$1.60 per Dozen Pairs; \$17.00 per Gross.
Postage per Dozen Pairs, 15 Cents.**No. 13.—POCKET SCISSORS (4 inches long).**25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross.
Postage per Dozen Pairs, 20 Cents.**No. 14.—POCKET SCISSORS (4½ inches long).**30 Cents per Pair; \$2.50 per Dozen Pairs; \$27.00 per Gross.
Postage per Dozen Pairs, 20 Cents.**No. 15.—RIPPING OR SURGICAL SCISSORS (5 inches long).**25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross.
Postage per Dozen Pairs, 10 Cents.**No. 17.—SEWING-MACHINE SCISSORS AND
THREAD-CUTTER (4 inches long).**(With Scissors Blades 1½ Inch long, having File Forcep Points
to catch and pull out thread ends.)35 Cents per Pair; \$3.00 per Dozen Pairs; \$32.00 per
Gross. Postage per Dozen Pairs, 10 Cents.**No. 18.—TAILORS' POINTS AND DRESSMAKERS'
SCISSORS (4½ inches long).**25 Cents per Pair; \$2.00 per Dozen Pairs;
\$21.00 per Gross. Postage per Dozen Pairs, 20 Cents.**No. 19.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (5½ inches long).**35 Cents per Pair; \$3.00 per Dozen Pairs; \$32.00 per Gross.
Postage per Dozen Pairs, 25 Cents.**No. 20.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (6½ inches long).**50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross.
Postage per Dozen Pairs, 30 Cents.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 W. 13th St., N. Y.

**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 to 17 W. 13th St., New York.

**ANSWERS TO CORRESPONDENTS,
(Continued).**

LEADER:—Reception cards may read as follows:

*Mrs. Edward B. Blank.**At Home,**Tuesday, December the sixteenth,
from four until seven o'clock.**1 W. One Hundredth Street.**Fridays in February,
Afternoon and Evening.*

STELLA:—Relative to an Autumn wardrobe, read "Fitting Out the Family," in this DELINEATOR.

SUZANNE:—Evening petticoats are made of silk gauze and similar fabrics, so that they resemble masses of chiffon and lace. For day wear moiré silks are desirable. A pretty skirt can be made of eorn-colored moiré lined with black silk and trimmed with flounces of the material and écu lace.

REVA S.:—Your sample is brocade, which will be very fashionable this Winter. The seal-brown suit and Spanish jacket and blouse will be appropriate for the person described.

BEATRICE M.:—Try pipe-clay, which is obtainable at any drug store, for cleaning your white felt. The Leghorn may be cleaned by brushing with soap and water, and then with a solution of oxalic acid.

FLORA:—Sachet powder is preferable to extracts; a mixture of heliotrope and violet is extremely delicate.

SWEETBRIAR:—Your dress can be satisfactorily repaired by a professional lace-mender.

FASHION:—Combine gray and green changeable silk with your black Henrietta, and trim with black gimp-headed fur-trimming.



132, 134, 136, 138 & 140 West 125th St.
141, 143, 145, 147 & 149 West 124th St.

500 Dollars in Premiums

AND

Goods Delivered Free of Charge

(When Orders amount to Specified Sums),

ARE THE

EXTRAORDINARY INDUCEMENTS

OFFERED TO PURCHASERS THROUGH

H. C. F. KOCH & CO.'S

Illustrated Fashion Catalogue.

Our Prices are guaranteed to be the lowest for strictly reliable Goods.

Every Article guaranteed as represented, or the money will be refunded.

The Fall and Winter Edition is now ready for distribution and will be mailed **FREE** upon application. Self-interest bids you to send for a Copy at once, as the edition is limited.

H. C. F. KOCH & CO.,

IMPORTERS AND RETAILERS OF

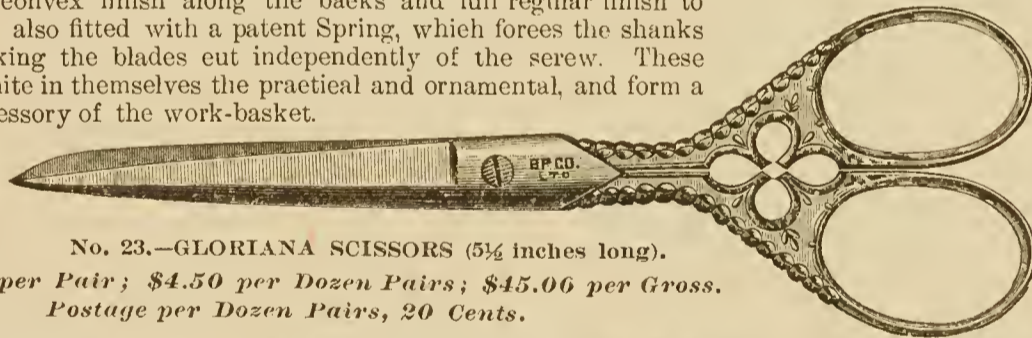
Dry and Fancy Goods, Clothing, Shoes, etc.

West 125th Street, } Between Lenox and
7th Avenues,

. . . NEW YORK. . . .

Scissors for the Work-Basket.

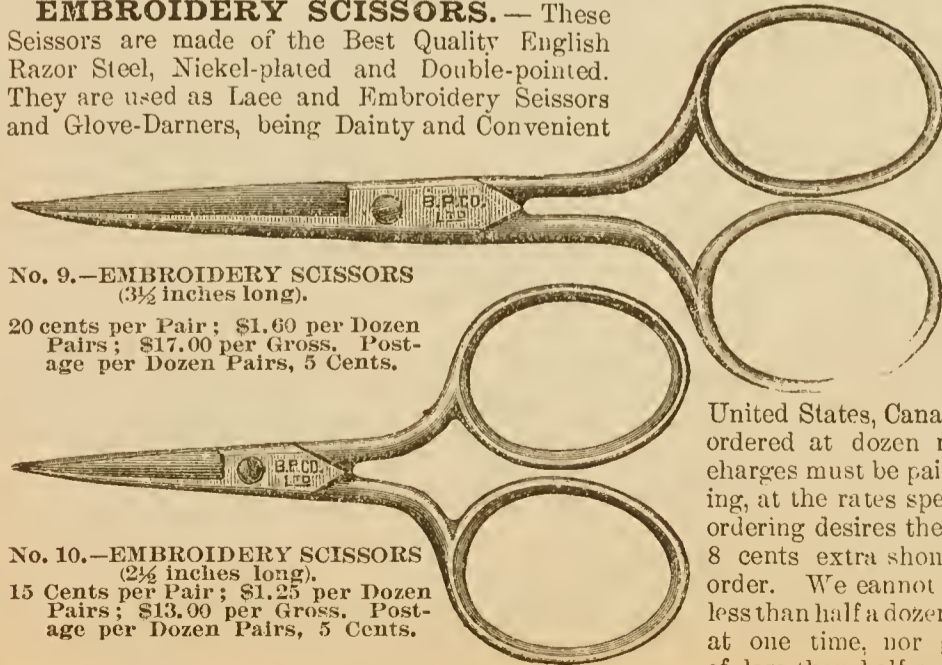
THE GLORIANA SCISSORS.—Made of Finest Razor Steel, with Bows beautifully embossed in Nickel and Gold and fluted along the sides; with Blades finely polished and nickelled, having a convex finish along the backs and full regular finish to the edges; also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the serew. These scissors unite in themselves the practical and ornamental, and form a dainty accessory of the work-basket.



No. 23.—GLORIANA SCISSORS (5½ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.06 per Gross.
Postage per Dozen Pairs, 20 Cents.

EMBROIDERY SCISSORS.—These Scissors are made of the Best Quality English Razor Steel, Nickel-plated and Double-pointed. They are used as Lace and Embroidery Scissors and Glove-Darners, being Dainty and Convenient



No. 9.—EMBROIDERY SCISSORS (3½ inches long).

20 cents per Pair; \$1.60 per Dozen Pairs; \$17.00 per Gross. Postage per Dozen Pairs, 5 Cents.

No. 10.—EMBROIDERY SCISSORS (2½ inches long).

15 Cents per Pair; \$1.25 per Dozen Pairs; \$13.00 per Gross. Postage per Dozen Pairs, 5 Cents.

Implements of the *Nécessaire* and Companion, Indispensable to every Lady's Work-Basket.

Order by Numbers, each with order. Ordered at the retail or single-pair rate, they will be sent prepaid to any Address in the

United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. We cannot allow dozen rates on less than half a dozen of one style ordered at one time, nor gross rates on lots of less than half a gross.

ANSWERS TO CORRESPONDENTS,
(Continued).

A. G. E.:—Your *crêpe de Chine* gown will look well made by costume pattern No. 6315, which costs 1s. 8d. or 40 cents, and is shown in the August DELINEATOR. Trim with lace and satin ribbon. The following remedy is said to be efficacious in fading out freckles:

Lemon juice,.....1 ounce.
Powdered borax,.....½ drachm.
Sugar,.....½ drachm.

Mix the ingredients well, put the mixture in a glass bottle, and, after letting it stand for a few days, apply to the spots occasionally with a small camel's-hair brush. For pimples mix the following:

Benzoated lard,.....1 ounce.
Almond oil,.....½ ounce.

Perfume with "Jockey Club" and oil of orange. A girl of sixteen should not receive attentions from men. We regret our inability to answer your last question.

TEXAS:—"Social Life," published by us at 4s. or \$1.00, gives correct forms of invitations and replies.

BLUE BELLE:—A druggist will supply you with a sable pencil. Refer your question regarding the removal of superfluous hair to John Woodbury, 125 West 42nd Street, New York City. The quotation mentioned appears in chapter xxiv, 16th verse, of Proverbs.

SWINGING BIRD:—There is really no remedy for blushing; if it results from nervousness, exercising one's will power will help to overcome the habit.

MRS. J. I. V.:—Eminence-purple is the same as bishop's-purple. You can have wedding cards engraved by the Columbia Engraving Co., 32 Hawley St., Boston, Mass. Kindly mention the DELINEATOR in your correspondence. The menu mentioned would be suitable. Gloves are removed at table.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 W. 13th St., N. Y.

Ingalls' 1893 \$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, Instructions for Stamping, INGALLS' NEW CATALOGUE OF PATTERNS, and a fine assortment of FULL-SIZED Stamping Patterns, made on 15 sheets of our best Parchment Paper.

Among the numerous patterns in this outfit will be found the following artistic designs:—2-inch ALPHABET of 26 letters, ornamented with Forget-me-nots—NEW DESIGNS FOR CUT-OUT WORK—ROMAN EMBROIDERY—TABLE SCARFS AND COVERS—SOFA-PILLOWS—TIDIES—APRONS—BAGS—PHOTOGRAPH-CASES—SPLASHERS—LAMBREQUINS—OUTLINE DESIGNS, etc. Including FERNS—DAISIES—ROSES—WHEAT—BORDERS—LEAVES—PANSIES—POND LILIES—POPPIES—PASSION FLOWER—SUNFLOWER—TIGER LILIES—CAT-TAILS—CLOVER—HOLLY—VERBENAS—CALLA LILIES. A fine assortment of Outline designs—An Artistic Splasher design, etc., etc. All the Patterns in this Outfit are full-sized patterns.

We have been in the outfit business for years, and it is our aim to *always* give the *very best* outfit there is sold. Our customers are more than pleased with our Stamping Outfits.

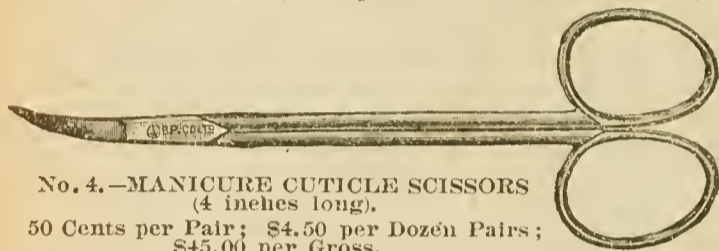
Send \$1 for this outfit; you are sure to be more than satisfied, and if you are not perfectly satisfied, you can return it. The designs in this outfit are NEW, original and different from the patterns in our other outfits.

ADDRESS: J. F. INGALLS, Lynn, Mass., BOX D.

THE BUTTERICK MANICURE IMPLEMENTS.

The goods here offered are Low-Priced, and of the Highest Quality and Best Designs, having the approval of Leading Professional Manicures and Chiropodists.

Order by Numbers, cash with order. Any of these Articles, ordered at the retail or single-pair rate, will be sent, prepaid, to any Address in the United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be remitted with the order. Dozen rates will not be allowed on less than half a dozen of one Article ordered at one time, nor gross rates on less than half a gross.



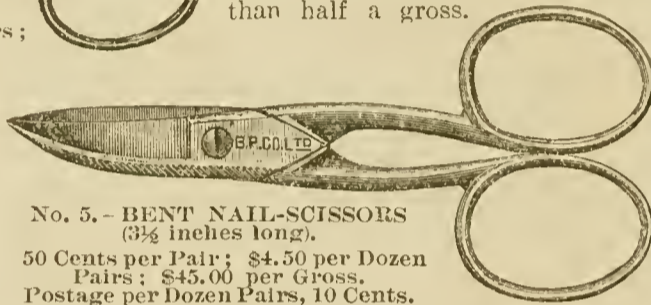
No. 4.—MANICURE CUTICLE SCISSORS (4 inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross.

Postage per Dozen Pairs, 10 Cents.

No. 4.—These Cuticle Scissors are of the best quality English Razor Steel, Needle-pointed, Hand-forged, and Ground by French Cutlers.

No. 5.—These Bent Nail-Scissors are of the Highest Grade of English Razor Steel, Forged by Hand, with Curved Blades and a File on each side.



No. 5.—BENT NAIL-SCISSORS (3 1/2 inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross.

Postage per Dozen Pairs, 10 Cents.



No. 6.—CUTICLE KNIFE (With Blade 1 1/2 inch long). 35 Cents per Knife; \$3.00 per Dozen; \$32.00 per Gross. Postage per Dozen, 10 Cents.

No. 6.—The Handle on this Cuticle Knife is of Finest Quality White Bone, and the Blade is of Best Hand-forged English Razor Steel, the connection being made with Aluminum Solder, under a Brass Ferrule.



No. 7.—NAIL FILE (With Blade 3/4 inches long). 35 Cents per File; \$3.00 per Dozen; \$32.00 per Gross. Postage per Dozen, 15 Cents.

No. 7.—The Handle and Adjustment of this Nail File are the same as for the Cuticle Knife, and the Blade is of the Highest Grade English Razor Steel, Hand-forged and Hand-cut.



No. 8.—CORN KNIFE (With Blade 2 1/4 inches long). 50 Cents per Knife; \$4.50 per Dozen; \$45.00 per Gross. Postage per Dozen, 10 Cents.

No. 8.—The Handle, Blade and Adjustment of this Corn Knife are the same as for the Cuticle Knife.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 West 13th St., N. Y.

Corticelli Darning.

Darning daintily done on fine linen delights daily crowds of visitors at the World's Fair. Finished examples of this work are also on exhibition. Corticelli Wash Embroidery Silk [EE], conveniently put up on spools, is used for the darning. Reeling Raw Silk from Cocoons and Corticelli Drawn-work are two other rival attractions. Look for them in the Canadian Section on Columbia Ave., Manufacturers' Bldg. Working hours for expert attendants, from 10 A. M. to 5 P. M., Sundays excepted. Florence Home Needlework for '93, explains these "unique and fascinating" operations. Crocheted Lamp Shades, Embroidery and Pillow Lace are the other subjects. Send 6 cents, mentioning year, and we will mail you the book; 96 pp., 87 illus.

NONOTUCK SILK COMPANY, FLORENCE, MASS.

ALL THE FAMILY USE



Comfort Powder

Because it heals all skin affections and allays irritation. It will positively cure

Eczema, Chafing, Burns, A Chafing Baby, Itching, Erysipelas, Bed Sores, Tender Feet, Irritation under Truss.

It ensures a Clear Complexion.

Sold by druggists, 50 cents per box, postage paid. COMFORT POWDER CO., HARTFORD, CONN. Send 2 two-cent stamps for liberal sample and book.

Use COMFORT SOAP, The Finest Medicated Toilet Soap for the Hands, the Face, and Complexion, 25c cake.

ANSWERS TO CORRESPONDENTS.

(Continued).

IRENE L.:—The fashionable dress materials of the season are exhaustively treated each month in special articles in this magazine.

ANNIE F.:—Your sample is gray novelty suiting, and it may be trimmed with steel-gray velvet or satin. Princess dresses are perfectly suitable for church wear. Rings are worn on the third and fourth fingers only.

RUTHIE:—We cannot give you advice regarding the remodelling of your dress unless we know how it is made at present.

HONEYMOON:—A new and reliable method of removing black-heads is given in "Around the Tea-Table," in the January DELINEATOR.

MRS. L. F. P.:—We would suggest a brace for straightening round shoulders. Write to George R. Fuller, Rochester, N. Y., on the subject, mentioning the DELINEATOR in your application.

HAGAR:—Such general advice as we give through these columns would scarcely benefit you. The brown spots are suggestive of liver trouble, and we would advise the services of a physician. The chapter on "How to Reduce or Acquire Flesh" in "Beauty," published by us at 4s. or \$1.00, is too lengthy to give either by mail or through these columns.

A SANITARY NECESSITY.

ABSOLUTELY ODOR-LESS. Much sickness of women and children is caused by out-door closets.

THE COLUMBIA PATENT VENTILATED CABINET OR BEDROOM COMMODORE

Is absolutely odorless, and can be set up in any room having a chimney or stove pipe, by anyone. Needs no expensive plumbing. Costs nothing to keep in order.

A BOON TO WOMEN AND CHILDREN

Affords all the conveniences of the most elaborate water closet, without deadly sewer gas. Absolutely necessary where there are no sewers. The effect on health is so great, and expense so little that every family should have one. Made of hardwood, well finished, with galvanized buckets—non corrosive—and all necessary fittings, complete. Price, \$12.00. Freight prepaid to any railway station in U. S. Guaranteed as represented or money refunded. We refer to this paper. Not a luxury, but a necessity; a "saver of doctor's bills." Descriptive pamphlet and testimonials free. Endorsed by doctors. Mention this paper.

DONALD KENNEDY & SON, Minneapolis, Minn.

CLEANSSES PRESERVES BEAUTIFIES

RUBIFOAM
FOR THE TEETH

25¢
SOLD BY
ALL DRUGGISTS

C. H. Lowell Mass.

DO YOU USE

Buttermilk
Toilet Soap

The best, purest and most economical of all soaps?
A great complexion cleanser, makes your skin feel new. We want you to try it. At all dealers, or sample cake by mail 12c.

COSMO BUTTERMILK SOAP CO.
125-127 WABASH AVENUE CHICAGO, ILL.

RUBBER HAND-STAMPS AND DATERS.

We are prepared to furnish Rubber Hand-Stamps and Daters, as per accompanying illustrations, at the prices indicated.

SOLID RUBBER HAND-STAMP, No. 1. (Consisting of Two or Three Lines, with Ink and Two Inking-Pads.) Price, \$1.50.
(EXAMPLE.)

The Butterick Publishing Co. (Limited), Publishers,
7 TO 17 WEST THIRTEENTH STREET,
NEW YORK.

(Rubber Daters, with durable Rubber Type for Dating, Two Inking Pads and Ink.)

Rubber Dater, No. 2, Price, \$2.00. Rubber Dater, No. 3, Price, \$2.00.

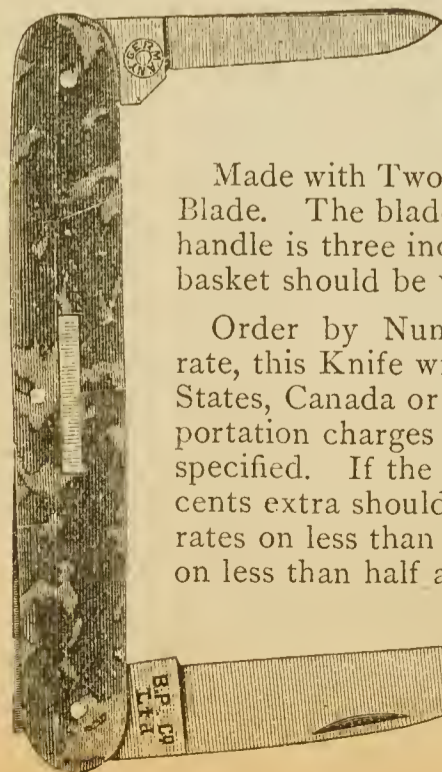


These Stamps and Daters are made of the best Vulcanized Rubber, and are mounted on Mahogany Blocks, with Rosewood Handles. The Inks are furnished in red, blue, purple, black and indelible black; and parties ordering are requested to state the Number of Stamp or Dater, and the color of Ink required. The money must accompany the order, or no notice will be taken. A liberal discount will be allowed to any of our Agents purchasing these goods.



ADDRESS ALL ORDERS TO

THE BUTTERICK PUBLISHING CO. [Limited],
7 to 17 West Thirteenth Street, New York.



The "Rapid" Ripping Knife,

Made with Two Solid Steel Blades, one "Ripper" and one "Pen" Blade. The blades are full polished and well tempered, and the handle is three inches long and of celluloid shell. No lady's work-basket should be without this Knife.

Order by Number, Cash with Order. Ordered at the retail rate, this Knife will be sent, prepaid, to any Address in the United States, Canada or Mexico. When ordered at the dozen rate, transportation charges must be paid by the party ordering, at the rate specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. We cannot allow dozen rates on less than half a dozen ordered at one time, nor gross rates on less than half a gross.

No. 30.—"Rapid" Ripping Knife.

25 Cents per Knife; \$2.00 per Dozen Knives; \$21.00 per Gross. Postage per Dozen Knives, 15 Cents.

THE BUTTERICK PUBLISHING CO. [Limited],
7 to 17 W. 13th St., New York.

World's Fair
SOUVENIR PLAYING CARDS
Views of all Buildings in Colors.
A Regular Playing Card
Price, by Mail, - - \$0 50
With gilt edges, fancy case, 1 00
Agents Wanted. Address,
THE WINTERS ART LITHO. CO.,
1117 The Rookery, CHICAGO.

ANSWERS TO CORRESPONDENTS,
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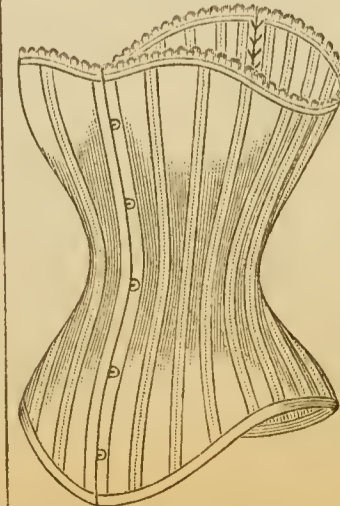
MRS. A. S.:—Fifteen drops of the pure, rich tincture of benzoin in a glass of water is a very bracing tonic for the skin, making it firm and white. Directions for manicuring are given in "Beauty," which we publish at 4s. or \$1.00. See advertisement elsewhere in this number for illustrations of the implements used in manicuring. Cream puffs, and, in fact, all desserts that are sufficiently substantial, should be eaten from a fork. Bananas are peeled with a knife and not with the fingers. They may be cut in slices and conveyed to the mouth with a fork, or the fork may be used to separate as much as is desired to take into the mouth each time, as would be the case with any other food.

MRS. J. R. G.:—Regarding the disposal of cancelled stamps write to the Standard Supply House, Chicago, Ill., mentioning the DELINEATOR in your correspondence.

SUBSCRIBER:—Try the following remedy for redness of the nose: Place in a cup set in hot water one ounce of sweet oil and a piece of white beeswax the size of a silver quarter. When the ingredients are thoroughly blended and while the mixture is warm, spread it rapidly on a piece of white kid, and as it cools it will form a waxy covering. Use this as a mask for the nose, allowing it to remain all night.

JESSE:—A lemon cut in half and rubbed over the hands and face after washing and before drying them rapidly whitens the skin, removes discolorations and softens and cleanses the epidermis by removing clogging extraneous matter.

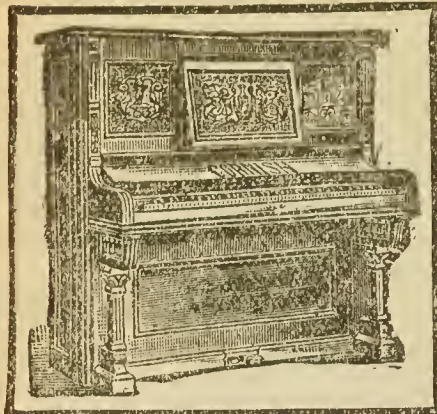
DO YOU DRESS Occasionally?



If so, do it thoughtfully. Every dress should have form. Some ladies have form; others are not graced with this divine attribute, but every lady can attain good effects if she will think, compare, analyze and discriminate in the selection of her corset, and when found hold to it. **Flexibone holds, yields and envelops.** It does all the essentials that combine to make form. Embody this in your corset with graceful lines wrought out by studied design, and you have the inimitable "Flexibone Moulded." Sent postpaid, carriage

insured, \$3.00 each. Éeru, White, Black.
CORONET CORSET CO., Jackson, Mich.

ANSWERS TO CORRESPONDENTS,
(Continued).



You Can have This Piano

or any other of our celebrated Pianos, or one of our famous Organs at strictly *manufacturer's price*, and have your own time in which to pay for it. You can save \$50 to \$200 by buying direct from our factory instead of through an agent or dealer, and have an *iron-clad guarantee* that your instrument is perfect. We do the largest direct business in the world.

The Cornish Pianos and Organs

are in every county in the U. S., and giving perfect satisfaction everywhere. Send for our handsomely illustrated Catalogue. It is the most elaborate and complete book of the kind ever published. It shows styles and gives descriptions with the lowest wholesale prices, and the easiest possible terms of payment. Pianos from \$175.00 up. Organs from \$27.50 up. We will send you an instrument on trial, and pay expenses both ways if not entirely satisfactory, or if you wish to buy, and live within a reasonable distance, we will pay your expenses to our factory. We refer to any Bank and to all Commercial agencies. Write for Catalogue to-day. Mention this paper.

CORNISH & CO.,
(Established 27 Years.)
WASHINGTON,
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BEAUTY. ITS ATTAINMENT AND PRESERVATION.



NO Effort has been spared to make this the *Most Complete and Reliable Work* ever offered to Those Who Desire to Be Beautiful in *Mind, Manner, Feature and Form*. Defects in either direction are philosophically and scientifically discussed, in connection with suggestions and remedies concerning the same. The remedies for physical defects have been gathered from the most authentic sources, and all have the merit of having been "tried and not found wanting."

Price, \$1.00 per Copy.

While "Beauty" offers its readers copious information relative to the causes of physical blemishes and disfigurements, and gives innumerable remedies for defects of complexion, feature and form, it also includes many suggestions for the training of the mind and disposition, in order that natural or acquired physical beauty may rest on an imperishable foundation.

As this book is more comprehensive in its dealings with the subject of Beauty than any other before published, its popularity is a foregone conclusion.

If "Beauty" cannot be obtained from the nearest

Agency for the Sale of our Goods, send your Order, with the Price, direct to Us, and the Book will be forwarded, prepaid, to your Address.

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7 to 17 West 13th Street, New York.

NO MORE ROUND SHOULDERS. Wear the KNICKERBOCKER SHOULDER BRACE and

"walk upright in life." No Harness.

simple, unlike all others. Only reliable Shoulder Brace and Suspender combined. All sizes for men, women, boys and girls. **HOLDS UP, BRACES UP.**

Sold by Druggists and General Stores, or sent, postpaid, on receipt of \$1 per pair, plain, or \$1.50, silk-faced.

Send chest measure around the body.



Address **KNICKERBOCKER BRACE COMPANY, Easton, Pa.**

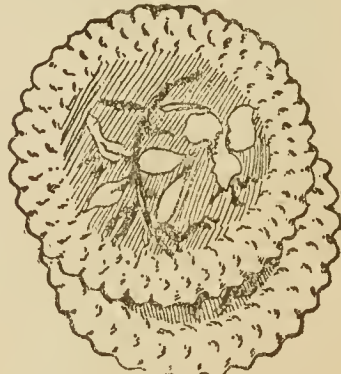
ALL FREE TO YOU

We have imported an immense quantity of beautiful handkerchiefs, same as used by the Japanese. These handkerchiefs are made of what is known as *shifu-silk*, a peculiar fibrous material, the secret for making which is known only to those clever artisans, and they jealously guard the secret, so that these goods cannot be made by any American manufacturer. Each handkerchief is between 15 and 17 inches square, and is decorated by pretty designs. Many of the wealthiest people use them for parlor decorations, as



they can be made up in unique and tasty combinations, mostly floral, and of several colors.

The Designs are Ladies are delighted with them. We also call attention to the beautiful Table Mats, illustrated here. These are also Japanese, made of crepe, and are hand painted by skillful artists. One of these mats is a delightful ornament on any parlor table. In order to introduce AMERICAN NATION in thousands of homes where it does not now go, we will give 12 handkerchiefs and one Table Mat and one beautiful 18k rolled gold plated Ring (14 articles in all), absolutely free to any person who sends 25 cents for a six months' trial subscription to AMERICAN NATION, or if you send 50 cents for a yearly subscription, we will send you two dozen Handkerchiefs, five Table Mats and two Rings (31 articles in all). We guarantee satisfaction. We want you to become a subscriber, and therefore we do not offer the goods for sale, but will give them away on the conditions named above. We pay postage. We will do exactly as we advertise or forfeit \$10.00. Send postal note, money order, registered letter or stamps. Address:



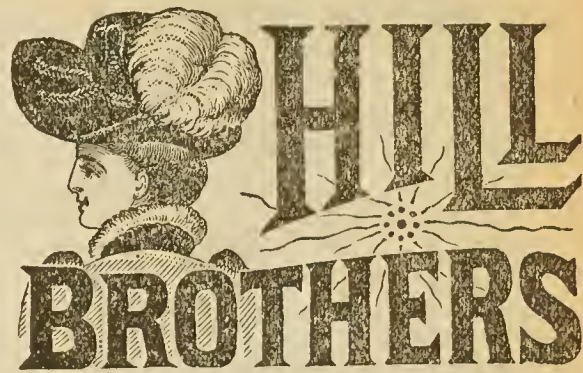
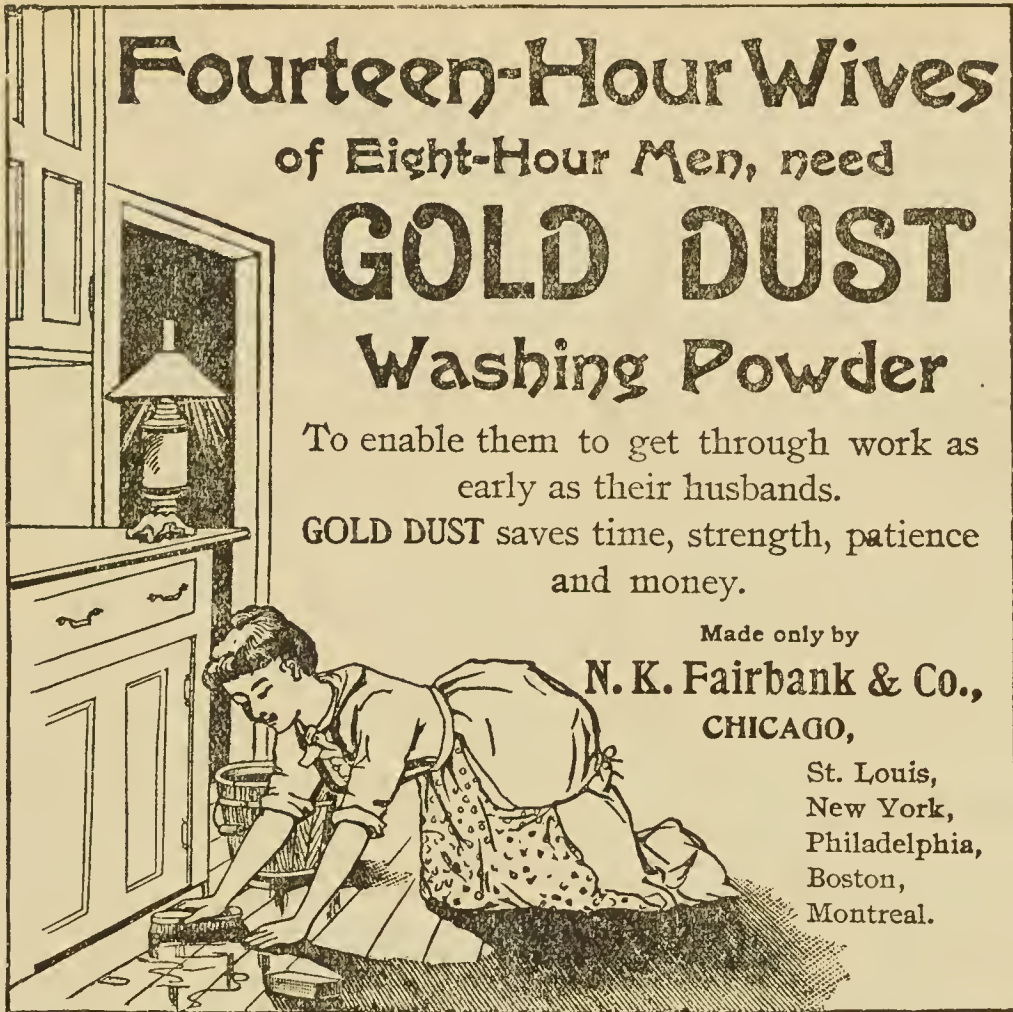
AMERICAN NATION, Box 1729, Boston, Mass.

Fourteen-Hour Wives of Eight-Hour Men, need **GOLD DUST** Washing Powder

To enable them to get through work as early as their husbands.
GOLD DUST saves time, strength, patience and money.

Made only by
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CHICAGO,

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Importers, Manufacturers
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AT WHOLESALE ONLY.

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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.

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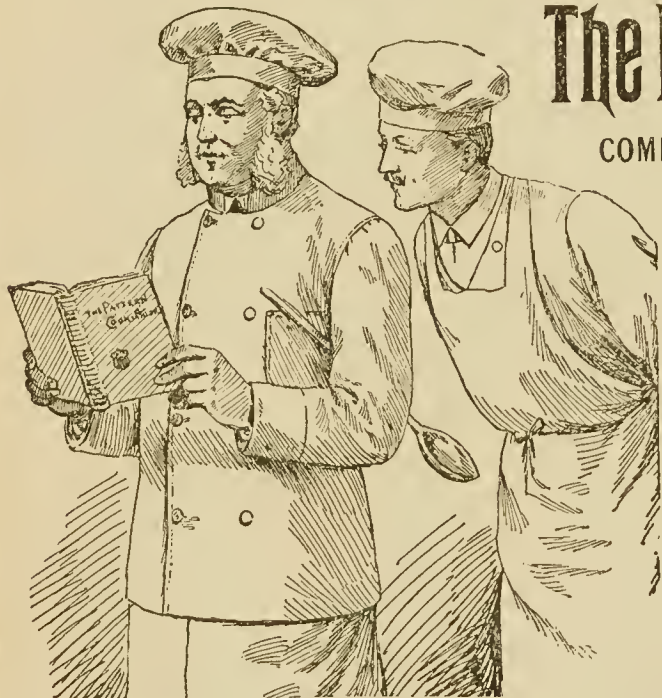
The Pattern Cook-Book.

COMPLETE. PRACTICAL. RELIABLE.

A Comprehensive Work on the Culinary Science, Showing How to Cook Well at Small Cost, and embracing The Chemistry of Food; The Furnishing of the Kitchen; How to Choose Good Food; A Choice Collection of Standard Recipes; Meats, Vegetables, Bread, Cakes, Pies, Desserts; Proper Foods for the Sick; Items of Interest in the Kitchen and Household Generally.

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Every Recipe in THE PATTERN COOK-BOOK has been thoroughly tested. The Entire Work is written in Clear, Simple and Well-Chosen English, that everybody can understand. Especial attention has been paid to the Statement of EXACT WEIGHTS and MEASURES.



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ADDRESS: **THE BUTTERICK PUBLISHING CO. (Limited),**
7 to 17 West 13th Street, New York.



ANSWERS TO CORRESPONDENTS,
(Continued).

R. R.:—Your material is English serge. You did not state whether the gown was intended for a young girl or a matron, so we are unable to select a suitable style of making. Brown soutache braid would trim the gown effectively.

MISS BROWN:—Walnut juice applied with a sable brush will darken the lashes without injury; and trimming the lashes two or three times a year, clipping an almost infinitesimal portion from each lash on each occasion, will increase their growth.

LOUISE:—We have no directions for such a hood as you mention, and cannot tell you exactly how much wool you will require for it. Inquire at shops where worsteds are sold regarding the exact quantity needed. We would advise a long coat for Winter wear for the little man; you could make it of gray beaver.

ADELE:—If the sleeve pattern is too short for you, cut it in two at a point near the elbow and lay the pattern on the goods, separating the cut edges as much as necessary. If the pattern is too long, lap the cut edges as much as necessary. Be very careful that the pattern is on a lengthwise thread of the goods. We mean by "gathering the sleeve along the outlet lines of perforations," to make the gathering along the perforations at the top of the sleeve; that part of the sleeve from the perforations to the upper edge is allowed extra for alteration.

Our Champion Collection of 12 named double Hyacinths for \$1.00, prepaid by mail.

THIS OFFER HAS NEVER BEEN EQUALED.
All Rich Colors and the Very Best Kinds, with Large Fragrant Flowers—will bloom this winter.

WE GUARANTEE THIS TO BE MUCH THE BEST DOLLARS WORTH OF HYACINTHS YOU EVER PURCHASED.

- Prince of Waterloo.—Pure white, large bells and large spike. Admired by all.
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- Jenny Lind.—Very large, blush white, with violet eye.
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- Lord Wellington.—Deep porcelain, with lilac stripe. The best of its color.
- Grand Monarque de France.—A beautiful cream-white. A new shade.



Our handsome Illustrated Catalogue, describing Bulbs, Roses and Plants for winter blooming, mailed for a 2-cent stamp. Don't order before seeing our prices. **WE CAN SAVE YOU MONEY.** Full instructions sent with each order how to plant and care for all kinds of Bulbs, etc.

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DON'T BE DECEIVED.

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Our New, Low-Priced, Durable and Accurate Tape-Measures.

WE GUARANTEE THE QUALITY.

NOTE THE PRICES!

Each 60 inches long, and numbered both sides in inches.

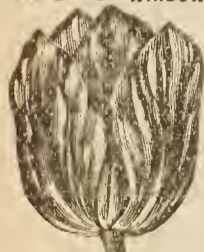
No.	Each.	Per Doz.	Per Gross.
1, Linen, Stitched, - - -	5c.	40c.	\$3.50
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4, Super-Satteen, Sewed, -	20c.	2.00.	20.00
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Order by Numbers, Cash to accompany all orders. Tapes, ordered at the retail rates, will be sent by mail prepaid to any Address in the United States, Canada or Mexico. When ordered at Dozen rates, transportation charges must be paid by the party ordering, at the rate of 5 cents per dozen. We cannot allow dozen rates on less than half a dozen of any style ordered at one time, nor gross rates on less than half a gross.

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150 FLOWERING BULBS FOR \$1



FOR WINDOW OR GARDEN BULBS ONLY \$1

All of First Size Flowering Bulbs:
Six Fine Hyacinths, 3 colors; 12 Tulips, Early Dwarfs, 3 colors; 25 Crocus, 4 colors mixed; 6 Snowdrops, pure white; 6 Freesias, fragrant; 6 Scilla, bright blue; 10 Iris, Lily of France; 3 Ornithogalum; 6 Jonquils, sweet; 4 Grape Hyacinths; 10 Ranunculus, assorted; 10 Oxalis, winter blooming; 2 Bermuda Easter Lilies; 3 Xmas Blooming Hyacinths; 10 Anemone, double and single; 3 Fritillaria; 6 Lxias; 3 Sparaxis; 3 Tritelia Uniflora; 10 Allium Neapolitanum.

Our Beautiful Bulb Catalogue free with every order.
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Always Cold. Will not get hot even if left in the lid.



Heavily Nickel Plated. Sold by all Stove, Hardware, and House Furnishers, or sent by mail, postpaid, for 30 cents. —Also the—

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TROY NICKEL WORKS, Troy, N.Y.



LOVELY FACES,
WHITE HANDS.

Nothing will CURE, CLEAR and WHITEN the skin so quickly as

Derma-Royale

The new discovery for curing cutaneous affections, removing discolorations and bleaching and brightening the complexion. In experimenting in the laundry with a new bleach for fine fabrics, it was discovered that all spots, freckles, tan, and other discolorations were quickly removed from the hands and arms without the slightest injury to the skin. The discovery was submitted to experienced Dermatologists and Physicians, who incorporated it with well known curatives and prepared the formula of the marvelous Derma-Royale, which is the most efficacious preparation known, and yet it is as mild as dew and so harmless that one might drink a whole bottleful without any bad effect. It is so simple a child can use it. Apply at night—the improvement apparent after a single application will surprise and delight you. THERE NEVER WAS ANYTHING LIKE IT! One bottle usually cures the most aggravated case, and thoroughly clears, whitens and beautifies the complexion. It has never failed—IT CANNOT FAIL. It is the only cutaneous preparation that is incontrovertibly indorsed by all who have used it. We have thousands of grateful testimonials, with photographs, which we will be glad to send FREE to anyone. It is highly recommended by Physicians, and its sure results warrant us in offering **\$500 REWARD.**—To assure the public of its merits, we agree to forfeit Five Hundred Dollars cash for any case of eczema, tetter, blotches, pimples, moth-patches, brown or liver spots, blackheads, ugly or muddy skin, unnatural redness, freckles, tan, or any other cutaneous discolorations or blemishes (excepting birth-marks, scars, and those of a scrofulous or kindred nature), that Derma-Royale will not quickly remove and cure. We also agree to forfeit Five Hundred Dollars to any person whose skin can be injured in the slightest possible manner, or to anyone whose complexion (no matter how bad) will not be cleared, whitened, improved and beautified by the use of Derma-Royale.

Put up in elegant style in large eight-ounce bottles. Price \$1.00. EVERY BOTTLE GUARANTEED. Derma-Royale sent to any address, safely packed and securely sealed from observation, safe delivery guaranteed, on receipt of price, \$1. per bottle. Send money by registered letter or money order, with your full postoffice address written plainly; be sure to give your County and mention this paper. Correspondence sacredly private. Postage stamps received the same as cash. Agents Wanted. Send for Terms. Sells on Sight. Address **THE DERMA-ROYALE COMPANY,** Corner Baker & Vine Streets, CINCINNATI, OHIO.

ANSWERS TO CORRESPONDENTS,
(Continued).

IOLANTHE:—The substance enclosed is birch bark. A list of the birth-stones for the various months is given to "Lorraine" elsewhere in these columns.

MARIAN K.:—We do not send samples of hand-made laces, etc., but you can obtain them for a moderate sum from Miss C. F. Morse, who is associated with this establishment, and whose advertisement appears in another part of the DELINEATOR. She only sends samples when they are paid for in advance. Samples are not sent out free for inspection, but are sent according to arrangements made between the advertiser and the customer. As many of our patrons have evidently misunderstood the advertisement in this respect, we make this explanation.

LOUIS XIV.:—Furnish your little tea-room in pale tints of gray with gold trimmings, and add pretty little modern paintings, a piece of Florentine statuary, growing palms, and a few bits of Dresden and Sevres. An eseritoire and a few easy chairs and divans will complete a delightful little apartment.

THE SMALL CATALOGUE OF FASHIONS, FOR AUTUMN, 1893.—If you would like a copy of this Catalogue (which contains illustrations in miniature of all the current styles) and cannot secure it at the nearest agency for the sale of our patterns, send your order for it direct to us, with a two-cent stamp to prepay postage, and it will be mailed to your address without delay. It is a neat pamphlet of 32 pages, with cover, and is replete with illustrations of fashionable modes.



Artistic Homes

"How to Plan and How to Build Them"
A BEAUTIFULLY ILLUSTRATED BOOK

that tells the whole story from Cellar to Garret. This book contains a large number of designs and plans and other illustrations, both interior and exterior, of BEAUTIFUL HOMES costing from \$500 to \$18,000; also designs for laying out and beautifying your grounds, and is brim full of points you should know about the Building of your Home.

Sent for 10 cents in postage or silver, if you mention this paper.

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were originally made for a few physicians. They accomplished results, they relieved pain, for they were made for that purpose. **Now, Bell-cap-sic Plasters** are for sale by druggists everywhere (25 cts. each). Overworked **WOMEN** find these honest Plasters a boon to tired, aching backs. **MEN** use them for weak backs and kidney pains. Everyone relieved when using Bell-cap-sic Plasters for rheumatism, neuralgia, side-aches or coughs and colds. The genuine has a picture of a bell on the back cloth—look for it.

A colored oleograph, without advertising, 11 x 14 inches, of "The Puppies," mounted ready for framing, and a Bell-cap-sic Porous Plaster, sent postpaid on receipt of 30 cents.

J. M. GROSVENOR & CO.,
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PLAIN and FANCY.

A Bugbear of the Cuisine Banished, and the Preparing of the Sweets of the Table made an Attractive Occupation.

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Every Housekeeper should possess a copy of our new Pamphlet, entitled "DAINTY DESSERTS: PLAIN AND FANCY," in which 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 are 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 not prepared any 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.

If "DAINTY DESSERTS" cannot be obtained from the nearest Agency for the Sale of our Goods, send your Order, with the Price, direct to Us, and the Pamphlet will be forwarded, prepaid, to your address.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 West 13th St., New York.

MADAM ROWLEY'S TOILET MASK
(OR FACE GLOVE)

Trade Mark Registered.



Is a natural beautifier for bleaching and preserving the skin and removing complexional imperfections.

It is soft and flexible in form, and can be easily applied, and worn without discomfort or inconvenience.

It is recommended by eminent physicians and scientists as a substitute for injurious cosmetics.

COMPLEXION BLEMISHES 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 many dollars uselessly expended for cosmetics, powders, lotions, etc. It prevents and removes wrinkles, and is both a complexion preserver and a beautifier.

Illustrated Treatise, with full particulars, mailed free. Address, and kindly mention Magazine.

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COTTOLENE

Is Better than Lard
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It has none of its disagreeable and indigestible features.

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ASK YOUR GROCER FOR IT.

Made only by

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Chicago, St. Louis, Montreal, New York,
Boston, Philadelphia, San Francisco.

Send three cents in stamps to N. K. Fairbank & Co., Chicago, for handsome Cottolene Cook Book, containing six hundred recipes, prepared by nine eminent authorities on cooking.

ANSWERS TO CORRESPONDENTS.

(Continued).

THE SMALL CATALOGUE OF FASHIONS, FOR AUTUMN, 1893.—If you would like a copy of this Catalogue (which contains illustrations in miniature of all the current styles) and cannot secure it at the nearest agency for the sale of our patterns, send your order for it direct to us, with a two-cent stamp to prepay postage, and it will be mailed to your address without delay. It is a neat pamphlet of 32 pages, with cover, and is replete with illustrations of fashionable modes.

M. V. D.:—You could combine dark-green silk with your black serge. Information regarding suitable braids for lace-making may be obtained by writing to Sara Hadley, 923 Broadway, New York City. In your correspondence, please mention the DELINEATOR.

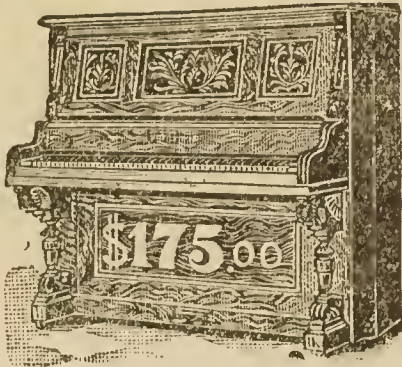
ONE IN DOUBT:—The statutes governing divorces vary in the different States; we would, therefore, advise consulting a lawyer.

DELPHOS:—We are glad at all times to answer questions on practical subjects, but we cannot solve conundrums.

GRETCHEN:—Suggestions regarding a yellow tea are given in "Around the Tea-Table," in this DELINEATOR. A loggia is an enclosed piazza or veranda; the word is pronounced lodje-a. Advice on the furnishing of a foyer hall is given in "Cosy Corners and Artistic Nooks," in the DELINEATOR for July, 1892.

FREE!

Our large 24-page catalogue of Organs, also our new and elegant catalogue of Pianos containing 16 pages. We have the largest manufactory in the world, from which we sell direct to the consumer at wholesale prices, thus saving the profits of the dealer and the commissions of the agents. We furnish a first-class Organ, warranted 20 years, with stool and book, for only



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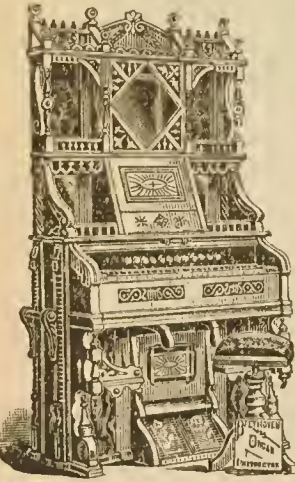
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As an advertisement, we will sell the first Piano of our make in a place for only **\$175.00** Stool, Book and Cover Free. Regular price, \$350.00.

Beethoven Piano and Organ Co.,
P. O. Box 801, Washington, N. J.



GOOD MANNERS:



THIS is an exhaustive, Common-Sense Work, uniform with "Social Life," advertised elsewhere in this issue, and fully explains the latest and best Ideas on Etiquette.

Price, \$1.00 per Copy.

What to Do and How to Act in every phase of Social Life is entertainingly set forth in this Comprehensive Work, which is replete with valuable hints and suggestions for the guidance of young people who may be seeking success in the sphere of Polite Society, and also of persons of maturer age in all the varied relations of life.

AS A BOOK OF REFERENCE, to settle disputes regarding the nicer or less frequent points of Etiquette, it will be found invaluable.

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For \$1.00.

The G.-D. *Chicago Waist* is the only one that both looks and feels well. Gives grace of carriage and figure with absolute comfort. If your dealer has not this waist, send us \$1 and receive it by mail. Comes in white, black or drab.



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BABY WARDROBE PATTERNS.

Complete outfit, 25 improved patterns for infants' clothes. Also 25 of short clothes. Either set, with full directions for making, amount and kind of material, by mail, sealed, 56 cents. Patterns absolutely reliable. HINTS TO EXPECTANT MOTHERS, a book by a trained nurse, free with each set of patterns. Talcum Baby Powder, Smooth, soft and healing, 25 cents. MRS. J. BRIDE, P. O. Box 2033, New York.



MRS. GRAHAM'S
Cucumber and Elder Flower Cream

CREATES A PERFECT COMPLEXION

Yes! after using it daily for six months a lady's skin will be as pink, soft and velvety, as pure and clear as the most delicious baby's skin. It is not an artificial cosmetic. It cleanses, refines, purifies and whitens. It feeds and nourishes the skin tissues, thus banishing wrinkles, marks and scars. It is harmless as dew, and as nourishing to the skin as dew is to the flower. Price, \$1.00. Bottle lasts three months. SAMPLE BOTTLE mailed free to any lady on receipt of 10 cents in stamps to pay for postage and packing. Lady Agents wanted. **DRESSMAKERS AND MILLINERS** are offered very liberal inducements to become agents.

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Alfred Peats WALL PAPER

Send 5c for postage on 100 beautiful samples and our guide, "How to Paper and Economy in Home Decoration," will be sent FREE. Handsome Gold Parlor Paper 10, 12 1-2, 15c per roll, all with wide borders and ceilings to match. Good Gold Paper, 5c to 9c. Paperhangers' sample books, \$1.00.

Send to the nearest address.
ALFRED PEATS, Wall Paper Merchant,
136-138 W. Madison St. 30-32 W. Thirteenth St.
CHICAGO. NEW YORK.

ANSWERS TO CORRESPONDENTS,
(Continued).

LORRAINE:—The following is a list of birthstones:—January, garnet; February, amethyst; March, bloodstone; April, sapphire; May, emerald; June, agate; July, diamond; August, sardonyx; September, chrysolite; October, opal; November, topaz; December, turquoise.

M. R. M.:—Relative to the lace pattern in the June DELINEATOR, the fault must have been your own, for if you had followed the directions exactly, they would have produced the desired result. Our expert has knitted the pattern and proved it correct.

A. H.:—A lemon party would be novel and amusing. Let the invitations, which may be written on lemon-colored paper, bear the additional words, "Bring a lemon." After all the guests have piled up their fruit, on which their respective names have previously been written, the lemons are cut and the seeds counted, and the owner of the lemon containing the largest number of seeds is the prize winner.

NATIVE:—Good books are always acceptable gifts. If your friend has a philosophical taste, send something of that nature. The book reviews which appear from time to time in the DELINEATOR will guide you as to the newest publications. Copies of the latest and best illustrated magazines will help to while away the invalid's weary hours.

A. L. A.:—To make a silk-rag portiere, join strips of various colors of silk together, knit them in strips as wide as desired, and sew the strips together by an invisible sewing stitch. Cut the silk about three-quarters of an inch wide. Combine gray vicuna with your old black satin.



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 in use. 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.



IMPERIAL GRANUM

UNRIVALLED FOOD FOR INVALIDS AND CONVALESCENTS.

IT IS OFTEN **THE ONLY FOOD** THE STOMACH WILL TOLERATE WHEN LIFE SEEMS DEPENDING ON ITS RETENTION. THE **SAFEST FOOD** FOR NURSING MOTHERS, INFANTS AND **CHILDREN**. A MOST WHOLESOME ARTICLE OF DIET FOR DYSPEPTIC, DELICATE, INFIRM AND AGED PERSONS. THE IMPERIAL GRANUM IS SOLD BY DRUGGISTS EVERYWHERE - SHIPPERS - JOHN CARLE & SONS, NEW YORK.



Don't fail to see the Lundborg Exhibit. **Lundborg's Perfumes** are the leading Perfumes of AMERICA and sold throughout THE WORLD.

ANSWERS TO CORRESPONDENTS, (Continued).

H. C. S.:—You failed to give your name, so we could not answer you by mail; we do not supply addresses through these columns.

SEAMSTRESS:—Cut your cheviot costume by pattern No. 6419, which costs 1s. 8d. or 40 cents, and is illustrated in the September DELINEATOR; and trim with Hercules braid in graduated widths.

E. S. R.:—The F. A. Stokes Co., New York City, publish a book on correspondence which will be useful to you. Read good literature and seek the society of cultured people, to develop your conversational ability.

MANZANITA:—A stylish visiting toilette for a middle-aged lady may be made of gray Bengaline by basque pattern No. 6395, which costs 1s. 3d. or 30 cents, and skirt pattern No. 6409, price 1s. 6d. or 35 cents. Both patterns are illustrated in the September DELINEATOR. Jet will contribute suitable garniture.

C. C. M.:—It is rather late for a straw sailor hat for travelling wear. Why not select one of the tourist shapes in material matching your dress? Tell your mother to select one of the pretty bonnets illustrated each month in the DELINEATOR.

DAKOTA:—The spots on your Brussels lace curtains may be mildew, caused by the room being kept too close. We would suggest frequent airings as a remedy.



SOCIAL LIFE

Is a Book Explanatory of Practical Etiquette and the Requirements of Society in General.

Written in Correspondence Style and intended as a Companion Book to "GOOD MANNERS." Either volume is indispensable to the Uninformed upon Social Usages.

PRICE, \$1.00 PER COPY.

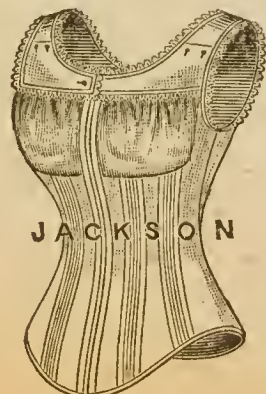
The *débutante* or novice will find, contained in "Social Life," valuable instruction concerning the customs and correct deportment belonging to polite society; while those unacquainted with the most approved forms of Invitations and Replies may become thoroughly conversant with them by referring to the Appendix, which is devoted to this branch of Social Education.

If "Social Life" cannot be obtained from the nearest Agency for the Sale of our Goods, send your Order, with the Price, direct to Us, and the Book will be forwarded, prepaid, to your Address.

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PRICE We Sell DIRECT to FAMILIES
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\$150 to \$1500 \$85 to \$500
Absolutely Perfect!
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How to Become A **TRAINED NURSE**
by home study. A thorough and practical method of teaching men and women to become capable nurses. A full explanation of the system with terms explained in our Catalogue. Address: **Correspondence School of Health and Hygiene,** 42 Telephone Bldg, Detroit, Mich.

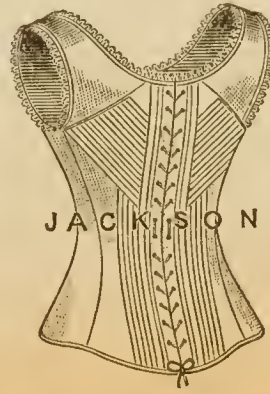


THE CELEBRATED JACKSON CORSET + WAIST.

Easily takes the lead in the procession. The rapidity with which it has come to the front shows that the public appreciates a Comfortable and Easy-fitting garment, that will render perfect support to the back and form. Can be worn with satisfaction by all classes, at any occupation or recreation. Well made, from good material and fast colors, in Steel and Button fronts. Made in Sateen, Jean, Flannel and Gauze, for Ladies, Misses and Children. Approved by Physicians, and commended by Dressmakers as the best garment to be worn in dress fitting.

Sold by leading Jobbers and Merchants from Ocean to Ocean. Do not take a substitute as a gift. If your dealer will not get one for you, write to the Factory.

Canvassers do well with this garment. Its Merits make work easy, and employment profitable. To see one is to like it, and to wear one is to be delighted.



Made only by the JACKSON CORSET COMPANY, Jackson, Michigan.

Do You? Crochet?

Then you should use **GLASGO TWILLED LACETHREAD.**

It is pre-eminently the best thread for every sort of fancy work. It is also equal to the very best threads made in the country for all sewing purposes, whether by hand or machine. Ask your dealer for it, or send 10 cents for sample spool, 500 yards. (Numbered from 20 to 100.) Send 10 cents each for Illustrated Crochet Books, Nos. 1, 2, 3.

Glasgo Lace Thread Co., Glasgo, Conn.

NOW READY—THE OCTOBER PART OF THE **YOUNG LADIES' JOURNAL,**

The best Journal for Ladies and Families, containing the Latest and Best Fashions, profusely illustrated; A Mammoth Colored Supplement of Fashions; Numerous complete stories of absorbing interest; and the opening chapters of a new and original Serial story, entitled "HIS FRIEND"; besides New Music, Embroidery Designs, etc. The most complete magazine for Ladies published. Price, 30 cents. Yearly, \$4.00, including the Christmas number. All newsdealers, and

THE INTERNATIONAL NEWS COMPANY, New York.

4 NEW NOVELS for 15 cents

All complete in the OCTOBER NUMBER of the **FAMILY LIBRARY MONTHLY.**

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NOW READY—THE SEPTEMBER **FAMILY HERALD!**

Containing Four New and Complete Stories, and the continuation of the new and original serial story entitled

"LOVE KNOTS,"

together with much useful and entertaining miscellany of practical value in the household; all combining to make this one of the MOST ATTRACTIVE as it is one of the LOWEST-PRICED family magazines ever published.

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(Continued).

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MRS. L. W. C.:—Submit your garments to a professional scourer. Your penmanship is of average excellence.

A. Z.:—Sidney Lanier was born at Macon, Ga., Feb. 3, 1842, and died at Lynn, N. C., Sept. 7, 1881. The Schweninger System is fully treated in "Beauty," published by us at \$1.00 or 4s. a copy.

ROSALIE:—Réséda is a mignonette-green. The chrysolite is a crystallized mineral, often of a golden-yellow hue.

A. D.:—You will find illustrations of the newest coiffures in the Autumn number of the "Quarterly Report of Metropolitan Fashions," published by us at \$1.00 or 5s. yearly.

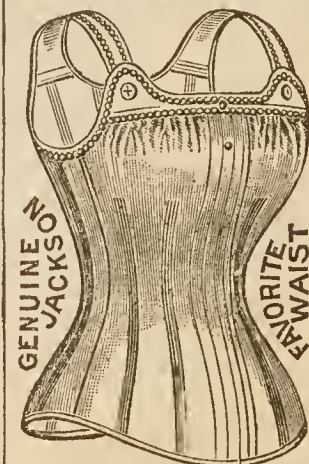
HERMA:—The disagreeable odor of new feathers might be mitigated by opening the pillows and airing the feathers in the sun for about two weeks. If this proves ineffectual, bake them in a moderately warm oven.

SPOILT GIRL:—Chlorinated lime dissolved in water is frequently used for whitening the hands, but as it sometimes irritates sensitive skin, we would not advise its use for the face.

M. E. C.:—Remodel your black silk dress by skirt pattern No. 6420 and basque pattern No. 6447, each of which costs 1s. 6d. or 35 cents, and is illustrated in the September DELINEATOR. In case the material is insufficient, combine a pretty brocade with it.

ADELE:—George Eliot's maiden name was Marian C. Evans. The New York Medical College and Hospital for Women, 213 W. 54th Street, will supply you with particulars.

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Fine for Dress Fitting. Corset steels front and back. Stays that never break. White Drab, Gold, Fast Black, all lengths. **WARRANTED.** Ask dealers for the boneless **Jackson Favorite Waist.** Look for trade mark, and get the genuine. Sample, postpaid, \$1.00.



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Prompt to act, sure to cure

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A. I.:—Acknowledge a wedding present by a short note soon after its receipt.

MRS. A. H. N.:—Trim your navy-blue broadcloth gown with black Bengaline and jet passementerie.



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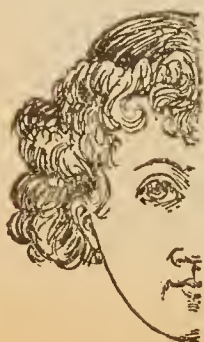
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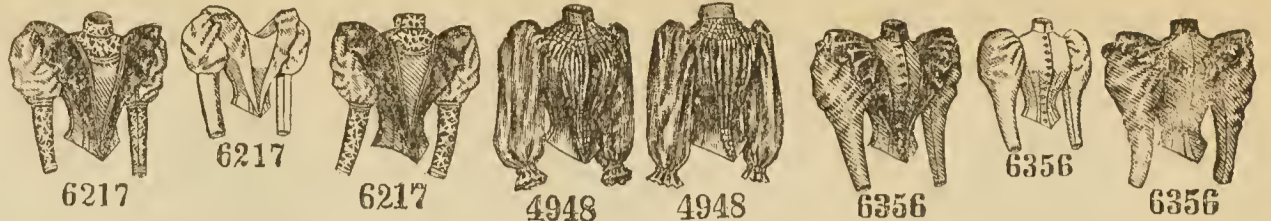
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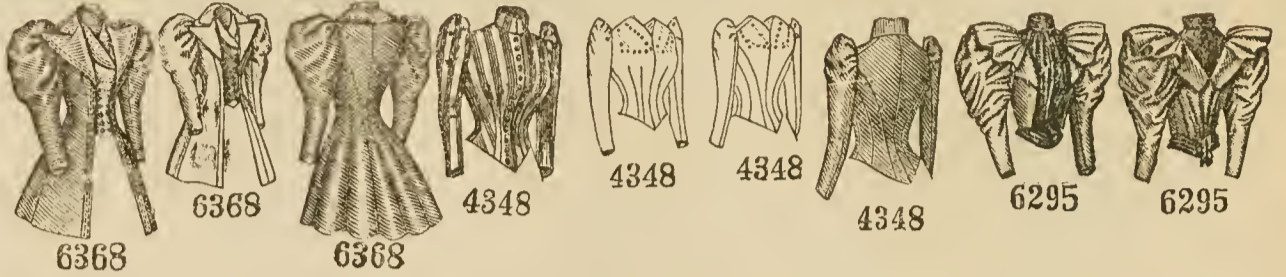
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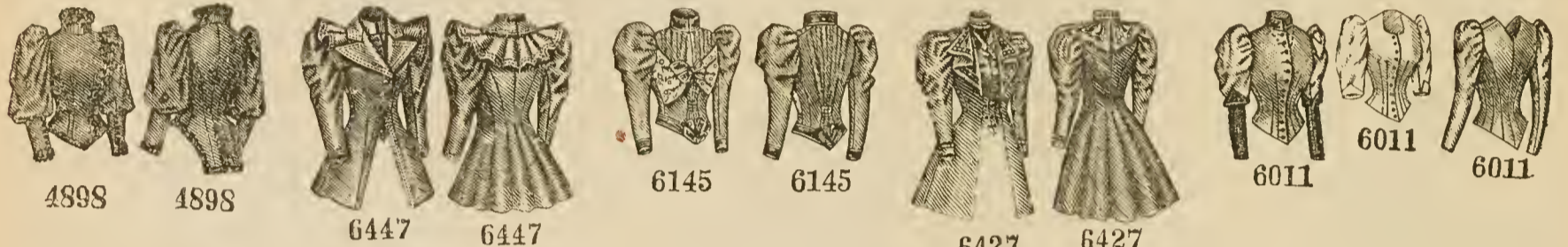
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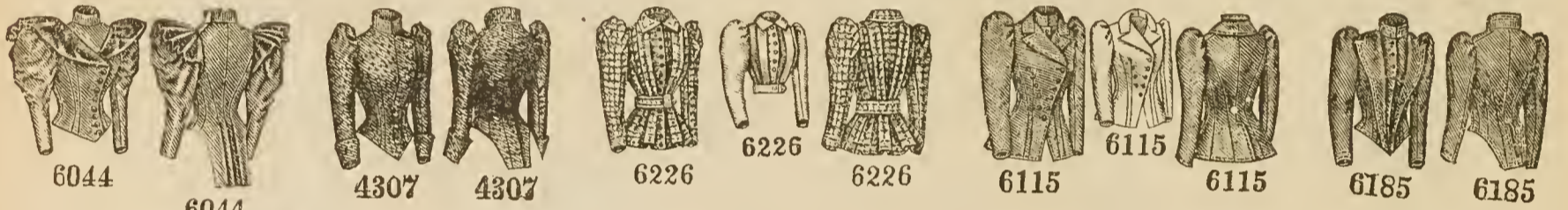
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6185 Ladies' Basque, with Extra Under-Arm Gore (Desirable for Stout Ladies) (Copyr't): 13 sizes. Bust meas., 30 to 48 ins. Any size, 1s. 3d. or 30 cts.



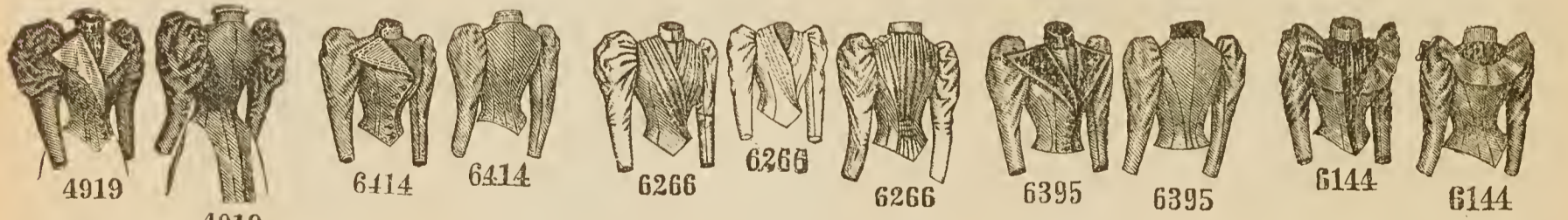
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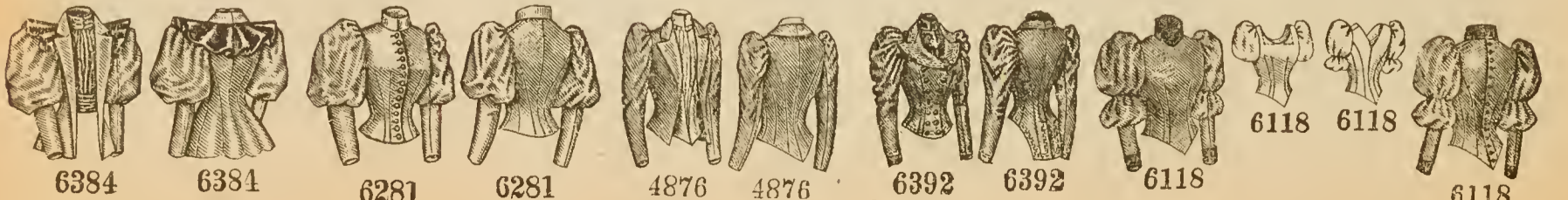
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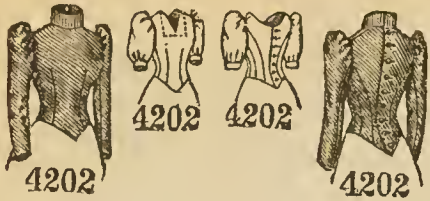
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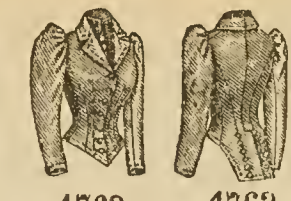
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Misses' Basque, Perforated for Round, Square and Pointed Neck, and with Full Length and Puffed Sleeves (Copyr't): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



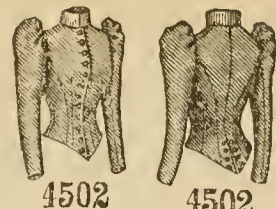
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Ladies' Basque (To be made With or Without a Chemisette) (Copyright): 14 sizes. Bust meas., 28 to 48 inches. Any size, 1s. 3d. or 30 cents.



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Ladies' Basque, with Exchangeable Vest (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



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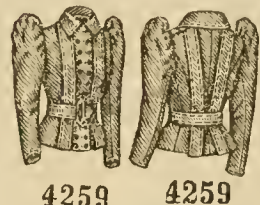
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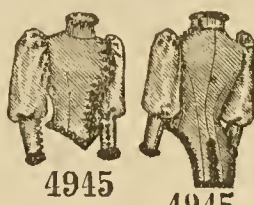
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Misses' Basque (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



4259 4259

Misses' Basque, with Box-Plaits Laid On (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



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Misses' Basque (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



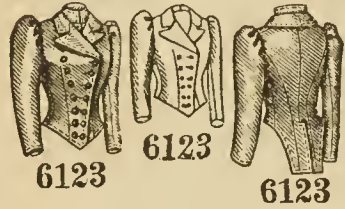
4720 4720

Misses' Long Basque (Known as the Norfolk Jacket) (Copyr't): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



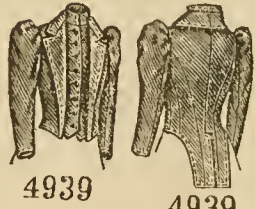
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Misses' Basque, Perforated for Round or Pointed Neck, and with Long or Short Sleeves (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



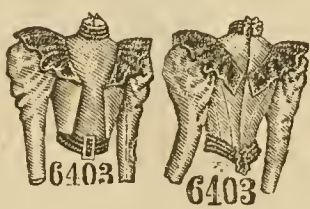
6123 6123 6123

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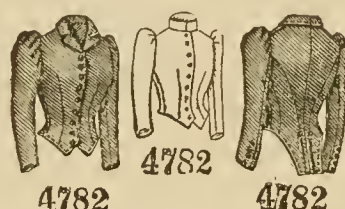
4939 4939

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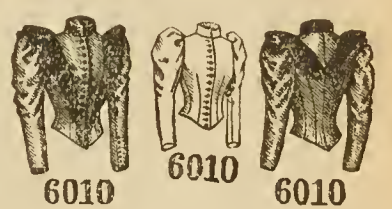
6403 6403

Misses' Basque, with Eton Jacket-Fronts (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



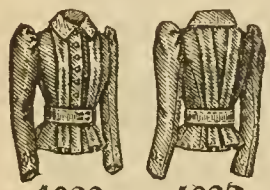
4782 4782 4782

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6010 6010 6010

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4022 4022

Misses' Box-Plaited Basque (With Fitted Lining) (Also Known as the Norfolk Jacket) (Copyr't): 9 sizes. Ages, 8 to 16 years. Any size, 1s. or 25 cents.



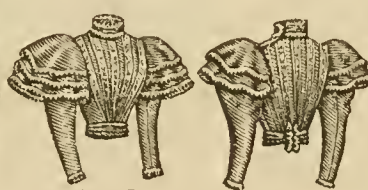
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Misses' Basque, with Jacket Front (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



6386 6386

Misses' Round Basque (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



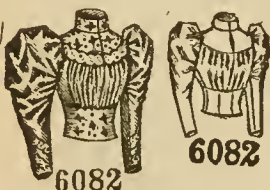
6432 6432

Ladies' Waist (To be made with One, Two or Three Ripple Caps on the Sleeve) (Copyr't): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



6267 6267 6267

Ladies' Waist (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



6082 6082

Ladies' Waist, with Full Outer-Body Outlining a Round Yoke (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



6180 6180

Ladies' Round Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



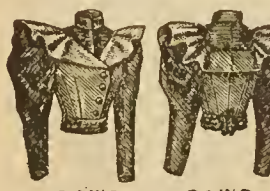
4998 4998

Ladies' Round Waist (With Fitted Lining) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



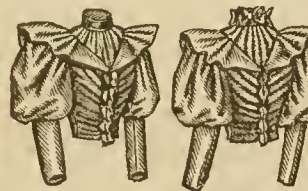
6125 6125

Ladies' Serpentine or Martha Washington Waist (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



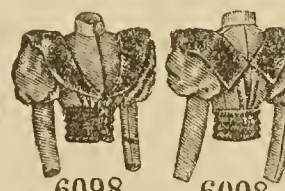
6079 6079

Ladies' Waist, with Bretelle-Bertha (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



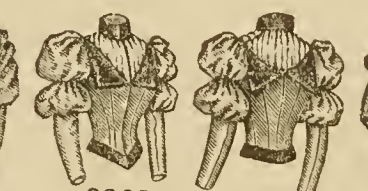
6293 6293

Ladies' Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



6098 6098

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6309 6309

Ladies' Basque-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



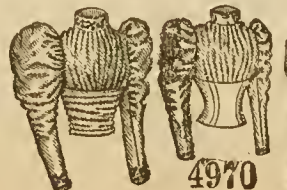
6350 6350 6350

Ladies' Waist, with Seamless Back and Front and with Fitted Body-Lining (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



6093 6093 6093

Ladies' Waist, with Full Outer-Body Outlining a Pointed Yoke (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



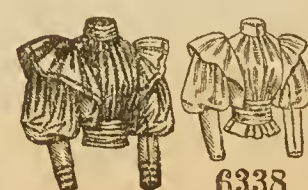
4970 4970 4970

Ladies' Empire Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



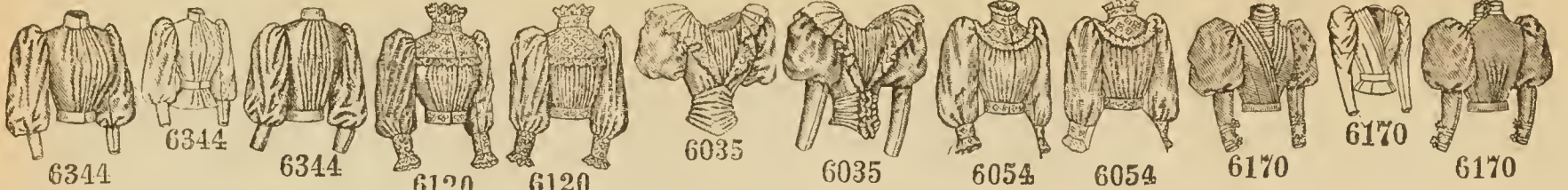
6126 6126 6126

Ladies' Waist, with Removable Jacket (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



6338 6338 6338

Ladies' Waist, with Jacket Fronts (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



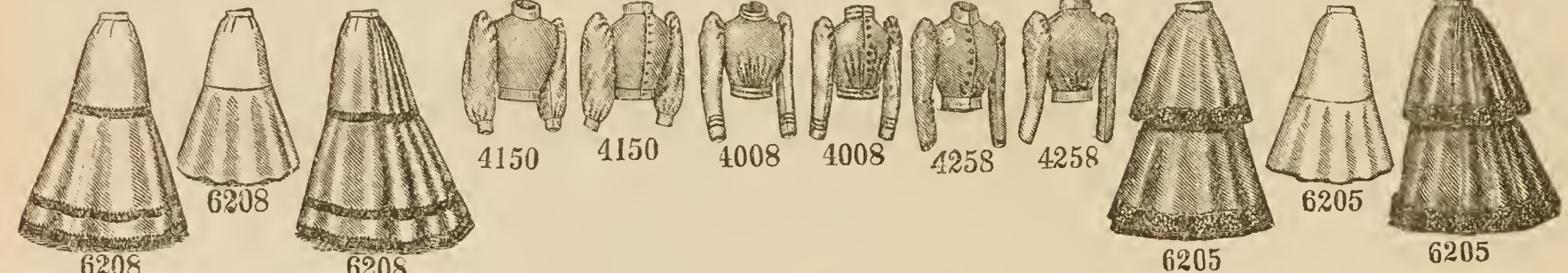
6344 Ladies' Waist (With Fitted Lining) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents. 6120 Ladies' Yoke-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents. 6035 Ladies' Evening Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents. 6054 Ladies' Waist, with Full Outer-Body Outlining a Round Yoke (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents. 6170 Ladies' Surplice Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.



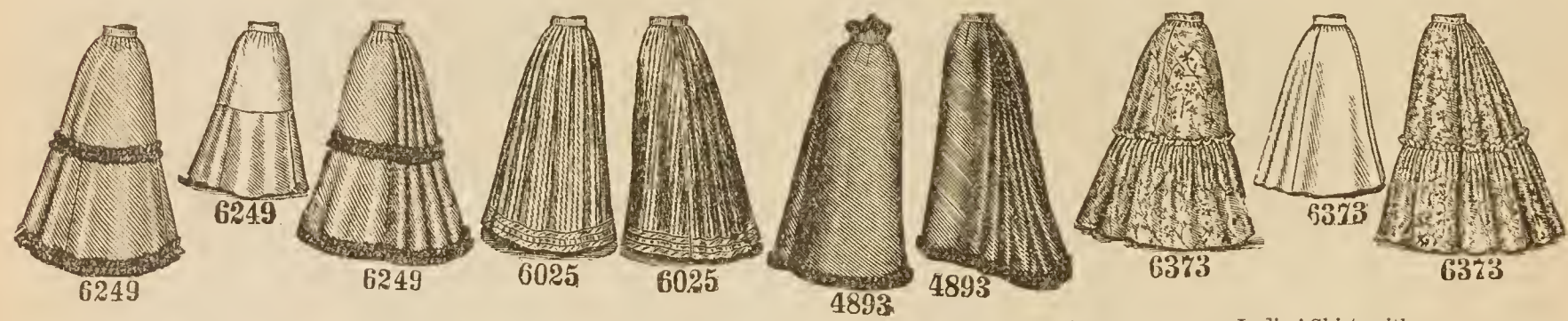
4993 Ladies' Evening Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents. 4880 Ladies' Evening Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents. 4091 Misses' Plain Waist (Open in the Back) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 7d. or 15 cents. 6053 Misses' and Girls' Waist, with Full Outer-Body Outlining a Round Yoke (Copyright): 12 sizes. Ages, 5 to 16 years. Any size, 10d. or 20 cents. 6218 Misses' Empire Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



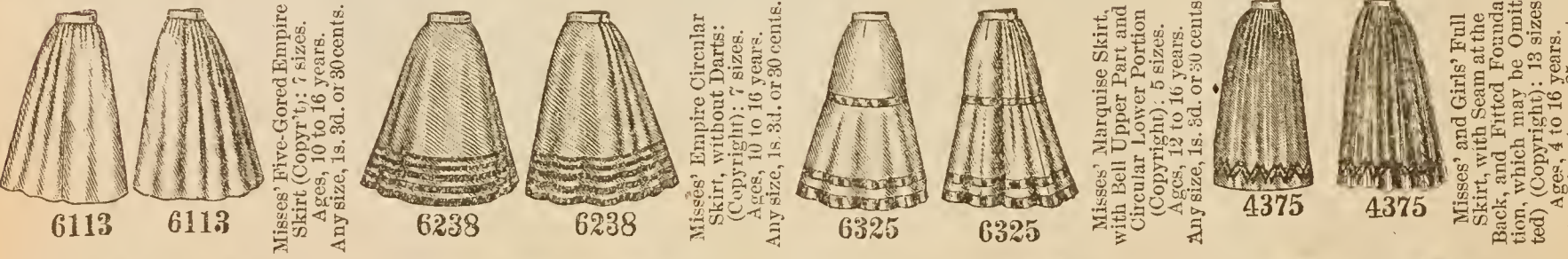
6169 Misses' Surplice Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents. 6381 Misses' Serpentine or Martha Washington Waist (With Fitted Body-Lining which may be Omitted) (Copyright): 5 sizes. Ages, 12 to 16 years. Any size, 10d. or 20 cents. 4509 Misses' Evening Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents. 3817 Misses' Shirred Waist (With Fitted Lining) (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 10d. or 20 cents. 6345 Misses' Waist (With Fitted Lining) (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cents.



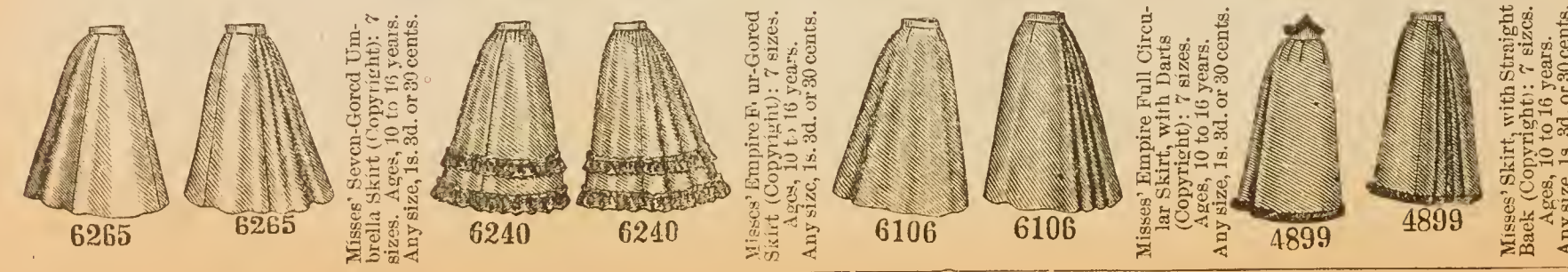
6208 Ladies' Marquis Skirt, with Bell Upper Part and Circular Lower Portion (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 6d. or 35 cents. 4150 Girls' Plain Waist (Copyright): 8 sizes. Ages, 2 to 9 years. Any size, 5d. or 10 cents. 4008 Misses' and Girls' Spencer Waist (Copyright): 14 sizes. Ages, 3 to 16 years. Any size, 7d. or 15 cents. 4258 Misses' Spencer Waist (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 7d. or 15 cents. 6205 Ladies' Circular Double Skirt (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



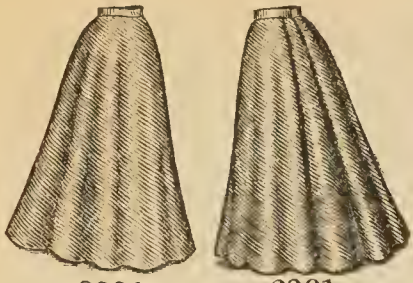
6249 Ladies' Marquis Empire Skirt, with Circular Upper Part and Gored Lower Portion (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 6d. or 35 cents. 6025 Ladies' Gathered Skirt, with Gored Front and Straight Back (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 3d. or 30 cents. 4893 Ladies' Skirt, with a Straight Back, and a Slight Train (Perforated for Round Length) (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 6d. or 35 cents. 6373 Ladies' Skirt, with Spanish Flounce (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



6113 Misses' Five-Gored Empire Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents. 6238 Misses' Empire Circular Skirt, without Darts (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents. 6325 Misses' Marquis Skirt, with Bell Upper Part and Circular Lower Portion (Copyright): 5 sizes. Ages, 12 to 16 years. Any size, 1s. 3d. or 30 cents. 4375 Misses' and Girls' Full Skirt, with Seam at the Back, and Fitted Foundation, which may be Omitted (Copyright): 13 sizes. Ages, 4 to 16 years. Any size, 1s. or 25 cents.

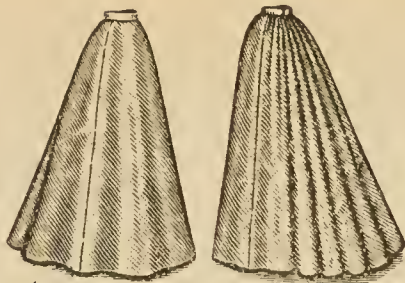


6265 Misses' Seven-Gored Umbrella Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents. 6240 Misses' Empire Full Circular Skirt, with Darts (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents. 6106 Misses' Empire Full Circular Skirt, with Darts (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents. 4899 Misses' Skirt, with Straight Back (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



6201 6201

Ladies' Empire Circular Skirt, with Two Box-Plaits in the Back (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



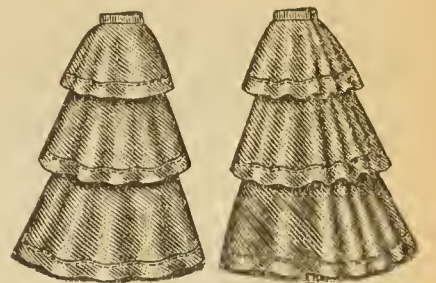
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Ladies' Nine-Gored Skirt (Known as the Sappho Skirt) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



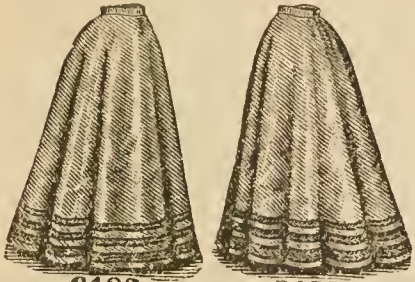
6400 6400

Ladies' Empire Four-Gored Skirt (Copyright): 10 sizes. Waist measures, 20 to 38 inches. Any size, 1s. 6d. or 35 cents.



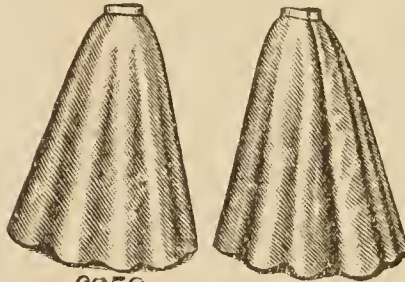
6396 6396

Ladies' Circular Skirt, with Plain Circular Flounces (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



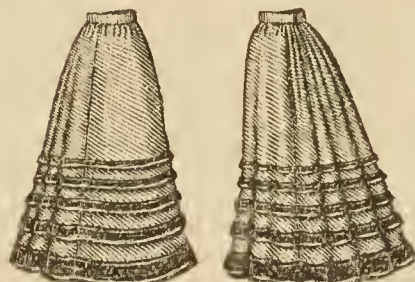
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Ladies' Empire Circular Skirt, Without Darts (Also Known as the 1830 Skirt) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



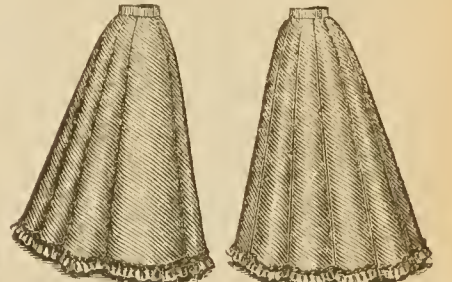
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Ladies' Empire Skirt, with Box-Plaited Back-Gore (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



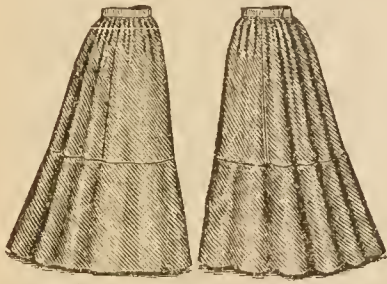
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Ladies' Empire Four-Gored Skirt, with Whole Back (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



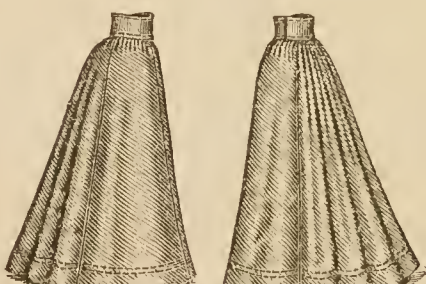
6197 6197

Ladies' Nine-Gored Umbrella Skirt (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



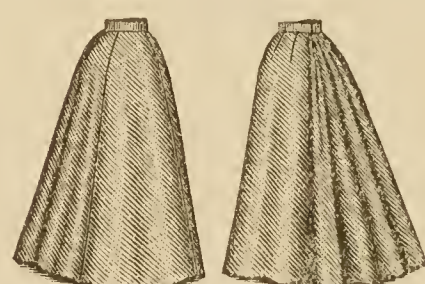
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Ladies' Seven-Gored Marquise Skirt, with Circular Lower-Section (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



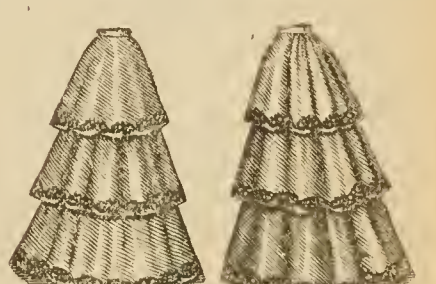
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Ladies' Four-Gored Skirt, with Wide Belt (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



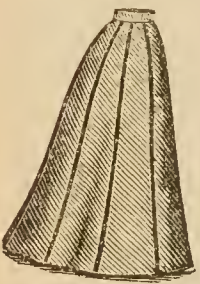
6420 6420

Ladies' Three-Piece Empire Skirt (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



6308 6308

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6143

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6143

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Ladies' Empire Full Circular Skirt, with Darts (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 3d. or 30 cts.



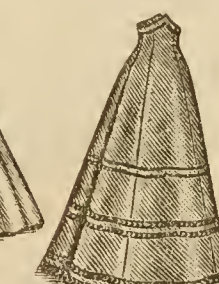
6425

Ladies' Six-Gored Skirt, with Whole Back (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.

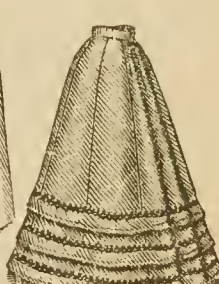


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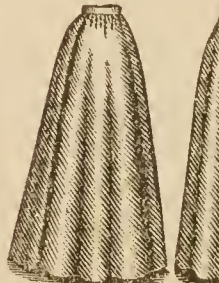


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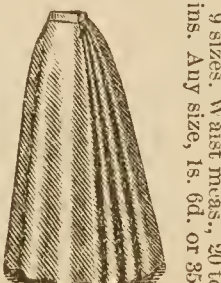
Ladies' Skirt, with Circular Front and Straight Back Breadth (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



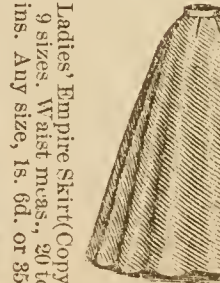
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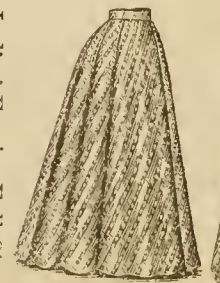
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Ladies' Nine-Gored Skirt (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.

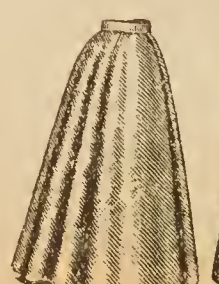


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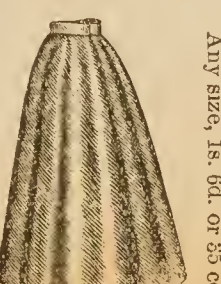
Ladies' Five-Gored Empire Skirt (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



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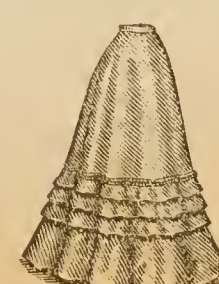


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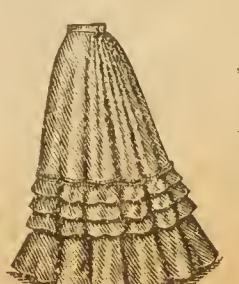
Ladies' Circular Skirt, with Tabler Front-Gore (Known as the 1830 Skirt) (Copyright): 9 sizes. Waist measures, 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



6216



6216



6216

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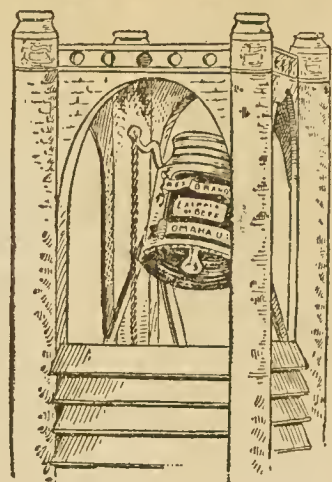


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The cards may show the child's monogram in the upper left-hand corner.

PANSY:—A list of birth-stones is given elsewhere in these columns. Refer the question regarding your red shoes to a dealer.

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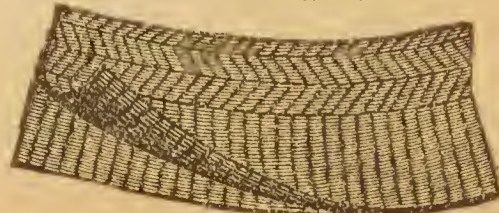
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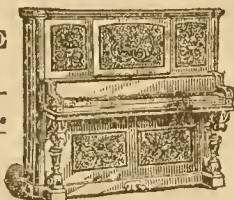
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ANSWERS TO CORRESPONDENTS,
(Continued).

EDWINA:—For late Autumn wear we would suggest a gown of gray cloth trimmed with plaid silk velvet and fox fur; and a stylish turban with a crown of similar plaid velvet and trimmed with bows of plain yellow velvet ribbon would be in excellent taste. We can strongly recommend Hall's Bazar Forms to the home dressmaker. To busy women they are a positive luxury, saving much unnecessary fatigue. They may be procured from the R. R. Appleton Co., 833 Broadway, New York City, or from any of our agents throughout the country.

CRIQUE:—A method of removing insects from the hair is given to "Washington" in "Answers to Correspondents" in the September DELINEATOR. Velvet is not a suitable mourning fabric.

EDNA:—When eantelope is a breakfast dish, it should be served just before the fish, chops or steak.

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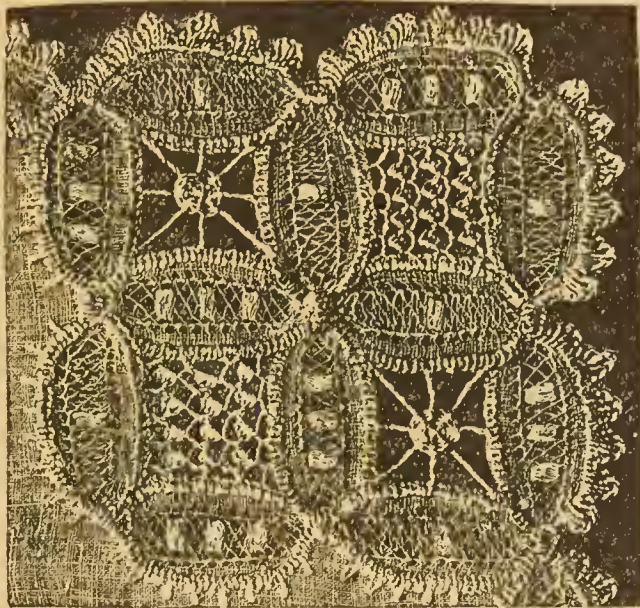
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ORATOR F. WOODWARD, Le Roy, N. Y.

ANSWERS TO CORRESPONDENTS.

(Continued).

A. DE G.:—Follow the treatment for black-heads given in "Around the Tea-Table" in the DELINEATOR for September, 1892. An eminent specialist advises those inclined to a yellow complexion, and dark rings under the eyes to massage daily that part of the body which is over the liver, in order to increase the activity of that organ. The flesh should be vigorously beaten and slapped to quicken the circulation.

BABY:—Cut your Nile-green skirt with a train. A stylish pattern is No. 6426, which costs 1s. 8d. or 40 cents, and is illustrated in the September DELINEATOR. A lady precedes a gentleman in entering church. The bride may invite all her friends to the wedding, whether they are acquainted with the groom or not.

ANXIOUS WIFE:—The articles on "Forming a Library," which began in the DELINEATOR for August, 1892, will aid you largely in selecting books that will improve your conversational abilities. Works of reference and history were mentioned in August, history and romance in September, discovery, exploration and travel in October, biography, classic literature and essays in January, and metaphysics, fiction and poetry in February. A few good magazines will keep you informed on current topics.

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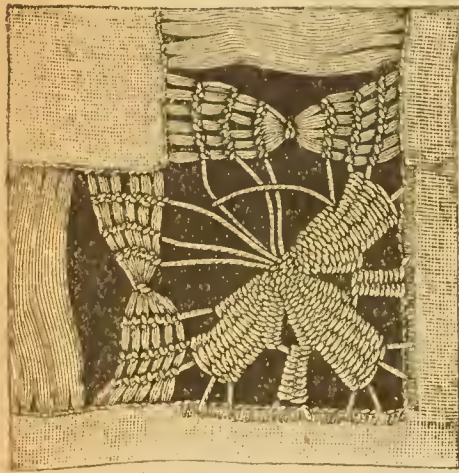
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ANSWERS TO CORRESPONDENTS,

(Continued).

SNOWBIRD:—The engagement ring is worn on the third finger of the left hand.

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ANSWERS TO CORRESPONDENTS,
(Continued).

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HAZEL NUT:—The hair parted in the center and arranged in a simple knot at the back of the head makes a stylish coiffure. Magnesia will not injure the skin.

IONE:—Send your card or call on receiving a wedding announcement. Pillow shams are still used, although not so largely as formerly.

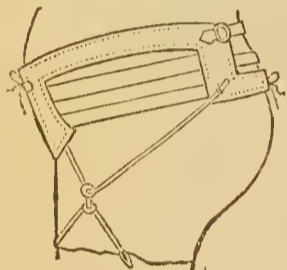
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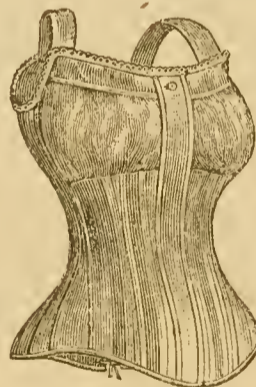
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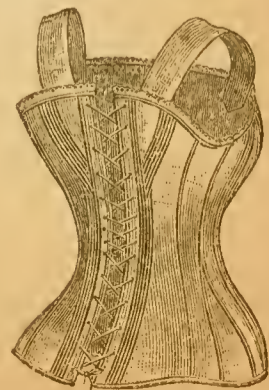
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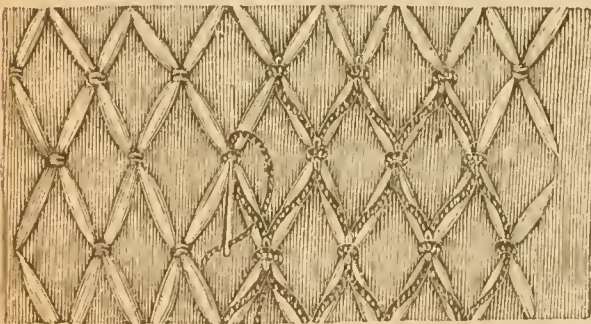
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AN ILLUSTRATED Treatise on the Manner of Making Smocking or Honey-Combing by both the **American and English methods**, including also Illustrations of a large number of **Decorative Stitches**, any of which may be used in connection with Smocking, while also suitable for **Decorating Garments** that are not Smocked. Among the Stitches are **Plain and Fancy Feather-Stitching, Cat-Stitch-**



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ANSWERS TO CORRESPONDENTS,
(Continued).

M. L.:—Watermelon should be eaten from a fork.

A. A.:—A Sappho blouse would be becoming to one of your figure.

SUBSCRIBER:—The oil for the nut-oil and milk-thistle mixture given "Fanny" in the July DELINEATOR for preventing a fuzzy growth of hair, can be procured of a druggist; and thistles, from which the juice can be expressed, are common to every locality.

RAMONA:—"Good Manners," issued by us at 4s. or \$1.00, includes a chapter on weddings which is in accordance with the latest forms. "Home-Making and House-Keeping," which we publish at the same price, treats instructively of all articles necessary for keeping house, besides giving suggestions for the most sensible methods of furnishing, etc. The selection of a trousseau depends entirely on the circumstances of the bride and the position in life which she is about to occupy. If you will furnish us with more definite information, we will be glad to help you.

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ANSWERS TO CORRESPONDENTS.

(Continued).

KNOW NOTHING:—Your silk is not out of date. A wedding gift sent to the bride is addressed with her maiden name.

SISTER:—A nautical costume for a fishing expedition would be in perfect taste.

ELLEN H.:—A gray corded silk trimmed with imitation point lace would make a suitable gown for the groom's mother.

J. C. D.:—Publishers will usually send catalogues of their publications without charge.

A SUBSCRIBER:—You could select white satin for your wedding toilette, cutting it by basque pattern No. 6418, price 1s. 3d. or 30 cents, and skirt pattern No. 6426, price 1s. 8d. or 40 cents, both of which are illustrated in the September DELINEATOR. Crystal trimming and *point de Gène* lace could be used for garniture. A pretty *négligé* gown may be made of brocaded silk by pattern No. 6374, which costs 1s. 8d. or 40 cents, and is shown in the September DELINEATOR; trim with pink Surah.

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Is the Title of a New Pamphlet, which we have just issued.

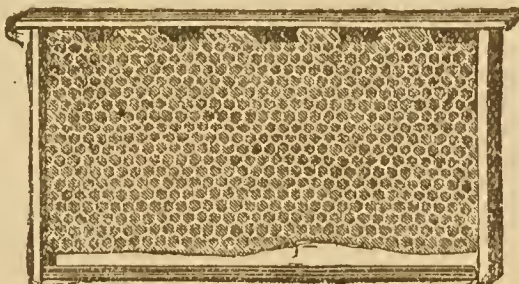
IT is Profusely Illustrated, and Treats of the Observances and Details necessary to Successful Bee-Keeping, whether Conducted by the Amateur or Advanced Apiarist. Suggestions are given as to Who Should Keep Bees, How and Where to Buy, Where to Locate and How to Conduct an Apiary and Control Bees; and Brood-Rearing, Queen-Rearing, Swarming, Gathering and Extracting Honey, Pasturage and Artificial Food, Transportation, Enemies of Bees, Robbing, and Various other Important Matters are Fully Discussed in a Practical and Instructive Manner, thus rendering the Pamphlet of

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(Continued).

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AMATEUR:—For your dining-room choose oak chairs upholstered in stamped leather and finished with brass nails. A silver sugar dredge, a salad bowl in Coalport ware, or a tea service in Doulton ware would be a tasteful wedding gift.

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Major-General and Mrs. Dash
request your presence
at the marriage of their daughter,
Mary,

to
Mr. John Henry Blank,
on the first day of January,
eighteen hundred and ninety-four.
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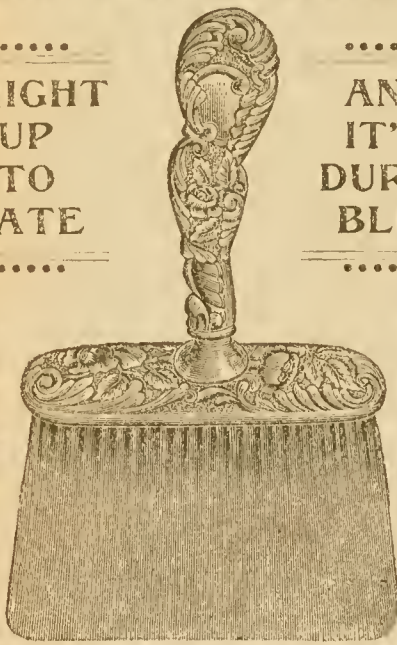
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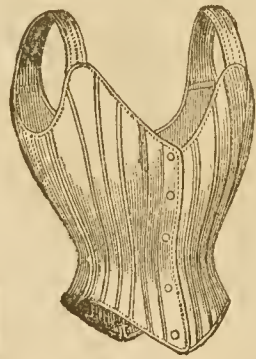
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ANSWERS TO CORRESPONDENTS,
(Concluded).

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DRESSMAKER:—The Marquise skirts continue to be the most popular as they are certainly the most graceful of recent modes. It is hinted, however, that before long the bell skirts of a year ago will once more make a bid for favor.

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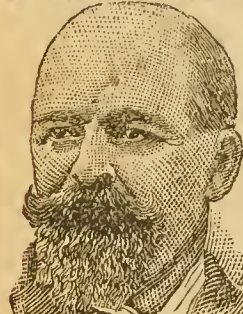
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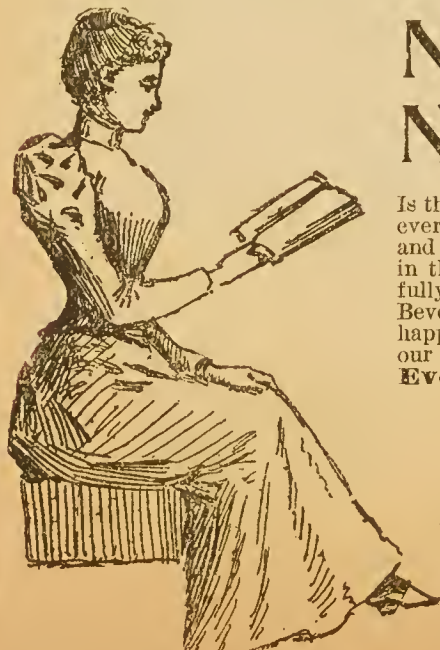


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PURIFIES AS WELL AS BEAUTIFIES THE SKIN. No other cosmetic will do it. Removes Tan, Pimples, Freckles, Moth Patches, Rash and Skin Diseases, and every blemish on beauty, and defies detection. It has stood the test of 40 years, and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. Dr. L. A. Sayer said to a lady of the Hauton (a patient) "As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the skin preparations." For sale by all druggists and Fancy Goods Dealers in U.S., Canada & Europe. **FERD. T. HOPKINS, Prp'r, 37 Gt. Jones St. New York**



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The Patterns can be had from either Ourselves or Agents for the Sale of our Goods. In ordering, please specify the Numbers and Sizes (or Ages) desired.

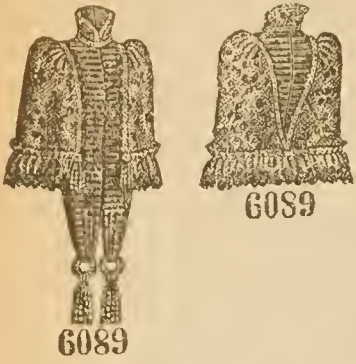
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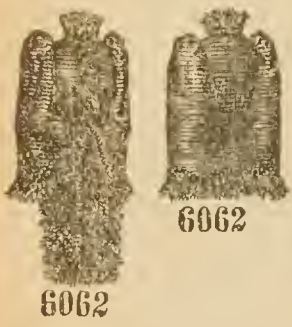
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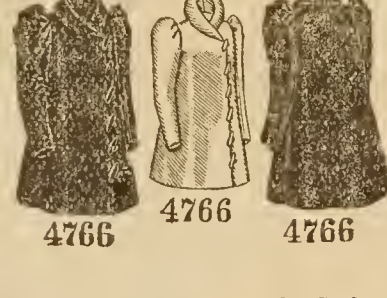
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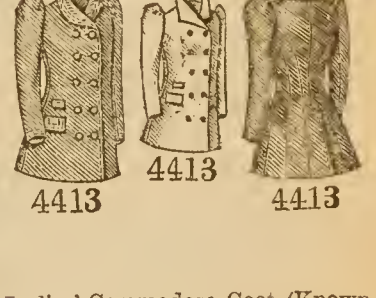
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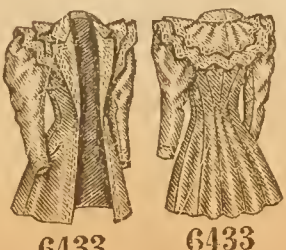
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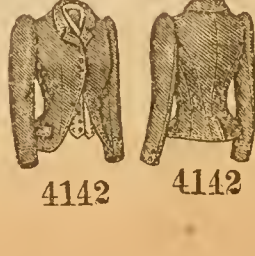
6433

Ladies' Jacket (Copyright): 13 sizes. Bust measures, 28 to 46 ins. Any size, 1s. 6d. or 35 cents.



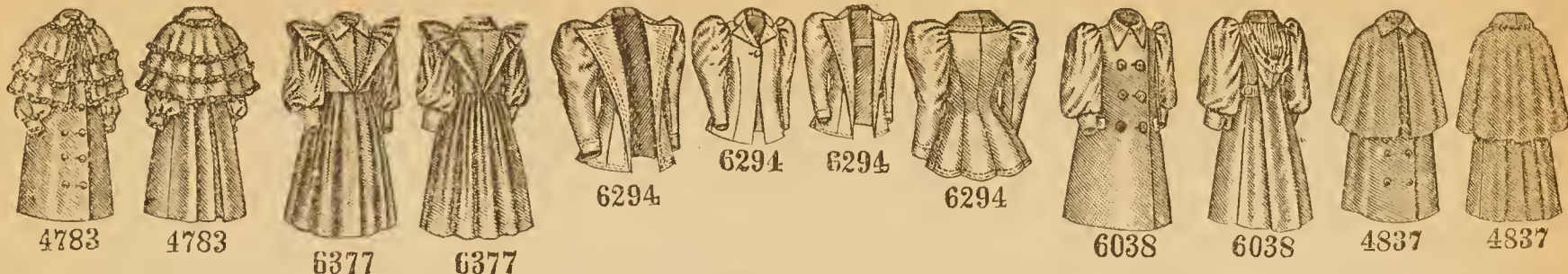
6046

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4783 4783 6377 6377 6294 6294 6294 6294 6038 6038 4837 4837
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 Ladies' Reefer Blazer (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.
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 Girls' Coat, with Removable Military Cape (Copyright): 7 sizes. Ages, 2 to 9 years. Any size, 1s. or 25 cents.



4726 4726 4359 4359 4955 4955 6024 6024 6393 6393
 Misses' Ulster (To be Made With or Without a Hood) (Copyr't): 9 sizes. Ages, 8 to 16 years. Any size, 1s. 6d. or 35 cents.
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6408 6408 4687 4687 6095 6095 4310 4310 6033 6033
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 Girls' Long Coat (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 1s. 3d. or 30 cents.
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6221 6221 4764 4764 4604 4604 4604 4977 4977 4767 4767
 Girls' Empire Coat, with Circular Collar (Copyright): 8 sizes. Ages, 3 to 10 years. Any size, 1s. or 25 cents.
 Girls' Coat (Copyright): 10 sizes. Ages, 3 to 12 years. Any size, 1s. or 25 cents.
 Misses' Coat (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.
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4457 4457 4928 4928 6417 6417 6291 6291 4449 4449 4568 4568
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 Misses' Jacket (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cts.
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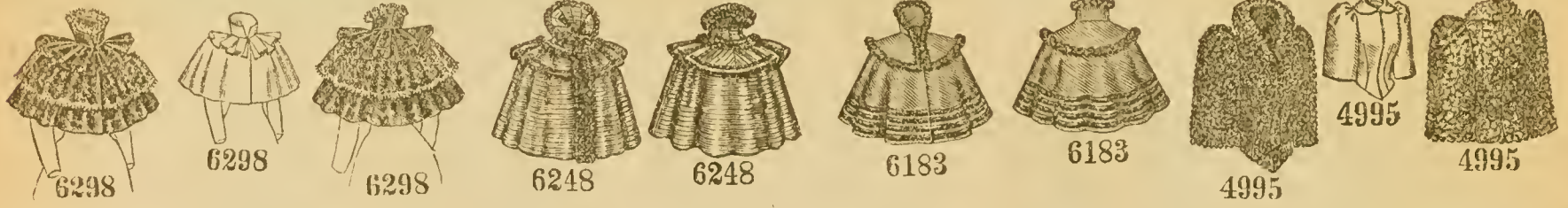
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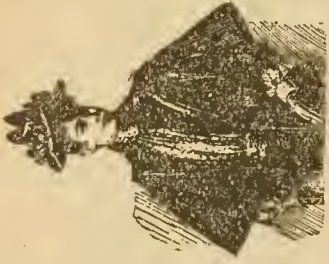
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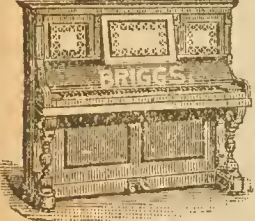


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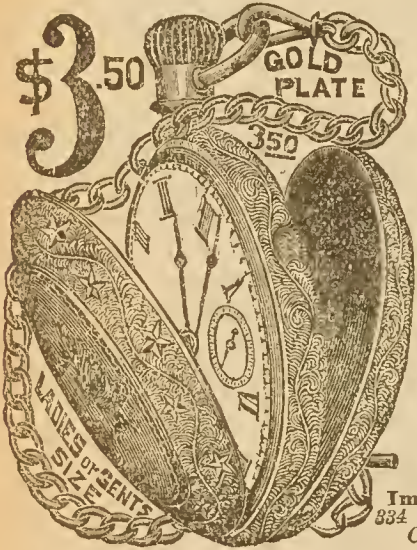
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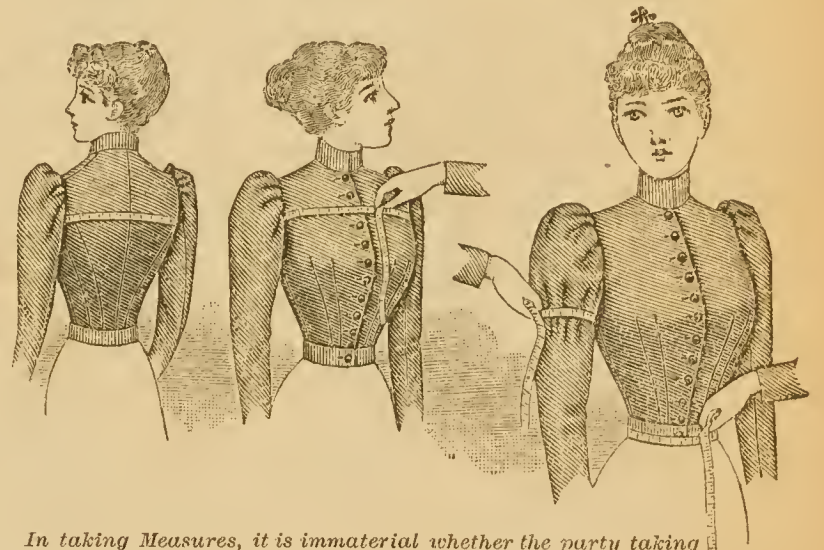
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NOVEMBER.

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1893.

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FIGURE No. 482 D.—CHILD'S TOILETTE.—This illustrates Child's Coat No. 6547 (copyr't), price 20 cents; and Cap No. 2989 (copyr't), price 10 cents.



FIGURE No. 416 D.—MISSES' WAIST.—This illustrates Pattern No. 6483 (copyright), price 20 cents.

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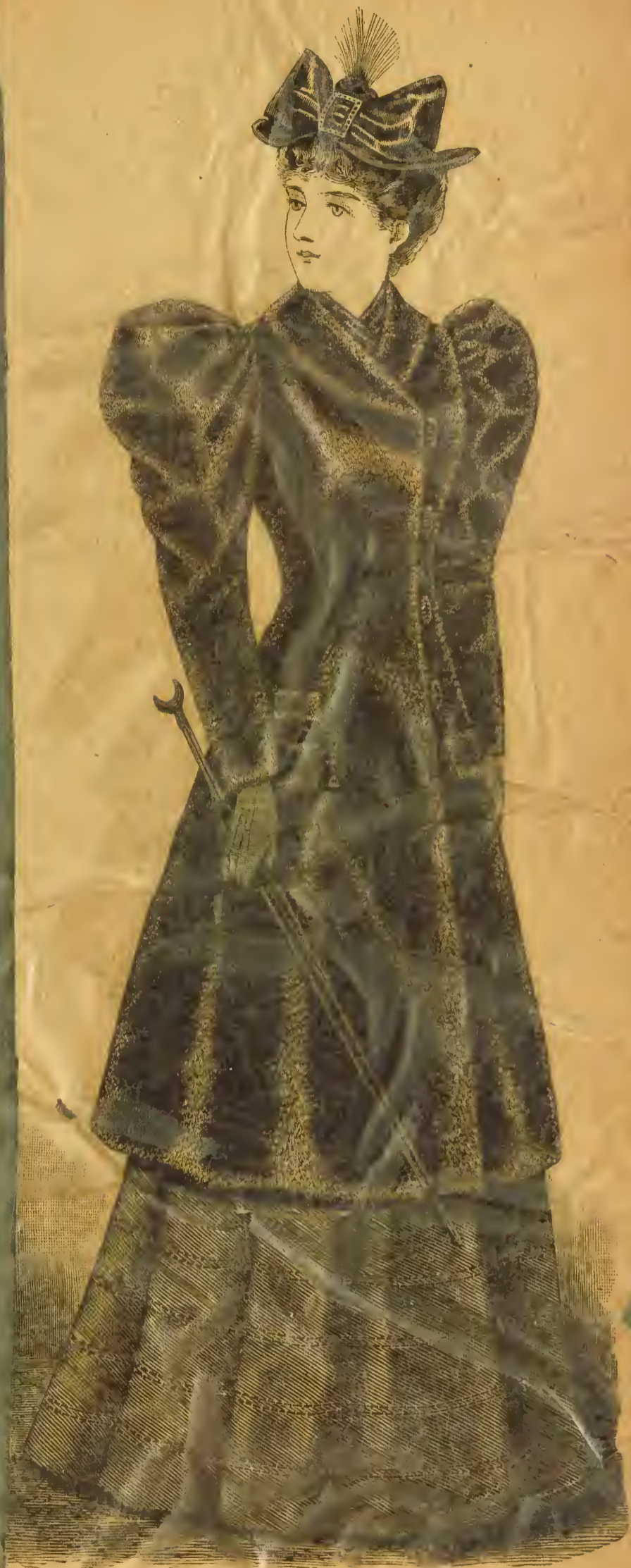


FIGURE No. 439 D.—LADIES' RUSSIAN WRAP.

FIGURE No. 440 D.—LADIES' OUTDOOR TOILETTE.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Page 490.)



FIGURE N 441 D.

FIGURES NOS. 441 D AND 442 D.--LADIES' COSTUMES.

(For the Numbers, Price, etc., of these Patterns and the Descriptions of the Styles, see Pages 491 and 492.)



FIGURE NO. 443 D.



FIGURE NO. 444 D.

FIGURES NOS. 443 D AND 444 D.—LADIES' COSTUMES.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Page 493.)



FIGURE NO. 445 D.—LADIES' EVENING WAIST.

FIGURE NO. 446 D.—LADIES' TRAINED COSTUME.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 494 and 495.)

The EDINBURGH LITERATOR

VOL. XLII.

November, 1893.

No. 5.

Fashions of To-Day.



FIGURE No. 448 D.—LADIES' EVENING WAIST.

FIGURE No. 447 D.—LADIES' TRAINED COSTUME.

(Other Views of these Styles are given on Page 48.)

Trimness and simplicity are the most conspicuous elements of current modes.

Fashionable gowns still show breadth of shoulder, slenderness of

basques, being better suited to heavy fabrics than the more fanciful modes.

The Watteau gown never loses prestige for indoor wear.

waist, and a moderate flare toward the foot of the skirt. The newest feature in basques and coats is the whole back, which in no wise affects the snug fit of the garments.

An interesting effect is produced in short waists by the addition of abbreviated basque-skirts, which fall in *volutes* back of the hips or all round.

The droop of sleeves at the shoulders is accentuated in many instances by caps that flare in ripples and waves. Fulness is obtained in various other accessories in the same way; gathers are absent, yet the most fascinating folds are produced.

A new design in bretelles introduces this effect, and also notches at the back and front.

Décolleté bodices for ceremonious evening wear present deeply pointed lower outlines. In one instance the point is emphasized by hip rolls that recall Elizabethan modes.

A quaint, old-fashioned air distinguishes a costume whose skirt is flounced, and whose short waist is devoid of fulness and is lengthened by a rippling basque-skirt.

Very graceful is the serpentine skirt, with its winding draperies and fashionable flare.

Many gores are comprised in a skirt which flows in undulating folds about the figure, and is alike becoming to tall and medium-sized women.

Princess gowns, though snug and close above the hips, hang in flute folds below.

The umbrella collar is eminently artistic and is very improving to plain outside garments. The very high collar finishing this smart adjunct may be shaped in various ways according to fancy or convenience.

A handsome three-quarter coat counts as its chief characteristics a whole back, and a vest which may be worn or removed at will.

A similar back distinguishes another long coat, which is saved from absolute severity by a fanciful cape-collar.

With ripple collars on coats are seen regulation coat-collars, which may be rolled deeply or slightly, as best liked.

Double-breasted three-quarter coats with shawl collars are a revived fashion.

Long, circular wraps are far more protective to evening finery than more shapely ones. Ripple and other collars of kindred styles are improving to these loose, flowing garments.

The new storm cloaks follow closely the lines of dressy top-garments.

A charming dress-sleeve has an elbow puff which flares inversely, and a ripple cap that produces a graceful effect at the shoulder.

Spherical puffs continue to ornament close-fitting sleeves.

Gigot sleeves are more frequently inserted in coats than in

FIGURE NO. 439 D.—LADIES' RUSSIAN WRAP.

(For Illustration see Page 485.)

FIGURE NO. 439 D.—This illustrates a Ladies' wrap. The pattern, which is No. 6512 and costs 1s. 8d. or 40 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again portrayed on page 512 of this DELINEATOR.

The mode is an excellent one for developing heavy cloakings and rain-proof cloths, its simple adjustment rendering the making a matter of slight importance. In the present instance cloaking of a seasonable variety and plush having a long pile were chosen for the wrap. The front and back at each side are in one piece, and the bias back edges are joined in a seam at the center of the back. The adjustment is completed by shoulder seams, and cross-seams on the shoulders that terminate in dart style at the front and back, the lower edges of the cross-seams being gathered to produce the fashionable arched effect upon the shoulders. The fronts are closed at the center to a desirable depth with buttons and button-holes, and at each side of the closing a deep, forward-turning plait is arranged at the top; the plaits are well pressed in their folds and are stayed by tackings above and below openings made for the hands in their inner folds. A backward-turning plait is laid at each side of the center seam and spreads gracefully over the flaring skirt. A ripple collar shaped by a center seam and seams on the shoulders falls in slightly pointed outline at the front and in pretty rolling folds or ripples on the shoulders, the ripples being held in place by straps tacked underneath. About the neck is a high collar of the bolero order, the upper edge of which is softly rolled all round.

The wrap is one of the most serviceable top-garments presented this season and will be especially

liked for storm or travelling wear. It will make up handsomely in plain or fancy heavy-weight cloaking, Bedford cord, Jacquard coating, repellent cloth,



FIGURE NO. 449 D.



FIGURE NO. 450 D.

etc., and the collars may be of velvet, plush or fur if a single material be not used throughout.

The felt hat is fancifully bent to suit the face, and is coquettishly trimmed with ribbon, velvet, feathers and a buckle.

FIGURE NO. 440 D.—LADIES' OUTDOOR TOILETTE.

(For Illustration see Page 485.)

FIGURE NO. 440 D.—This illustrates a Ladies' coat and Empire skirt. The coat pattern, which is No. 6517 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different representation on page 515 of this magazine. The skirt pattern, which is No. 6494 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 its accompanying label.

The coat is one of the most graceful of the three-quarter

FIGURES NOS. 449 D AND 450 D.—LADIES' PROMENADE TOILETTE.—These two figures illustrate the same Patterns—Ladies' Whole-Back Coat No. 6532 (copyright), price 1s. 6d. or 35 cents; and Empire Circular Skirt No. 6494 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 496 and 497.)

shapes and is here pictured made of handsome seal-plush. It has

The skirt is in circular Empire style and is here shown made of serge. It is smoothly adjusted over the hips by darts and falls below in the softly rolling folds peculiar to the Empire modes. It is decorated at the bottom with four evenly spaced double rows of machine-stitching.



FIGURE No. 451 D.

loose fronts, which lap in double-breasted style and are closed at the left side with silk loops and seal frogs. The fronts are reversed at the top by a rolling collar that is covered with a facing of plush, and the facing is continued down the fronts to the lower edge to form underfacings. The back is shaped by the usual gores and a curving center seam to follow the outline of the figure closely to the waist-line, below which it presents the fashionable ripple or umbrella effect in a modified form; and the center seam terminates below the waist-line above long coat-laps. The leg-o'-mutton sleeves are of ample size and display at the top the broad, drooping effect that is so generally becoming; and the wrists are plainly completed. Pocket-laps of medium size cover openings to side pockets inserted in the fronts, and the opening to a change pocket inserted a little higher up at the right side is concealed by a smaller pocket-lap.



FIGURE No. 452 D.

FIGURES Nos. 451 D AND 452 D.—LADIES' VISITING TOILETTE.—These two figures illustrate the same Patterns—Ladies' Whole-Back Coat No. 6536 (copyright), price 1s. 6d. or 35 cents; and Double Skirt No. 6559 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 497.)

The coat is a very comfortable and becoming top-garment for walking or driving. It may be developed successfully in cloth, cheviot or smooth or rough surfaced cloaking of any kind, but the mode seems best adapted to plush and Astrakhan, the reason doubtless being that the garment so closely resembles the handsome three-quarter coats seen in seal-skin and other rich furs. Any seasonable variety of dress goods may be chosen for the skirt, and an all-round decoration of milliners' folds, flat bands, rows of braid or ribbon may be added.

The becoming felt hat is prettily trimmed with an Alsatian bow of broad ribbon, a Rhinestone buckle, an aigrette, and a velvet rosette.

FIGURES Nos. 441 D AND 442 D.—LADIES' COSTUMES.

(For Illustrations see Page 486.)

FIGURE No. 441 D.—This illustrates a Ladies' costume. The pattern, which is No. 6531 and costs 1s. 8d. or 40 cents, is in eleven sizes for ladies from twenty-eight to forty-two inches, bust measure, and is shown in four views on page 505 of this DELINEATOR.

The costume is both picturesque and dressy and will without doubt occupy a conspicuous place in fashionable wardrobes. Its attractive features are here brought out to advantage in a charming combination of plaid dress goods and plain velvet. The skirt is a notably graceful example of the popular Marquise circular shape. It has a deep, circular lower portion and a short

upper portion that is concealed by two circular flounces of unequal depths. The flounces flare at the sides and back with unique effect, and are decorated at their lower edges with rows of baby ribbon; and rows of similar ribbon trim the lower edge of the skirt.

The quaintly fanciful waist has been appropriately named the "Pierrot." It is closed invisibly along the left shoulder and under-arm seams and is arranged upon a smooth lining that is closely adjusted by the customary darts and seams and closed invisibly at the center of the front. The body displays at the front and back smooth, bias waist-ports of plaid goods, which appear with unique effect between bias, square yoke-ports of velvet and a broad, bias velvet girdle. The upper and lower edges of the waist portions and the lower edge of the girdle are outlined with jet gimp, and similar gimp edges a ripple basque-frill which gives length to the body and falls upon the skirt in undulating curves all round. Double caps fall in soft ripples about the coat sleeves, giving the waist a truly *chic* appearance. The caps are trimmed at their lower edges with three rows of baby ribbon, and each wrist is decorated with three encircling rows of gimp. The close-fitting standing collar of velvet invisibly closes at the left shoulder seam and is trimmed at the top and bottom with a row of jet gimp.

The costume will be particularly becoming to tall or long-waisted figures. It will make up exquisitely in a combination of two or even three materials, and quite as satisfactory results may be obtained with a single fabric, which may be camel's-hair, serge, whipcord, vicuna, vigogne, or any of the other fashionable woollens. Plain or shaded velvet or satin, Bengaline or Ondine may be stylishly associated with any fashionable wool-



FIGURE NO. 453 D.—LADIES' VISITING TOILETTE.—This consists of Ladies' Basque No. 6541 (copyright), price 1s. or 25 cents; and Seven-Gored Ripple Skirt No. 6560 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 498.)

len to produce a very dressy toilette, and handsome garniture may be contributed by gimp, passementerie, galloon, satin ruches or frills, etc.

The close-fitting *capote* is daintily adorned with feathers and velvet rosettes.

FIGURE NO. 442 D.—This illustrates a Ladies' costume. The pattern, which is No. 6509 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 502 of this publication.

The costume is remarkably trim in appearance and is here represented developed in light-*éru* vicuna and dark-green velvet. The four-gored skirt is shaped to fit smoothly at the top of the front and sides and to flare in regulation fashion below, and the back displays the graceful, tubular folds seen in all the newest skirts. A Marquise effect is produced by three encircling bands of ribbon applied above the knee, each of which is tied in a butterfly bow at the left side.

The short waist is lengthened by a ripple basque-frill of velvet, the ends of which flare widely at the front; it introduces deep caps that fall in pretty ripples all about the mutton-leg sleeves, strongly suggesting the quaint modes of the olden time. The closely adjusted velvet fronts open over a vest of vicuna, which is closed at the center with button-holes and buttons; and the remainder of the adjustment is admirably accomplished by the usual gores and a curving center seam. The close-fitting standing collar is covered with soft folds of vicuna, and the sleeves, which fall in pretty cross folds and wrinkles over their coat-shaped linings, are trimmed at the

wrists with soft folds of velvet caught up at the inside of the arm. The mode is artistic in its simplicity and will be greatly admired

by women who aim at quiet elegance in their gowning. It will develop handsomely in illuminated serge, whipcord, vigogne, wool Bengaline, cloth, kersey, etc. Velvet or Bengaline will unite exquisitely with any of these fabrics, and the skirt decoration may consist of ribbon quilting, bands or braid.

The hat is a close-fitting shape in fine felt, tastefully trimmed with ribbon and feathers.

FIGURES Nos. 443 D AND 444 D.—LADIES' COSTUMES.

(For Illustrations see Page 487.)

FIGURE No. 443 D.—This illustrates a Ladies' costume. The pattern, which is No. 6551 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is depicted in different materials on page 503 of this magazine.

The present portrayal of the costume shows a dainty union of black-and-white shot taffeta and black net, a combination which promises to be very stylish during the Winter. The four-gored skirt is of fashionable width at the bottom and is shaped at the top to fit closely about the figure at the front and sides. The back presents long, reed-like folds that spread in graceful fashion to the bottom, where the skirt is trimmed with a broad ruching of black net edged with white satin ribbon. A narrow ruching to match trims the skirt below the knee.

The closing of the fanciful round body is effected invisibly along the left shoulder and under-arm seams. The body is arranged upon a smooth lining, which is closely adjusted by the usual darts and seams and closed invisibly at the center of the front; and its

dartless front and seamless back are separated by under-arm gores. The fulness at the waist-line is plaited to a point at the center of the front and back, and the lower edge of the basque is concealed by a fanciful crush belt arranged upon a fitted belt, the belt frill, which



FIGURE No. 454 D.—LADIES' STREET TOILETTE.—This consists of Ladies' Basque-waist No. 6519 (copyright), price 1s. or 25 cents; and Double Skirt No. 6559 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 499.)

in the original design droops prettily over the skirt, being omitted in the present instance. The body is rendered ornamental at the top by two frills of net edged with satin ribbon; the gathered edge of the upper frill is included in the seam with the crush collar, which is arranged upon a standing collar and closed at the center of the back, the ends being turned under and gathered to form a frill finish. Over the coat sleeves droop two full cap-frills of net edged with ribbon, the lower frill reaching nearly to the elbow; and the wrist is plainly completed.

The mode is dainty in the extreme and offers opportunities for effective combinations of fabrics and artistic contrasts of colors. It will also make up satisfactorily in a single material, such as India silk, silk-and-wool novelty or wool goods of plain or fancy weave; and when such materials are chosen the beauty of the design may be accentuated by outlining the frills with ribbon or fancy braid.

FIGURE No. 444 D.—This illustrates a Ladies' costume. The pattern, which is No. 6553 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is presented in two views on page 507 of this magazine.

An artistic combination of red cashmere, black-dotted red silk and black velvet brings out the attractive features of the mode in this instance, garniture being supplied by velvet ribbon and ruchings. The gracefully adjusted skirt is of the four-gored variety and presents the fashionable flare. The front and side gores fit smoothly at the top without the aid of darts, and the wide back-gore is gathered

up closely at the top and depends in spreading, tubular folds to the lower edge, where the skirt is of stylish width and is decorated with two velvet frills, the upper one of which is headed by a narrow ruching of velvet.

The basque is fashionably short and its dart-
the elbow, below which they fit smoothly. The wrists are orna-
mented with folds of velvet, and velvet ribbon trims the lower edge
of the basque and is knotted at the front to fall low upon the
skirt in long, uneven ends. A close-fitting collar in standing
style is at the neck.



FIGURE NO. 455 D.



FIGURE NO. 456 D.

FIGURES NOS. 455 D AND 456 D.—LADIES' VISITING TOILETTE.—These two figures illustrate the same Patterns—Ladies' Waist No. 6523 (copyright), price 1s. or 25 cents; and Skirt No. 6535 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 500.)

fitted fronts open over full vest-
portions arranged upon closely adjusted
fronts of lining that close invisibly at the
center. The vest portions are plaited to a
point at the lower edge, are gathered at
the top, and flare in pretty, soft folds over
the bust. The seamless back, which is
separated from the fronts by under-arm
gorges, reveals a pointed yoke-facing of the
contrasting material, and the fulness at the
lower edge is plaited to a point at the center.
Joined to the front edges of the fronts are
fanciful bretelles that droop prettily over
the shoulders and are narrowed to points at
their front and back ends, the back ends
meeting at the point of the yoke facing.
The bretelles are notched at the front and
back just below the shoulders, and stand out
broadly over the full sleeves, which are
arranged upon smooth linings and are in
leg-o'-mutton style, being prettily wrinkled to

A charming costume for calling, driving or the promenade may be developed by the mode in hopsacking and velvet, silk-and-wool matelassé and satin, or shot Bengaline and plain velvet; and for less dressy attire serge, Henrietta cloth, camel's-hair, vicuna, etc., will be pretty and appropriate. Individual fancy may be given free scope in the choice of skirt garniture; ruffles, ruchings, rows of braid, gimp, galloon or velvet ribbon may be applied at the lower edge, and also below the knee or just below the hips, if the popular Marquise effect be liked.

FIGURES NOS. 445 D AND 448 D.—LADIES' EVENING WAIST.

(For Illustrations see Pages 488 and 489.)

FIGURES NOS. 445 D AND 448 D.—These two figures illustrate the same pattern—a Ladies' evening waist. The pattern, which is No. 6556 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 differently developed on page 520 of this DELINEATOR.

At figure No. 445 D a front view of the waist is shown, the materials used in its construction being rich brocaded satin and white lace edging. It is cut out at the top in becoming Pompadour fashion, but it may be fashioned in low, round outline, in V shape both back and front, or with a high neck, as preferred, the pattern providing for the several styles. The garment is faultlessly adjusted by the usual number of darts and seams, and the closing is made at the

center of the back with a silk lacing drawn through eyelets. The lower edge shapes a decided point at the center of the front and back and arches becomingly over the hips. From the neck a deep, gathered Bertha-bretelle of lace edging droops very softly at the front and back and stands out broadly over the short balloon sleeves, which spread in regulation fashion and are mounted upon smooth coat-shaped linings. A novel trimming is provided by rows of white satin ribbon that diverge from the point at the center of the front.

Figure No. 448 D pictures a back view of the waist developed in black net over satin and black lace edging. In this instance the neck is shaped in round outline, and the balloon sleeves are omitted in favor of double frill sleeves or caps of lace edging that are included in the pattern, which also provides for long sleeves. The caps are gathered at the top to fall in softly rolling folds all about the arms.

The waist is certain to become a general favorite for evening wear. It may accompany a trained skirt or one of dancing length, and will make up handsomely in plain or brocaded satin, Ondine, crystal Bengaline, faille, vrillé and other rich silks, as well as in velvet, crépon or crêpe de Chine over satin, etc. Venetian point, point appliqué or point gaze lace may be chosen for the frill, and further decoration will not be necessary.

FIGURES Nos. 446 D
AND 447 D.—
LADIES' TRAINED
COSTUME.

(For Illustrations see
Pages 488 and 489.)

FIGURES Nos. 446 D
AND 447 D.— These two figures illustrate the same pattern—a Ladies' trained costume. The pattern, which is No. 6550 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different representation on page 501 of this publication.

At figure No. 446 D the costume is shown developed as a ball gown in an effective combination of rich Bengaline and point appliqué lace, with puffings of silk mull, silver embroidery and silk ribbon for garni-

ture. The body is shaped in low, round outline at the top, but, if preferred, it may be made with a high neck, or with a low neck in V shape both back and front, or in low, square outline, the pattern pro-



FIGURE NO. 457 D.—LADIES' TOILETTE.—This consists of Ladies' Whole-Back Basque No. 6533 (copyright), price 1s. or 25 cents; and Skirt No. 6511 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 500.)



FIGURE NO. 458 D.—LADIES' BASQUE.—This illustrates Pattern No. 6533 (copyright), price 1s. or 25 cents.

(For Description see Page 501.)

viding for the several modes of shaping. The back is in Princess style and is superbly curved to the figure by the usual gores and a curving center seam. The shaping of the back and gores below the waist-line produces flute-like folds that spread gradually and are lost in the stately folds of the long train, which, if undesirable, may be cut off to form a short or demi train, provision being made in the pattern for the various styles. The front and side gores of the skirt are fashionably smooth, are finished at the top with a belt, and are decorated with bands of ribbon that reach from the belt to the lower edge, where each band disappears beneath a large rosette-bow of similar ribbon. The dart-fitted basque-fronts are separated from the Princess back by short under-arm gores, are closed invisibly at the center, and are shaped at the lower edge to form a becoming point at the center and arch well over the hips. A Bertha-bretelle of lace falls deeply on the shoulders over full, short sleeves of Bengaline, beneath which frills of lace are partially revealed.

The Bertha-bretelle is arranged at the back to follow the rounding neck, and its ends, which are narrowed to points where they meet near the lower end of the closing, are overlapped by lapels all-over embroidered with silver. The lapels meet in a point near the ends of the Bertha-bretelle, and between their flaring edges puffings of silk mull are applied to the fronts, with fanciful effect; the puffings are merely ornamental, however, and are not included in the pattern. A similar puffing decorates the neck, and bows of ribbon are daintily placed over the closing. The pattern also provides long sleeves of the mutton-leg order, to be used when the costume is made with a high neck; and, if liked, the sleeves may be cut off to elbow length, the pattern indicating where they may be shortened.

Figure No. 447 D portrays a back view of the costume developed for afternoon reception wear in plain black and black-and-yellow striped satin and butter-colored lace. The gown is made up in the present instance with a demi-train and elbow sleeves, and the lower edges of the sleeves are trimmed with drooping frills of lace that are caught up at the inside of the arm and headed with satin ruchings. The lower edge of the costume is garnitured with a frill of striped satin surmounted by a frill of lace that is caught up at intervals with satin rosettes to have the effect of a shell ruching.

A costume of this kind with a high neck and long sleeves will be charming for a bride, and will be frequently chosen by matrons and even by younger women in preference to a *décolleté* gown. A handsome *costume du bal* may be developed by the mode in *satin*

duchesse, crystal Bengaline, Ondine or brocade, and fabrics of the same class may be chosen for a reception or dinner toilette. Rare lace may form the Bertha-bretelle, and rich passementerie, iridescent

bands, jewelled gimp, etc., will supply appropriate garniture.

FIGURES NOS. 449 D AND 450 D.—LADIES' PROMENADE TOILETTE.

(For Illustrations see Page 490.)

FIGURES NOS. 449 D and 450 D.—These two figures illustrate the same patterns—a Ladies' coat and Empire circular skirt. The coat pattern, which is No. 6532 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 in three views on page 517 of this DELINEATOR. The skirt pattern, which is No. 6494 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.

The coat is one of the most pronounced of the season's novelties and is here represented made up in a fashionable combination of navy-blue cloth and blue-and-tan fancy vesting. It is known as the whole-back coat, its adjustment being performed without the aid of a center seam; and it extends to the popular three-quarter depth. Single bust darts and under-arm and side-back gores enter into the admirable adjustment of the coat, and the back and gores are shaped below the waist-line to form graceful flutes that spread gradually to the lower edge, the distended appearance being emphasized by an interlining of crinoline added to the skirt portion. The fronts lap widely at the bust and are reversed above in fashionably broad lapels that meet the rolling collar, beyond which they extend in points. Below the lapels the closing is made at the left side diagonally to the waist-line with



FIGURE NO. 459 D.—LADIES' COSTUME.—This illustrates Pattern No. 6548 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 501.)

three button-holes and large buttons, and below the closing the fronts flare widely. The removable vest, which is partially revealed between the lapels and below the closing, is fitted with becoming

closeness by single bust darts and is closed at the center with button-holes and buttons. A close-fitting standing collar is at the neck. The leg-o'-mutton sleeves are voluminous at the top, where the fulness is collected in box-plaits to stand out broadly on the shoulders; and the snug effect below the elbow causes the fulness above to appear more pronounced.

The skirt is one of the latest variations of the admired Empire circular shape, and is also shown at figure No. 440 D, where it is fully described. It is here pictured made up in a novelty woollen of seasonable weight and trimmed near the lower edge with a band of velvet decorated at either edge with pompon braid.

The hat is a low-crowned turban of French felt, faced with velvet and ornamented with fancy ribbon, a jet buckle and jet ornaments.

Figure No. 450 D portrays a back view of the toilette. The coat is made of Lyons velvet in a deep shade of sapphire, and the skirt is cut from mode cloth and trimmed at the bottom with a band of sapphire velvet that is scalloped at the top and outlined with fur-edged gimp.

An extremely attractive toilette for the promenade may be developed by the mode in gray tailor cloth and gray-and-black fancy vesting, and an equally stylish street suit may be made of tan hopsacking and tan-and-black vesting. Several vests may be provided for wear with one coat, thus arranging a variety of effects at small expense. All sorts of seasonable woollens are suitable for coats of this kind and satin is also used. The skirt may match or contrast with the coat, and it may be finished in tailor style with machine-stitching or rendered fanciful by tasteful applications of braid, gimp, ruchings, frills, passementerie, etc.

FIGURES NOS. 451 D AND 452 D.—LADIES' VISITING TOILETTE.

(For Illustrations see Page 491.)

FIGURES NOS. 451 D AND 452 D.—These two figures illustrate the same patterns—a Ladies' coat and double skirt. The coat pattern, which is No. 6536 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 515 of this magazine. The skirt pattern, which is No. 6559 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 523.

At figure No. 451 D the toilette is represented in light-gray cloth.

The front and lower edges of the coat, the edges of both collars and the wrist edges are trimmed with Astrakhan bindings, and the lower edges of the upper and lower skirts are decorated to correspond.

Figure No. 452 D displays a back view of the toilette, the coat being made of dark cheviot and the skirt of light cloth. The coat is of the new and popular whole-back variety, the back being adjusted without the usual curving seam at the center. The garment is fashionably long, reaching quite to the knee; and single bust darts and under-arm and side-back gores adjust it closely to the figure above the waist-line, below which it is distended in the prevailing fashion, the shaping of the parts producing well defined flutes. The closing is made invisibly at the center of the front. A deep, fanciful collar that is in two sections falls with triple-pointed effect at the front and is round at the back, where it displays a backward-turning plait at each side. Above this collar is a rolling collar that fits the neck closely, its ends flaring widely at the throat. The leg-o'-mutton sleeves are of ample size and are plaited in at the top to present a drooping effect; they are comfortably close-fitting below the elbow, and the wrists are plainly completed.

The double skirt exemplifies a style that bids fair to rival in popularity the Marquise shape of last season. The upper skirt is in circular style and falls gracefully over the five-gored underskirt, the exposed portion of which is covered with a circular flounce. The skirt is fashionably smooth at the front and sides, and the fulness is massed at the back and spreads gracefully to the lower edge. The lower edges of the upper skirt and flounce are trimmed with gimp-edged coney fur.

The felt hat is becomingly adorned with ribbon and quills.

A smart toilette for walking or driving may be developed in gray kersey, with trimmings of stone-marten fur; and an equally modish toilette may be produced by using tan cloth for the coat and illuminated serge, cheviot, hopsacking or whipcord for the skirt. Garni-



FIGURE NO. 460 D.—LADIES' COSTUME.—This illustrates Pattern No. 6562 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 502.)

tures of fur or braid or a plain tailor finish may be chosen for the coat, and the skirt may be simply or elaborately trimmed.

inches, bust measure, and is shown in two views on page 518 of this magazine. The skirt pattern, which is No. 6560 and costs

FIGURE No. 453 D.—LADIES' VISITING TOILETTE.

(For Illustration see Page 492.)

FIGURE No. 453 D.—This consists of a Ladies' basque and ripple



FIGURE No. 461 D.—LADIES' PRINCESS DRESS.—This illustrates Pattern No. 6520 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 503.)

skirt. The basque pattern, which is No. 6541 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six



FIGURE No. 462 D.—LADIES' EVENING WAIST.—This illustrates Pattern No. 6527 (copyright), price 1s. or 25 cents.

(For Description see Page 503.)

1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen in a different development on page 524.

An artistic combination of shaded green-and-Eminence cr pon and plain Eminence velvet was here chosen for the development of the toilette, which includes a skirt of the graceful ripple order and a basque that is especially becoming to stout figures. The skirt consists of seven gores, and those at the front and sides are shaped to fit the figure closely at the top and flare with the fashionable distended effect below. At the back the skirt introduces numerous long flutes or ripples, from which the skirt derives its name. Pippings of Eminence velvet are included in all the seams of the skirt.

The basque is adjusted by the customary darts and seams to display the outlines of the figure to the best advantage, and is closed diagonally at the left side with button-holes and buttons, a corresponding row of buttons ornamenting the overlapping front. The lower edge shapes a point at the center of the front, and the back is deepened to form a postilion of becoming length, the center seam being left open below the waist-line. The leg-o'-mutton sleeves are arranged upon smooth linings, to spread in balloon fashion on the shoulders, and are comfortably close-fitting upon the forearm; and the wrists are finished with pipings. At the neck is a stylishly high collar piped at the top with velvet, and a similar piping is applied to the overlapping edge of the right front.

The toilette is trim and universally becoming, and will be particularly favored for developing the shaded silk-and-wool novelties which are just now shown in such a variety of colorings and designs. While it will make up satisfactorily in a single fabric, combinations will bring out its artistic features to best advantage and will most frequently be chosen by tasteful *modistes*.

Shaded green-and-black hopsacking and plain black velvet will unite very effectively in this way, and so will old-red bourette flecked

the height of good style, and are smooth and comfortably close-fitting upon the forearm. They are mounted on smooth, coat-shaped linings, and the wrists are trimmed with encircling bands of velvet. The velvet standing collar is closed at the throat beneath a rosette, and the basque is decorated above the bust with two bands of velvet that form points at the center beneath rosettes.

A remarkably stylish toilette for best or ordinary wear may be developed by the mode in hopsacking either plain or in one of the



FIGURE NO. 463 D.—LADIES' BABY-WAIST.—This illustrates Pattern No. 6525 (copyright), price 1s. or 25 cents. (For Description see Page 504.)

with gray and old-red velvet. Lengthwise or cross-wise bands of velvet may trim the skirt; and the basque may be decorated with gimp, galloon or passementerie, if a plain finish be deemed undesirable.

The hat is trimmed with ribbon and feathers.

FIGURE NO. 454 D.—LADIES' STREET TOILETTE. (For Illustration see Page 493.)

FIGURE No. 454 D.—This consists of a Ladies' basque-waist and double skirt. The waist pattern, which is No. 6519 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 519 of this publication. The skirt pattern, which is No. 6559 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 523.

For the present handsome development of the toilette serge showing old-blue figures on a dark ground was associated with plain velvet matching the figures. The double skirt, which is differently illustrated and fully described at figure No. 452 D, is decorated along the lower edge of its circular upper-skirt with a band of velvet; and the lower edge of the circular flounce which covers the exposed portion of the five-gored under-skirt is trimmed to correspond.

The faultless adjustment of the basque is due to the usual number of darts and seams, and the closing is made invisibly at the center of the front. The basque extends but little below the waist-line, and is lengthened by a circular basque-skirt which follows its pointed lower edge, the ends of the basque-skirt flaring slightly at the center of the front and back. The mutton-leg sleeves display the exaggerated fullness above the elbows which is now counted



FIGURE NO. 464 D.—LADIES' WATTEAU WRAPPER.—This illustrates Pattern No. 6516 (copyright), price 1s. 6d. or 35 cents. (For Description see Page 504.)

new shaded varieties. Plain or shaded whipcord, camel's-hair, serge, wool Bengaline, poplin and cloth will also make well in

this way, and velvet, ombré satin or Bengaline may be associated with any of the above-mentioned fabrics, while bands of the contrasting goods may trim both waist and skirt.

The large felt hat is fashionably adorned with old-blue ribbon and feathers.

FIGURES Nos. 455 D
AND 456 D.—LADIES' VISITING
TOILETTE.

(For Illustrations see
Page 494.)

FIGURES Nos. 455 D
AND 456 D.— These two figures illustrate the same patterns—a Ladies' waist and serpentine skirt. The waist pattern, which is No. 6523 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and receives further representation on page 520 of this DELINEATOR. The skirt pattern, which is No. 6535 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 page 521.

Figure No. 455 D presents a back view of the toilette, the materials selected for its development being violet lady's-cloth and velvet. The edges of the skirt and caps are decorated with folds of velvet, and the wrists are ornamented to correspond.

At figure No. 456 D is shown a front view of the toilette made up in light-weight cloth and velvet and trimmed with jet passementerie and fringe. The serpentine skirt is a decided novelty, having an upper part that winds about it in spiral fashion. The skirt consists of a wide front shaped in circular style, and a rather narrow back that falls in a well defined box-plait at each side of the center; the plaits are overlapped at the top by the narrow end of the upper part, which crosses the front with a smooth effect at the top and just a suspicion of rolling folds below the hips, its wide end passing into the left side seam beneath the box-plait. The lower edges of the skirt are trimmed with jet

fringe that is handsomely headed by a row of jet passementerie. The short, round waist displays a full velvet vest arranged between

dart-fitted fronts, which are reversed in very broad lapels, and a crush velvet collar mounted on a curate collar. Both the vest and the crush collar may be omitted, if deemed undesirable. The waist is arranged upon a closely adjusted body-lining that is closed invisibly at the center of the front. It has a seamless back, which is separated from the fronts by under-arm gores and drawn in closely to the figure at the waist-line by shirrings. Deep velvet caps spread quaintly over the leg-o'-mutton sleeves, which are mounted upon smooth linings and are fashionably full at the top. The wrists are trimmed with jet passementerie, and the lapels are edged with similar passementerie and further ornamented along their side edges with jet fringe. The waist is encircled by a crush velvet belt, the frill-finished ends of which are closed invisibly at the center of the back.

The hat is a novel shape in fine felt, becomingly trimmed with velvet, ribbon, feathers and an aigrette.

The skirt is one of the most unique productions of the season, and will develop attractively in plain or illuminated serge, velours, shaded whipcord, wool Bengaline, poplin, silk-and-wool novelty suitings, etc. Any of the above-mentioned fabrics may be associated with velvet, plain or ombré satin, Bengaline or faille in a toilette of this kind, and handsome passementerie, gimp, galloon or braid will contribute stylish garniture.



FIGURE NO. 465 D.—LADIES' SKELETON WATERPROOF CLOAK.—This illustrates Pattern No. 6539 (copyright), price 1s. 6d. or 35 cents.
(For Description see Page 505.)

FIGURE NO. 457 D.—
LADIES' TOILETTE.

(For Illustration see
Page 495.)

FIGURE NO. 457 D.—
—This consists of a Ladies' skirt and

whole-back basque. The basque pattern, which is No. 6533 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty-eight to forty-

ty-two inches, bust measure, and is differently portrayed on page 518 of this magazine. The skirt pattern, which is No. 6511 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is otherwise illustrated on page 522. The toilette is here shown made up for semi-ceremonious wear in an attractive combination of French cashmere and figured silk. The five umbrella gores which form the front and sides of the skirt flare at the bottom in the distended style that is now so popular, and the whole back, which is fashionably full, is gathered up closely at the top and spreads below in tubular folds that retain their graceful pose to the lower edge. The skirt is trimmed at the bottom with a fanciful puffing of silk, the upper edge of which is followed with jet passementerie; and a handsome jet-ornament decorates the top of each side-front gore.

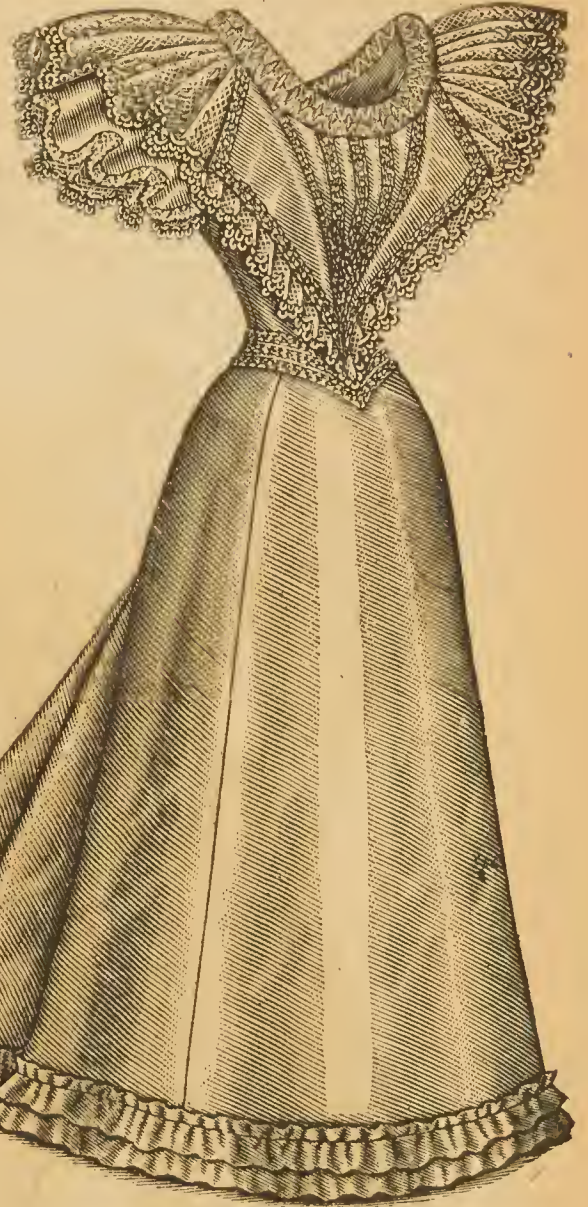
The shapely round basque is of the whole-back variety, being superbly adjusted by double darts and under-arm gores, without a center seam. It is fashionably short and is closed invisibly at the center of the front. The basque is decorated with a square yoke-facing of figured silk, upon which three rows of jet passementerie are arranged with fanciful effect; and

The toilette is unusually dressy, although it is very simple in construction and quiet in effect. It will make up attractively in hopsacking, shaded or shot velours, silk-and-wool diagonal, novelty suiting or camel's-hair; and velvet, satin, taffeta or Bengaline may also enter into the development, if a combination of fabrics be desired. Hereules, Titan or soutache braid, passementerie, jet gimp, galloon or outline braid may



6550

View, with High Neck, Long Sleeves and Short Train and without Bretelles.



6550

Side-Front View, Showing Low Neck, Short Sleeves and Full Train.

LADIES' TRAINED COSTUME, PERFORATED FOR SHORT AND DEMI TRAIN. (COPYRIGHT.)
(For Description see Page 505.)



6550

Side-Back View, Showing Low Neck, Elbow Sleeves and Demi-Train.

supply effective trimming, or all the seams of the skirt may be piped with velvet.

FIGURE NO. 458 D.—LADIES' BASQUE.

(For Illustration see Page 495.)

FIGURE NO. 458 D.—This illustrates a Ladies' whole-back basque. The pattern, which is No. 6533 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty-eight to forty-two inches, bust measure, and receives further portrayal on page 518 of this publication.

The basque, which is pictured in a front view and fully described at the preceding figure, is here represented developed in hunter's-green velvet, with bands of fur for decoration.

The basque may accompany a serpentine, gored or circular skirt, and may be developed in all sorts of seasonable woollens. Any becoming arrangement of braid, folds, velvet bands, gimp, galloon or passementerie may be chosen for garniture; or a simple com-

pletion may be adopted.

FIGURE NO. 459 D.—LADIES' COSTUME.

(For Illustration see Page 496.)

FIGURE NO. 459 D.—This illustrates a Ladies' costume. The pat-

the lower edge is ornamented with a silk puffing headed by similar passementerie. The *gigot* sleeves spread in balloon fashion above the elbow and fit closely over the forearm; they are mounted on smooth, coat-shaped linings, and each is trimmed at the wrist with a silk puffing and jet passementerie. The standing collar is also trimmed with passementerie.

tern, which is No. 6548 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 pictured on page 504 of this DELINEATOR.

A charming costume for calling or afternoon reception wear is here represented in an artistic combination of lavender French cashmere and black net. The skirt is fashioned in the prevailing flaring style and consists of five gores, the shaping of which produces stylish smoothness at the front and sides. Fulness at the back is massed at the center to fall in long flutes or rolling folds, and the skirt is trimmed near the bottom, at the knee, and half-way between the knee and hip with encircling bands of black moiré ribbon arranged in a fanciful manner at each side-front seam, where a butterfly bow of similar ribbon is secured upon each band.

The round waist, which is worn beneath the skirt, has a full back and full fronts separated by under-arm gores and arranged upon a closely adjusted body-lining that is closed invisibly at the center of the front. The fronts and back are gathered at the top, and are drawn in closely at the waist-line by short rows of shirring, and

plain serge, cheviot, tweed, camel's-hair or any other material of similar texture. Dainty garnitures of lace, embroidery, ribbon, etc., may be added in any way becoming to the figure.

The becoming felt hat is fashionably trimmed with velvet and an aigrette.

FIGURE No. 460 D.—LADIES' COSTUME.

(For Illustration see Page 497.)

FIGURE No. 460 D.—This illustrates a Ladies' costume. The pattern, which is No. 6562 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 506 of this DELINEATOR.

Gray cloth and hunter's-green velvet are here charmingly associated in the modish costume, and handsome trimming is provided by silk-and-jet passementerie. The skirt is in four-gored Empire style, consisting of a front-gore, a gore at each side and a wide back-gore. It presents a smooth effect at the top of the front and



LADIES' COSTUME, WITH FOUR-GORED SKIRT. (COPYRIGHT.)—(For Description see Page 506.)

the fulness is disposed in a double row of shirring made at deep round-yoke depth, and in similar shirrings arranged a little above to produce the effect of a full yoke and a puff. The yoke effect is emphasized by a frill that droops softly below the lower double row of shirring and is headed by a narrow ribbon, a similar ribbon also covering the upper shirrings. The coat sleeves have triple caps, which fall in a succession of ripples all round the arms. The caps are trimmed at their edges with narrow moiré ribbon, and each sleeve is decorated below the elbow with two encircling bands of ribbon arranged at the back of the arm to correspond with the skirt decoration. The waist is encircled by a ribbon belt tied in a pretty bow at the center of the front, and bows of narrow ribbon are placed at the center of the front over the shirrings and just below the collar, which is stylishly high and in standing style. The basque may be cut away at the upper shirrings if a low, round effect be desired.

A very attractive costume may be developed by the mode in wool Bengaline, silk-and-wool diagonal, hopsacking, illuminated or

sides and falls below in a succession of undulating curves, and the fulness at the back is massed in coarsely drawn gathers, below which it spreads in funnel-shaped folds to the lower edge. The skirt is tastefully trimmed at the bottom with a wide band of passementerie insertion between two bands of fancy passementerie.

The round waist has a body lining, which is snugly fitted by single bust darts, under-arm and side-back gores and a curving center seam; and the closing is made invisibly at the center of the front. The full back and full fronts are separated by under-arm gores and present a smooth effect at the top, while at the lower edge the fulness is plaited to a point at the center of the back and at each side of the closing, the plaits flaring becomingly upward. Bretelles, which are very broad at the top and taper to points at the ends, flare broadly on the shoulders, and their free edges are richly outlined with passementerie. The waist is decorated at the bottom with two rows of passementerie, and at the neck is a close-fitting standing collar of velvet. Enormous balloon puffs that extend

midway to the elbows are arranged over the smooth, coat-shaped sleeves, which are plainly completed. The portions of the waist exposed between the bretelles are attractively faced with velvet.

Charming combinations may be effected in following the mode. Velours will unite pleasingly with velvet, and so will hopsacking with satin, and bourretted goods with a heavy quality of Bengaline. Rich and tasteful decorations may be devised with fur-edged embroidered bands, Hercules or mohair braid in graduated widths, velvet ruchings, gimp, galloon, etc. For very dressy wear, the portions of the waist between the bretelles may be faced with lace or insertion.

The hat is a fanciful shape in dark-gray felt and is stylishly adorned with velvet rosettes and Mercury wings.

tween the flaring front ends of the Byron collar, the free edges of which are followed by a row of narrow braid. The mutton-leg sleeves are quite voluminous and are mounted on smooth coat-shaped linings; gathers at the top cause them to stand out in balloon fashion above the elbow, while below they are comfortably close-fitting. Each wrist is adorned with a row of wide braid applied above a row of narrow braid, the latter being set at the edge.

When desired for ceremonious occasions the dress will be made of velvet, satin, moiré, Bengaline or brocaded silk, and will be richly decorated with passementerie, cut jet, gimp, galloon or handsome lace. For ordinary wear, plain or figured India silk, challis, cashmere or crépon will be selected, with fancy braid, ribbon or inexpensive lace for trimming.

FIGURE No. 461 D.—LADIES' PRINCESS DRESS.

(For Illustration see Page 498.)

FIGURE No. 461 D.—This illustrates a Ladies' Princess dress. The

FIGURE No. 462 D.—LADIES' EVENING WAIST.

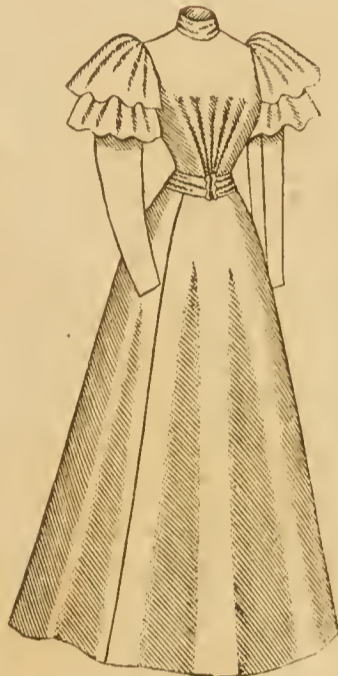
(For Illustration see Page 498.)

FIGURE No. 462 D.—This illustrates a Ladies' waist. The pattern,



6551

Front View.



6551

View without Frills.



6551

Side-Back View.

LADIES' COSTUME, WITH FOUR-GORED SKIRT. (COPYRIGHT.)—(For Description see Page 507.)

pattern, which is No. 6520 and costs 1s. 6d. or 35 cents, is in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and may be seen in a different development on page 509 of this DELINEATOR.

The dress may be made up either in round length or with a short train, and it will develop as well in inexpensive fabrics as in those of rich and stately texture. It is here represented made of novelty wool goods, with fancy braid in two widths and ribbon bows for garniture. The dress is perfectly fitted by double bust and single under-arm darts, side-back gores, and a curving center seam that terminates below the waist-line above extra fulness underfolded in a double box-plait; and each side-back seam disappears above extra widths arranged in a forward-turning plait underneath. The dress is decorated at the lower edge with a row of narrow fancy braid, and a little above is placed a row of wide braid. Dainty bows of ribbon are disposed at intervals over the closing, which is made invisibly at the center of the front, the topmost bow being set be-

which is No. 6527 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 519 of this magazine.

The waist is here shown as part of a *costume du bal*, the material being shell-pink *vrillé* and white lace edging. It introduces a novelty in the shape of hip-rolls filled with hair, which follow the pointed lower outline of the basque and meet at the center of the front and back, the effect being decidedly improving to a slender figure. The waist is shaped in low, round outline at the top, and has a full back and full fronts separated by under-arm gores and arranged upon a closely adjusted lining, the fulness being gathered at the top after the manner of a baby waist, and collected at the lower edge in plaits that flare upward very becomingly. The closing is made invisibly at the center of the front. The short puff sleeves display the balloon effect which is now regarded with such general favor, and are mounted on smooth linings, the fulness rising upon the shoulders in picturesque fashion. A Bertha frill of

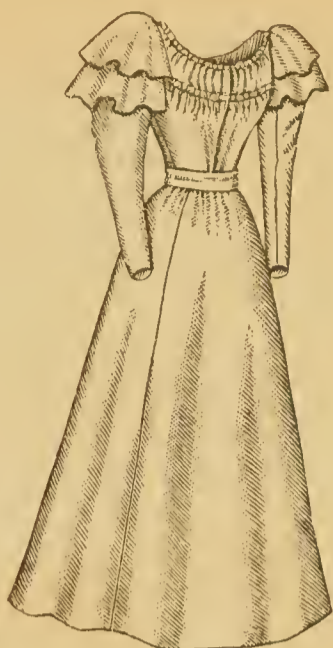
lace falls prettily from the neck and is caught up with festoon effect at the center of the front and surmounted by a floral garniture consisting of tiny pink rose-buds and their foliage. The garment may be made up without the hip-rolls, if preferred.

The waist may accompany a trained skirt or one of dancing length, and may form part of a rich ball, reception or opera toilette. All sorts of handsome silks and satins, such as crystal Bengaline, Ondine, faille, Bengaline, *vrillé*, *peau de soie*, *satin duchesse*, etc., are adaptable to the mode, and so are many less expensive fabrics of woollen texture. Crêpe, *crêpe de Chine* or *chiffon* may be made up over satin or faille in a waist of this kind, and *point de Venice*, *point appliqué* or *point gaze* lace may supply the decoration.

FIGURE No. 463 D.—LADIES' BABY WAIST.

(For Illustration see Page 499.)

FIGURE No. 463 D.—This illustrates a



6548

View Showing Low Neck and Two Caps.

and at each side of the closing, which is made at the center of the front; and its lower edge is finished with a narrow flat belt that is concealed beneath a crush belt having frill-finished ends closed at the center of the back. The low, round neck is trimmed with two frills of lace edging in lieu of the Bertha frill provided by the pattern; the lace droops softly at the front and back and stands out broadly upon the ballroom sleeves, which are of the voluminous style now in vogue and are arranged upon smooth linings. On the shoulders are placed bows of ribbon that rise above the sleeves. The pattern includes a removable slip with a high neck and long sleeves, which may be worn when a low-necked waist is not desired.

The waist will develop beautifully in all sorts of stately silks, and also in diaphanous fabrics made over silk or satin. It may be worn with any of the new skirts, and may appropriately form part of a reception or ball toilette. China silk, Bengaline, *crêpe de Chine* and satin, silk mull, organdy and all sorts of pretty woollens will make up beautifully by the mode for ceremonious wear, and garniture may be arranged with fine *point de Gène*, Bruges or Venetian point lace.

FIGURE No. 464 D.—LADIES' WATTEAU WRAPPER.

(For Illustration see Page 499.)

FIGURE No. 464 D.—This illustrates a Ladies' Watteau

wrapper. The pattern, which is No. 6516 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 three views on page 508 of this magazine.

A very dainty wrapper suitable for wear at home before the luncheon hour is here portrayed made of figured cashmere and profusely decorated with ribbon. The front is in close-fitting Princess style, being snugly adjusted by single bust and under-arm darts; and the closing is made invisibly to a desirable depth at the center. The Princess back is admirably conformed to the figure by a center seam that ends a little below the waist-line, and by side and side-back seams, the side-back seams terminating in dart style some distance below the waist-line. A handsome Watteau lies over the center seam in a double box-plait and flares in a graceful train below, its side edges being joined separately to the back edges of the backs below the waist-line. The lower



6548

Front View.



6548

Side-Back View.

LADIES' COSTUME, WITH FIVE-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 508.)

Ladies' baby waist. The pattern, which is No. 6525 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty-eight to forty-two inches, bust measure, and may be seen in three views on page 519 of this DELINEATOR.

The waist represents an extremely becoming style for a youthful figure, and is here portrayed charmingly developed in white satin. It is worn beneath the skirt and is shaped in low, round outline at the top. The full fronts and full back extend just to the waist-line and are mounted on a closely adjusted lining that is a trifle longer. The waist displays characteristic fulness at the center of the back

edge of the wrapper is trimmed with two frills of the material, the upper frill being self-headed and decorated at intervals with rosette-bows of ribbon. At the neck is a close-fitting standing collar of the curate order, and at the throat is placed a rosette-bow of ribbon; a similar bow is set over the closing at the bust and another just below. The sleeves are in the mutton-leg style and arc shaped by inside and outside seams; they are mounted on smooth, coat-shaped linings, and present fashionable fulness above the elbow and a smooth effect below; and each wrist is tastefully decorated with a tiny ruching of the material. The wrapper is rendered fanciful by

the addition of gathered bretelles that are of becoming width on the shoulders and are narrowed to points at the ends, which pass beneath the Watteau above the waist-line, and meet at the front below the waist-line under a fanciful bow of ribbon having long, flowing ends. The bretelles are headed by a frill of ribbon, and ribbon tastefully outlines their free edges. The wrapper may be made up in round length, if desired.

Surah, Bengaline, Liberty satin, cashmere, Henrietta or crépon will make up attractively in this way, and desirable garniture may be provided by lace, fine embroidery, ribbon, gimp, galloon or passementerie, applied in any simple or fanciful manner suited to the wearer's figure.

underneath the rolling collar, and the edges of the cape and collar, the lower edge of the cloak and the edges of the pocket and pocket-lap are finished with a double row of machine-stitching.

The cloak has a strong resemblance to the popular English mackintosh and is now considered the correct storm-coat. It will develop with satisfactory results in repellent cloth, rubber-finished cloth or silk, cheviot, tweed, etc., and a plain tailor finish will invariably be adopted. A cloak of rain-proof cloth may be finished with stitching and a lining of plain or plaid silk.

The felt Alpine hat is simply trimmed with a quill jauntily placed at the right side.

FIGURE No. 465 D.—LADIES' SKELETON WATERPROOF CLOAK.

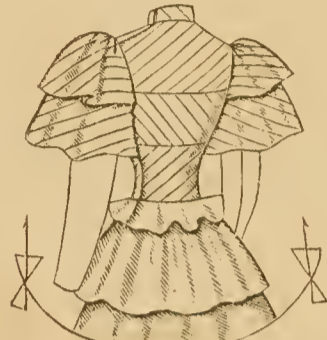
(For illustration see Page 500.)

FIGURE No. 465 D.—This illustrates a Ladies' cloak. The pattern, which is No. 6539 and costs 1s. 6d. or 35 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently depicted on page 510 of this publication.

The cloak is a most comfortable and practical storm-wrap, as it entirely envelops the form, and at the same time leaves the arms perfectly free. For its development in the present instance a stylish variety of mackintosh cloth was selected. The cloak is closed all the way down the center of the front with button-holes and large bone buttons. The loose fronts are cut away deeply under the arms, are fitted smoothly over the hips by darts, and are joined in shoulder seams to a back of Silesia, which extends only to the waist-line. The back is lengthened by a skirt portion arranged at each side of the center in backward-turning plaits, which spread easily over the new flaring skirts. The skirt portion of the back



6531

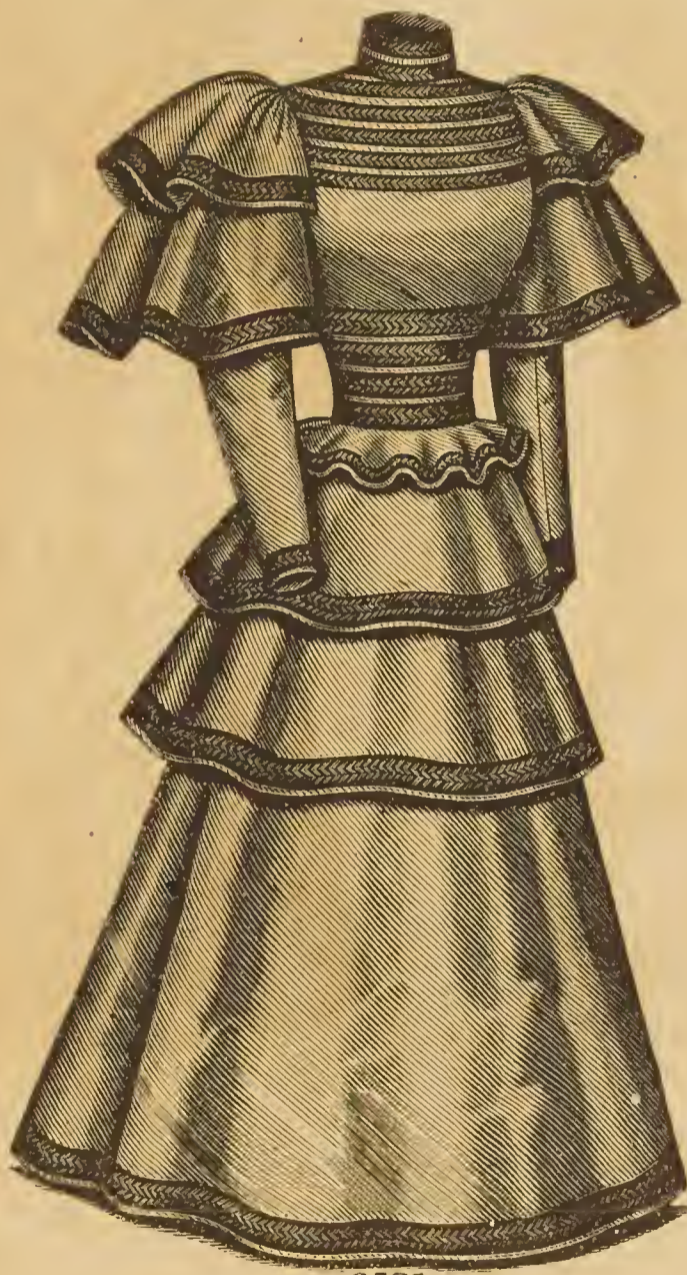


6531

LADIES' TRAINED COSTUME, PERFORATED FOR SHORT AND DEMI TRAIN.

(For Illustrations see Page 501.)

No. 6550.—This costume is further illustrated at figures Nos. 446 D and



6531

Front View.



6531

Side-Back View.

LADIES' COSTUME, WITH MARQUISE CIRCULAR SKIRT HAVING TWO CIRCULAR FLOUNCES. (COPYRIGHT.)

(For Description see Page 508.)

joins the fronts in side seams, in each of which an opening is made for the hand to pass through to lift the dress skirt; and an underlap finishes the back edge of each opening. The back is drawn in closely to the figure by tie-strings attached to short straps that are joined to the back. Ample patch-pockets are attached to the fronts and are provided with pocket-laps that conceal the openings. The cape, which is of stylish length, suggests the military shape by its trimness; it is rendered smooth upon the shoulders by seams that are continued to the lower edge, and falls below with sufficient fulness to allow the arms perfect freedom. It is attached

447 D in this DELINEATOR, and at figure No. 8 on the Ladies' Plate for Winter, 1893-'94.

The costume is elegant for a home or church wedding, or for a ball or reception, and is here pictured developed in rich silk and handsome lace edging. It may be made up with a high or a low round, square or pointed neck, and with long, elbow or short sleeves and a long, demi or short train, as preferred, the pattern providing for all the different styles. It has dart-fitted basque-fronts, which close invisibly at the center and describe a becoming point at the lower edge, and a Princess back separated from the fronts by under-

arm gores that extend to uniform depth with the fronts. The Princess back is superbly conformed to the figure by side-back gores and a curving center seam, and below the waist-line it flares and falls in tubular folds that spread gradually to the edge of the sweeping train, their stately flutes being preserved by a lining of crinoline and straps arranged underneath. The front and side gores completing the skirt are fashionably smooth at the top and join the Princess back in side seams, above which at the left side a plaeket is finished. The front and side gores are completed at the top with a belt, which is closed at the center of the back underneath the Princess back. The bottom of the skirt in the full train length measures five yards and a half in the medium sizes, and is decorated with two tiny frills of the material, the upper frill being fashioned to form a self-heading. The basque fronts are rendered fanciful by revers, which extend from the waist-line nearly to the shoulder seams and overlap gathered Bertha-bretelles of lace that are very broad upon the shoulders and narrowed nearly to points at the ends.

The bretelles are continued across the back in low, rounding outline and droop in pretty folds at the back and stand out with stylish effect upon the sleeves. The short sleeves, which are made double, are broad at the top and narrowed gradually under the arms; they are gathered at the top to droop in graceful frill fashion over the arms and underneath them are arranged deep frills of lace edging. The low, round neck is trimmed with a full ruching of lace insertion, the revers are edged with passementerie and five lengthwise rows of passementerie appear on the fronts between the revers. The lower edge of the basque portion is decorated with three rows of passementerie. The back may be shortened to form a demi-train, as shown in the large back view, where the costume is made up with mutton-leg sleeves, which extend to the elbow and are arranged upon smooth, coat-shaped linings and trimmed at the lower edges with drooping frills of lace edging. The pattern also provides for a long mutton-leg sleeve, as shown in the small view, where the costume is represented made with a high neck, a standing collar and a short train and without the bretelles.

The costume will develop handsomely for a bride's or bridesmaid's gown in satin, brocade, Bengaline, Ondine, armure, *peau de soie* or Ottoman silk. Equally handsome costumes may be made up by the mode in taffeta, shot or glacé silk, silk poplin, etc., and lace, gimp, galloon, ribbon or passementerie may be used for garniture.

We have pattern No. 6550 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, requires fifteen yards of silk twenty inches wide, and three yards and a half of lace edging seven inches and a fourth wide. Of one material, it needs fifteen yards and a fourth twenty-two inches wide, or ten yards and a fourth forty-four inches wide, or seven yards and three-fourths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 502.)

No. 6509.—At figure No. 442 D in this magazine this costume is

represented in a stylish combination of light-éru vicuna and dark-green velvet, with velvet for decoration. At figure No. 2 on the Ladies' Plate for Winter, 1893-'94, the costume is again shown.

Quiet elegance characterizes this modish costume, which introduces so pleasingly the circular basque-skirt which just now is receiving so much favor. The gown is here shown made of Havane dress goods richly trimmed with black fur. It has a four-gored Empire skirt, which, by-the-bye, is one of the most approved styles for late Autumn and early Winter wear. The skirt consists of a front-gore, a gore at each side and a wide seamless back-gore, and is fashionably distended at the bottom, where it measures about three yards and a half round in the medium sizes, the flare being emphasized by an underfacing, which may be of canvas, moreen or crinoline. A becomingly *fourreau* effect is observed at the front and sides, slight gathers at the top ensuring a comfortable adjustment over the hips, and at the back the fullness is massed in coarsely drawn gathers and spreads toward the bottom in deep, funnel-



6562

Front View.



6562

Side-Back View.

LADIES' COSTUME, WITH FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 509.)

shaped folds. In pursuance of a present fancy the trimming, which consists of a band of the material edged with fur, is disposed on the skirt just below the hips, giving the effect of a Marquise skirt.

The shapely waist extends but a trifle below the waist-line and presents a uniform lower outline. The fronts are fitted by single bust darts, and between them is effectively revealed a vest, which is included in the shoulder seams and is sewed along the darts in the fronts. The vest is closely adjusted to the figure by single bust darts, and the closing is made at the center of the front with button-holes and buttons. Under-arm and side-back gores and a well curved center seam conform the waist well to the figure at the sides and back, and at the neck is a close-fitting standing collar, the upper edge of which is tastefully outlined with fur. The waist is lengthened by a circular basque-skirt, which is made with a seam at the center of the back, and which, from its peculiar shaping, is perfectly smooth at the top and rolls in a succession of undulating curves. Its front ends fall square in line with the front edges of

the fronts, and its edges are bordered with fur. The addition of the basque-skirt renders the waist wonderfully becoming to slight figures. A band of fur is passed around the bottom of the collar at the back and outlines the front edges of the fronts. The *gigot* sleeves are shaped by inside seams only and are mounted on coat-shaped linings; they are gathered at the top and fall in numberless cross folds and wrinkles to the elbow, while below a smooth effect is maintained. Topping the sleeves are jaunty ripple caps, which are of great width on the shoulders and are narrow under the arms; they droop gracefully over the sleeves, and their free edges, and also the wrist edges, are followed with a band of fur. The costume may be made up without the caps, as shown in the small illustration.

Broadcloth in the fashionable shades of prune, plum, mahogany, navy, Havane and hunter's-green will make up handsomely in this way, as will also velours, *épingeline*, whipcord, all the Scotch mixtures and the bourretted suitings. The vest will usually contrast with the remainder of the costume and may be made of another

and black lace net, with net ruchings edged with white satin ribbon for garniture.

The costume is one of the quaintest modes of the season, yet is so simple of construction that the home dressmaker may develop it without difficulty. It is here pictured made of silk and lace edging. The skirt is in four-gored style, and presents the regulation distended effect at the bottom, where it is of fashionable width, measuring fully four yards round in the medium sizes. The front and side gores are shaped to fit almost smoothly at the top, the very slight fulness being collected in gathers; and the wide back-gore is gathered at the top to fall in full, rolling folds all the way down. A placket is finished at the center of the back, and the top of the skirt is completed with a belt. A novel decoration is supplied by three tiny ruffles of the material applied at the bottom and two similar ruffles arranged a little higher up, the upper ruffle in each set being finished to form a self-heading.

The round waist is closed invisibly along the left shoulder and

under-arm seams. The front and seamless back are separated by under-arm gores and arranged upon a body lining adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed invisibly at the center of the front. The front is becomingly smooth at the top, and the fulness below the bust is collected at the lower edge in three forward-turning plaits at each side of the center. The fulness at the lower part of the seamless back is disposed in two backward-turning plaits at each side of the center, and the waist is lengthened by a frill of lace, which is joined to the lower edge of a crush belt and falls with quaint effect over the skirt. The crush belt is arranged upon a shaped lining and is in two sections, the ends of which are turned under and shirred to form a frill finish; the back ends are closed at the center of the back. The waist is made quite fanciful by two lace frills of unequal lengths, the lower frill outlining a deep, round yoke and the upper frill passing into the seam joining the standing collar, which closes at the left shoulder seam. The collar is covered with a crush collar, the ends of which are finished in frill style and closed at the center of the back. The coat sleeves have double caps of lace edging, which

are gathered at the top to fall in full, soft folds all round the arm; and the wrists are trimmed with narrow, gathered ruchings of silk. The costume may be made up without the belt and waist frills, as shown in the small engraving.

The costume will develop admirably in India or China silk, Surah, French cashmere, serge, vigogne, velours, vicuna, hopsacking and silk-and-wool novelties. Bourdon lace applied over frills of a contrasting color will form a novel and becoming garniture for a costume of either silk or wool, or a less elaborate completion may be chosen.

We have pattern No. 6551 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, requires eleven yards and five-eighths of silk twenty inches wide, with two yards and an eighth of lace edging ten inches and three-fourths wide, and two yards of lace edging eight inches and a half wide, and three yards of lace edging six inches and a fourth wide, and four yards of lace edging



6553

Front View.



6553

Side-Back View.

LADIES' COSTUME, WITH FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 510.)

shade of cloth elaborately braided, or of chamois, velvet or corduroy. Elaborate garnitures are not in good taste on a garment of this description. Hercules, soutache or fancy braid will be employed for decoration when fur is not selected.

We have pattern No. 6509 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, requires ten yards and seven-eighths of material twenty-two inches wide, or five yards and a half forty-four inches wide, or four yards and seven-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 503.)

No. 6551.—At figure No. 443 D in this magazine this costume is portrayed in a tasteful combination of black-and-white shot taffeta

four inches wide. Of one material, it needs fourteen yards and five-eighths twenty-two inches wide, or eight yards forty-four inches wide, or six yards and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COSTUME, WITH FIVE-GORED SKIRT.

(For Illustrations see Page 504.)

No. 6548.—Lavender French cashmere and black net, with trimmings of black moiré ribbon in two widths and white lace edging, produce an elaborate effect in this costume at figure No. 459 D in this DELINEATOR. The costume is also shown at figure No. 11 on the Ladies Plate for Winter, 1893-'94.

The costume is here pictured made of mauve érépon, trimmed with lace edging, beading and heliotrope ribbon in two widths. The skirt is in five-gored Empire style, consisting of a front-gore, a gore at each side and two gores at the back; it presents just enough fulness at the top at the front and sides to secure an easy adjustment over the hips, and the fulness at the back is massed in closely drawn gathers, which fall in pretty folds to the lower edge. The fashionable distended effect is observed at the bottom, where the skirt measures about three yards and three-fourths round in the medium sizes, and the flaring effect may be intensified by an underfacing of canvas, moreen or crinoline. The skirt is finished with a belt, and a placket is made above the center seam. A tasteful decoration is afforded by two frills of lace headed with beading through which ribbon is run, the frills being set upon the skirt just below the hips.

The fanciful waist is worn beneath the skirt and has full fronts and a full back that are shirred at the neck and separated by under-arm gores; it is arranged over a body lining fitted by double bust darts, under-arm and side-back gores and a curving center seam, the closing being made invisibly at the center of the front. The effect of a deep, round yoke is produced at the front and back by two double rows of shirrings, the lower rows being at the bust, and the others far enough above to

form a puff between. The shirrings are concealed beneath beadings interlaced with ribbon, and from the lower row fall pretty frills of lace, emphasizing the idea of a yoke. At the waist-line the fulness is becomingly drawn to the center by short rows of shirrings at the back and at each side of the closing; and the waist is encircled by a broad satin ribbon, which is jauntily bowed at the back. Over the smooth, coat-shaped sleeves are arranged triple caps of great width which resemble strongly the 1830 modes, the lowest cap extending to the elbow. The caps are gathered at the top and fall in pretty undulating curves, and their free edges are ornamented with frills of lace headed by beading interlaced with ribbon. A similar decora-

tion is at each wrist, and at the neck is a close-fitting standing collar trimmed with beading interlaced with ribbon. The gown may be made up with a low round neck, and with double instead of triple caps, as illustrated.

For ceremonious occasions the costume will develop pleasingly in *satin duchesse*, Liberty satin, Bengaline, taffeta, érépon and silk-and-wool novelty suiting in light evening tints, and will be trimmed with pearl, iridescent and metal passementerie, insertion, lace and ribbon. The waist may be encircled by a band of ribbon closed at the front under a filigree buckle of gold or silver. For street wear cloth, camel's-hair, cashmere, light-weight serge and *épingeline* will be favored, with rich trimmings of fur, ribbon, heavy silk passementerie or jet.



6516

View without Bretelles and with Train.



6516

Front View.



6516

Back View.

LADIES' WATTEAU WRAPPER OR HOUSE-DRESS, WITH SHORT TRAIN (PERFORATED FOR ROUND LENGTH). (COPYRIGHT.)

(For Description see Page 511.)

We have pattern No. 6548 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the costume needs twelve yards and seven-eighths twenty-two inches wide, or seven yards and an eighth forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COSTUME, WITH MARQUISE CIRCULAR SKIRT HAVING TWO CIRCULAR FLOUNCES.

(For Illustrations see Page 505.)

No. 6531.—Plaid dress goods and velvet are pictured in this costume at figure No. 441 D in this DELINEATOR. At figure No. 12 on the

Ladies' Plate for Winter, 1893-'94 it is again shown.

The costume is here represented made of a fashionable variety of dress goods and trimmed with fancy braid in two widths. It introduces many pleasing and unique features in its "Pierrot" waist, which will be particularly becoming to tall figures. The skirt measures four yards round at the bottom in the medium sizes and is on the Marquise circular order. It consists of a circular upper-portion having bias back edges and extending midway to the knees, and a circular lower-portion having straight back edges. It is stylishly gathered at the top of the back and falls about the figure in broad, undulating curves at the front and sides and in *volutés* at the back.



6520

View Showing Train and Standing Collar.

Two circular flounces of unequal depth are arranged upon the upper part of the skirt, with unique effect; the lower flounce extends almost to the knee, and the edges of the flounces and the lower edge of the skirt are outlined with a row of wide braid.

The "Pierrot" waist is very fanciful in effect, and is arranged over a lining fitted by double bust darts, under-arm and side-back gores and a well curved center seam, the closing being made invisibly at the center of the front. It consists of square yoke-portions joined to short waist-portions that are perfectly smooth across the back and over the bust, their lower edges being joined to a broad girdle. The yoke, waist and girdle portions

waist and girdle portions from cloth, the girdle and sleeves being completely covered with an elaborate braiding design wrought in soutache braid. The edges of the flounces, caps and frill were followed with a narrow braided design.

We have pattern No. 6531 in eleven sizes for ladies from twenty-eight to forty-two inches, bust measure. Of one material for a lady of medium size, the costume will need thirteen yards and a half twenty-two inches wide, or six yards and seven-eighths forty-four inches wide, or six yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME, WITH FOUR-GORED SKIRT.

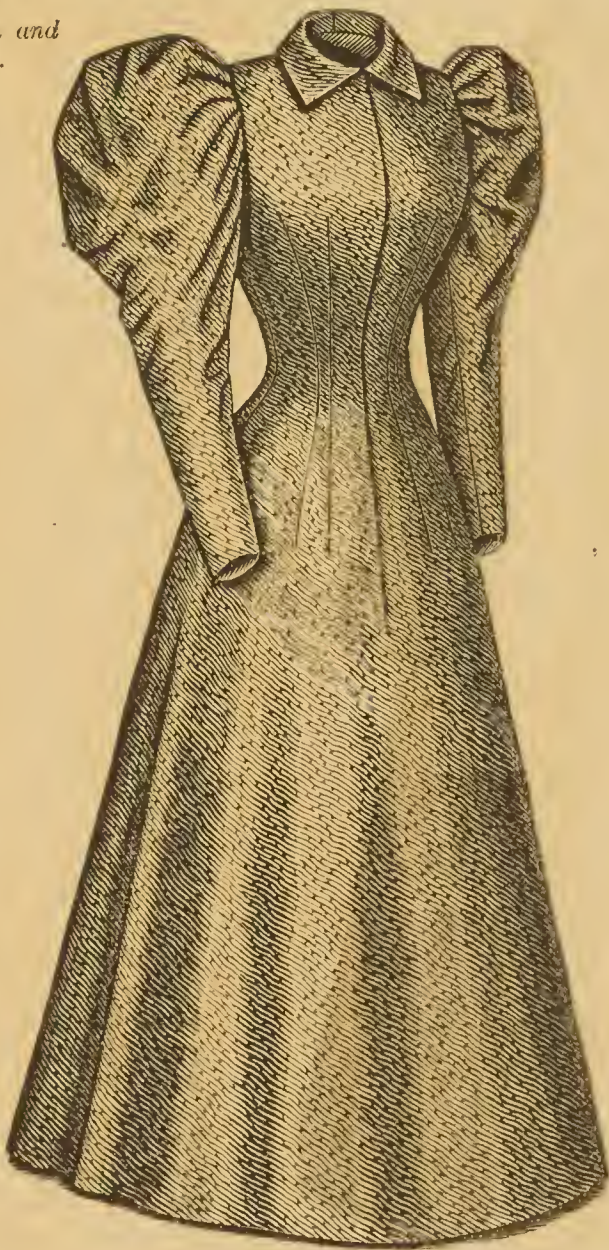
(For Illustrations see Page 506.)

No. 6562.—At figure No. 460 D in this DELINEATOR this costume is shown made of gray cloth and hunter's-green velvet, and trimmed with silk-and-jet passementerie.

The costume is a charming example of the early Winter modes and is here pictured developed in light-mode dress goods and chestnut-brown velvet, with an effective arrangement of brown velvet ribbon for garniture. It introduces a modish four-gored skirt of fashionable width, measuring fully four yards round at the lower

edge in the medium sizes. The front and side gores are gathered with slight fulness at the top and flare with just a suspicion of flutes below. The fulness of the back-gore is collected in closely drawn gathers at the top and falls in tubular folds that spread gracefully to the lower edge. The top of the skirt is finished with a belt, and the placket opening is made at the center of the back-gore. A deep underfacing of canvas or crinoline may be added if a more pronounced flare be desired, and the skirt is trimmed at the bottom with a novel disposal of two rows of ribbon applied to form a series of deep points all round, the ribbon being knotted at the points.

The shapely waist is of the round variety and is worn beneath the skirt. Its fronts and seamless back are separated by



6520

Front View.



6520

Side-Back View.

LADIES' PLAIN PRINCESS DRESS, WITH SHORT TRAIN (PERFORATED FOR ROUND LENGTH).

(COPYRIGHT.)

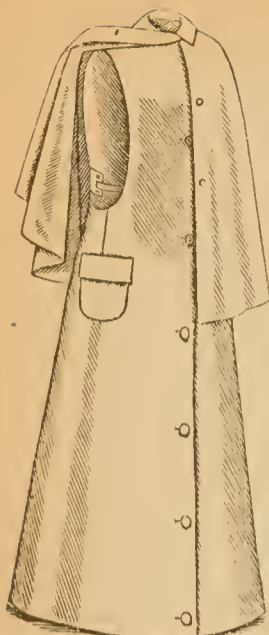
(For Description see Page 511.)

are all cut bias, and are joined in under-arm and shoulder seams at the right side and closed invisibly along the corresponding seams at the left side. The yoke is tastefully trimmed with horizontal rows of narrow braid, and the girdle is decorated with encircling rows of wide braid. The waist is lengthened by a moderately wide ripple frill, which is in two sections and presents a smooth effect at the top and rolling folds below, its lower edges being outlined with narrow braid. This frill is particularly stylish and graceful and will give a pretty roundness to tall, angular figures. At the neck is a close-fitting standing collar, which closes invisibly at the left side and is trimmed with two rows of narrow braid.

Falling over the smooth, coat-shaped sleeves are double caps of great width, the lower one extending to the elbow; they are gathered at the top and fall in a series of graceful curves about the arm, their lower edges being followed with a row of wide braid. A row of wide braid also decorates the wrist of each sleeve.

The costume is very elegant and may be developed in Bengaline, satin, fancy silk, ombré crépon, cloth, diagonal or silk-and-wool novelty suiting, and may be decorated with Russian lace, braid or embroidery, gimp, galloon or passementerie. A very elegant visiting gown was developed by the mode in Havane cloth; the yoke portions of the waist were cut from deep-brown velvet and the

under-arm gores and arranged upon a lining adjusted by double bust darts, under-arm and side-back gores and a curved center seam, and the closing is made invisibly at the center of the front. The fronts and back are smooth across the top, and the fulness of the fronts is collected at the waist-line in three shallow, forward-turning plaits at each side of the closing; and the fulness at the waist-line of the back is collected in two backward-turning plaits at each side of the center, all the plaits flaring prettily upward and being stayed by tackings to the lining. Arranged upon the fronts and back are velvet bretelles, which are narrowed to points at the ends and meet a little above the waist-line; they are fashionably broad upon the



6539

shoulders and flare widely upon the coat sleeves, which have full Empire puffs that extend to the elbow and flare in balloon fashion at the top, the fulness below drooping softly over their gathered lower edges. A velvet collar in close-fitting standing style is at the neck. Two sections of velvet ribbon encircle the lower part of the body and are coquettishly bowed at the center of the front and back.

The costume is less pronounced than some of the lately devised modes, and will, therefore, be popular with women of quiet taste. It will develop handsomely in whipcord, serge, foulé, wool Bengaline and cloth for ordinary wear, and in plain or fancy silk, shot or spotted taffeta, satin, etc., for more dressy occasions. All sorts of gimp, galloon or passementerie, ribbon, braid, velvet, fur, etc., may contribute handsome garniture, or a less elaborate completion may be chosen.

We have pattern No. 6562 in thirteen

this costume at figure No. 444 D in this DELINEATOR, with velvet ribbon for decoration. It is also portrayed at figure No. 6 on the Ladies' Plate for Winter, 1893-'94.

The costume is here shown made of plum-colored dress goods charmingly associated with satin of a deeper shade, and pleasingly introduces fanciful bretelles and *gigot* sleeves. The skirt is in the popular four-gored Empire style, consisting of a front-gore, a gore at each side and a wide back-gore; and while it maintains the pronounced flare dictated by la Mode, it measures at the bottom only about three yards and a half round in the medium sizes. A becoming smooth effect is observed at the top at the front and sides, where only just enough fulness is allowed to secure an easy adjustment over the hips; and at the back the fulness is massed in gathers at the top and spreads in reed-like folds to the lower edge. The distended effect at the bottom may be emphasized by an underfacing of canvas, moereen or crinoline. The skirt is trimmed, after a present fancy, just below the hips with three tiny satin frills, each of which is headed with a row of narrow gimp.

The short basque presents the approved rounding lower outline, and is smoothly fitted at the sides by under-arm gores; it is arranged over a lining snugly fitted by double bust darts, under-arm and side-back gores and a well curved center seam, the closing being made invisibly at the center of the front. The fronts are

fitted by single bust darts taken up with the second darts in the lining, and flare from the lower edge to the shoulders over a full vest that is gathered at the top and laid in forward-turning, overlapping plaits at the lower edge, the plaits flaring becomingly upwards. The back presents a perfectly smooth effect across the shoulders, and the fulness below is collected at the bottom in backward-turning, overlapping plaits at each side of the center, the plaits being tacked to position for a short distance above the waist-line. At the neck is a close-fitting standing collar on the curate order, and its upper and lower edges are tastefully followed with rows of gimp. The *gigot* sleeves are mounted on smooth, coat-shaped linings, and are very full at the top, where they are gathered and fall to the elbow in numberless broken curves and wrinkles. A smooth effect is maintained on the forearm, and each wrist is trimmed with a band of satin outlined by rows of gimp. The fanciful bretelles are jauntily notched at the front and back below the shoulders, over which they fall in a series of graceful ripples; they are becomingly narrowed toward the ends and are joined to the front edges of the fronts all the way down, and arranged on the back to simulate a pointed yoke, their free edges being followed with gimp. A twist of satin in two sections outlines the lower edge of the waist, a rosette being placed to cover the joining at the center of the front and back; and a similar rosette is set upon the waist at the back where the ends of the bretelles meet.

When designed for ceremonious wear the gown will develop exquisitely in moiré, brocaded silk, *satin comtesse*, Bengaline and fancy silks,

and may be decorated with lace, insertion, fine jewelled and metallic passementeries or fine embroidered bands. A very elegant gown was fashioned by the mode for a young matron in heliotrope Liberty satin; the skirt was decorated almost to the knee with tiny frills of Brussels net, the upper one being self-headed. The vest was made of white silk overlaid with net, and the bretelles and wrists were ornamented with several rows of rich metallic passementerie.

We have pattern No. 6553 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, needs six yards and an eighth of dress goods forty inches wide, and a yard and a half of satin twenty inches wide. Of one material, it needs ten yards and five-eighths



6539

Front View.



6539

Back View.

LADIES' SKELETON WATERPROOF CLOAK. (COPYRIGHT.)

(For Description see Page 512.)

sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume in the combination shown for a lady of medium size, requires six yards and a fourth of dress goods forty inches wide, with a yard and three-fourths of velvet twenty inches wide. Of one material, it needs eleven yards and an eighth twenty-two inches wide, or six yards and a fourth forty-four inches wide, or five yards and an eighth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 507.)

No. 6553.—Cashmere, velvet and spotted silk are combined in

twenty-two inches wide, or five yards and five-eighths forty-four inches wide, or five yards and a half fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' WATTEAU WRAPPER OR HOUSE-DRESS, WITH SHORT TRAIN (PERFORATED FOR ROUND LENGTH).

(For Illustrations see Page 508.)

No. 6516.—Figured cashmere is shown in this wrapper at figure No. 464 D in this magazine, trimming being arranged with ribbon.

Mixed dress goods in a delicate shade of mauve are here selected for the wrapper, which is rendered extremely dressy by the introduction of the Watteau and bretelles. The Princess front is in one section and is snugly fitted by single bust and under-arm darts; an opening is made to a desirable depth at the center, and the left side of the opening is furnished with an underlap, the closing being made invisibly. The back is also close-fitting, its adjustment being attained by a curved center seam that ends at the waist-line, and by side-back seams which terminate in dart fashion below the hips. A stylish effect at the back is produced by the Watteau, the side

edges of which are seamed and tacked over the center seam, below which they are joined separately to the back edges of the backs. The Watteau is arranged in a broad double box-plait which is well pressed in its folds to the waist-line, and below it falls into the graceful folds of the short train. If desired, the wrapper may be made up in round length, the pattern providing for both styles. The mutton-leg sleeves are shaped by inside and outside seams and are mounted on smooth, coat-shaped linings; they are gathered at the top and stand out well from the arms and display pretty cross-folds and wrinkles. Below the elbow a smooth effect is maintained, and the wrists are plainly completed. At the neck is a close-fitting standing collar, which is closed invisibly at the center of the front. Arranged over the shoulders are broad, gathered bretelles that stand out stylishly over the sleeves and taper to points at the ends, which meet at the waist-line at the center of the front and disappear beneath the Watteau at the back. The bretelles may be omitted at the option of the wearer.

Fancy silk, Surah, Bengaline and all seasonable fabrics, such as *épingeline*, cashmere, light-weight serge, vailing or *crépon*, will develop attractively by the mode, and velvet or satin of the same or of a contrasting shade will combine nicely with any of the fabrics mentioned. Pretty garnitures may consist of lace, fine embroidery, gimp, passementerie, galloon, ribbon, etc. A pretty wrapper was made of a fine quality of canary cashmere, the bretelles, sleeves and collar being trimmed with white picot-edged ribbon. A becoming way to trim the collar is to encircle it with a broad band of ribbon, which closes at the center of the back under a butterfly bow.

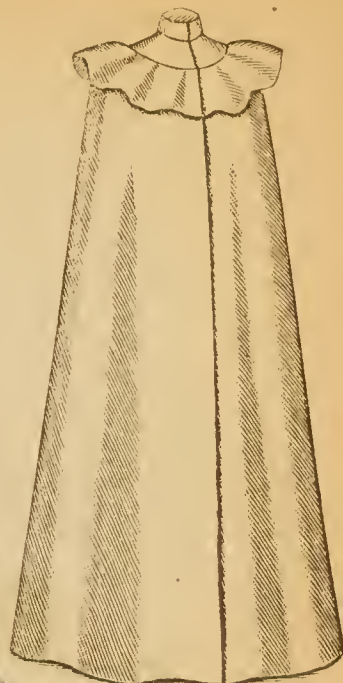
We have pattern No. 6516 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment for a lady of medium size, requires eleven yards and an eighth of material twenty-two inches wide, or five yards and five-eighths forty-four inches wide, or five yards and a half fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' PLAIN PRINCESS DRESS, WITH SHORT TRAIN (PERFORATED FOR ROUND LENGTH).

(For Illustrations see Page 509.)

No. 6520.—This dress is shown made of novelty woollen goods and trimmed with fancy braid in two widths and ribbon bows at figure No. 461 D.

The dress is here pictured made of *sang du bœuf* dress goods. It has a plain front which is closely adjusted by double bust and single under-arm darts, and the closing is effected invisibly to a desirable depth at the center of the front. The back is admirably conformed to the figure by side-back gores, and a well curved center seam that terminates below the waist-line above extra fulness underfolded in a double



6545

View without Ripple Collars.



6545

Front View.



6545

Back View.

LADIES' LONG WRAP. (SUITABLE FOR EVENING OR GENERAL WEAR.) (COPYRIGHT.)

(For Description see Page 512.)

box-plait. Each side-back seam disappears above extra width arranged in a forward-turning plait underneath, and all the plaits fall in well defined folds to the edge of a slight train. If preferred, the dress may be made up in round length, the pattern providing for both styles. The dress is of stylish width at the bottom, where it measures about three yards in the medium sizes. The mutton-leg sleeves are shaped by inside and outside seams and are mounted upon smooth coat-shaped linings; they are fashionably full at the top, where they are gathered to stand out well from the arm, and below the elbow a perfectly smooth effect is maintained. The neck may be finished with either a standing or a rolling collar, as preferred, both collars being provided in the pattern.

The mode will make up attractively in plain or figured India silk,

crépon, embroidered vailing, camel's-hair, cheviot or silk-and-wool novelty suiting, and may be made as fanciful as desired by passementerie, gimp, galloon, fancy braid or ribbon applied in any manner suggested by personal fancy.

We have pattern No. 6520 in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. Of one material for a lady of medium size, the dress requires ten yards and a half twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or four yards and a fourth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' SKELETON WATERPROOF CLOAK.

(For Illustrations see Page 510.)

No. 6539.—Mackintosh cloth is represented in this cloak at figure No. 465 D in this issue, machine-stitching providing the completion.

The cloak here pictured is one of the most practical garments



6512

Front View.

LADIES' RUSSIAN WRAP. (COPYRIGHT.)

(For Description see Page 513.)

for inclement weather; it is made to escape the ground well all round, and is provided with a long cape on the military order. In this instance the cloak is shown developed in mackintosh cloth and is finished in true tailor style with machine-stitching. The loose fronts are closed at the center with button-holes and buttons, and are joined to the short, narrow, seamless back of Silesia by shoulder seams only. The cloak has no sides above the waist-line, the back and fronts being deeply hollowed at the sides and clinging easily to the figure. A long hip dart is taken up in each front to insure a smooth adjustment, and to the short back is sewed a skirt portion, which is joined to the fronts in side seams and arranged in two backward-turning plaits at each side of the center.

To the side edges of the back at the waist-line are joined straps having rounding ends; in the straps are worked eyelets in which tapes are secured and carried about the waist, where they are tied under the fronts, holding the garment well in to the figure. The side seams are left open for a short distance below the hips to allow the hands to pass through to hold up the dress skirt, and the back edges of the openings are finished with underlaps. A rounding patch-pocket is applied on each front and provided with a lap having square ends, the free edges of both the lap and pocket being finished with a double row of stitching. At the neck is a rolling collar, the ends of which flare broadly at the throat; and its free edges, as well as the lower edge of the cloak, are finished with two rows of stitching. The cape consists of two front portions and a back portion joined in curved seams at the sides; it extends well below the hips, and while it fits smoothly over the shoulders, below it falls in undulating curves. Its front and lower edges are finished with two rows of machine-stitch-

ing, and the closing is made in a fly at the center of the front.

The mode is so easy to manufacture that it will recommend itself strongly to the amateur dressmaker. It will develop satisfactorily in repellent and rainproof cloth, serge, tweed, homespun or any of the stylish checked, plaid or striped suitings, and is always plainly completed.

We have pattern No. 6539 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cloak for a lady of medium size, calls for five yards and a half of material forty-five inches wide, or four yards and seven-eighths fifty-four inches wide, or four yards and five-eighths sixty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' LONG WRAP. (SUITABLE FOR EVENING OR GENERAL WEAR.)

(For Illustrations see Page 511.)

No. 6545.—A comfortable top-garment to accompany a ball, opera, reception or street toilette is here portrayed, the material selected for its development being cloth. The wrap extends to the bottom of the gown, and has a rather shallow, round yoke shaped by shoulder seams. The garment is in circular style with bias back edges that are joined in a center seam, which is almost wholly concealed by a backward-turning plait at each side, the plaits widening all the way down and producing desirable fulness over the flaring skirts now fashionable. It is gathered along the upper edge in front of the plaits with slight fulness, and falls in long, rolling folds. Included in the seam joining the wrap and yoke is a Bertha-bretelle which is smooth at the top and falls below in a series of ripples all round, the upper edge of the Bertha-bretelle being concealed



6512

Back View.

LADIES' RUSSIAN WRAP. (COPYRIGHT.)

(For Description see Page 513.)

by a ripple cape-collar which follows the same general outline. The free edges of both the ripple collar and Bertha-bretelle are trimmed with fur. At the neck is a moderately high standing collar, above which rises a ripple standing collar, that is smooth at the lower edge and tacked at intervals to the standing collar. Both these collars are edged with fur, and a row of fur conceals the seam joining them to the neck. The wrap is closed invisibly at the center of the front to a desirable depth, and straps are arranged underneath the front edges for the hands to pass through and draw the garment closely about the figure. The ripple collars may be omitted, as shown in the small engraving. A lining of changeable silk is added throughout.

Wraps of this kind are developed in brocade, satin, velvet, plush and fine cloth to accompany full-dress toilettes, while for ordinary wear, fancy, figured, striped or plain cloaking is in order. The collars only may be lined with fancy or changeable silk or taffeta, and feather trimming, fur of any fashionable variety, braid or ribbon may provide the garniture.

We have pattern No. 6545 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the wrap for a lady of medium size, requires nine yards of material twenty-two inches wide, or four yards and three-fourths forty-four inches wide, or four yards fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

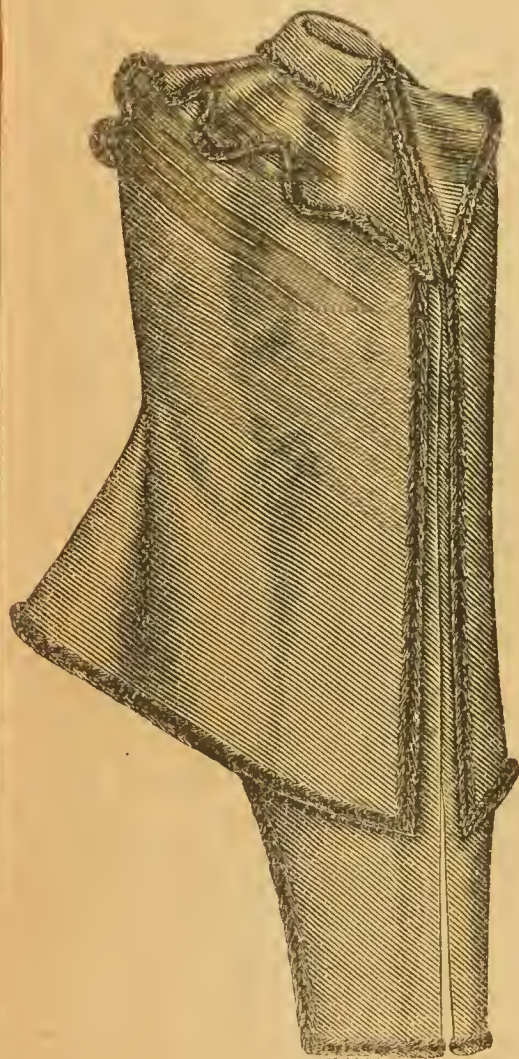
LADIES' RUSSIAN WRAP.

(For Illustrations see Page 512.)

No. 6512.—Heavy cloaking and plush are stylishly combined in this wrap at figure No. 439 D in this DELINEATOR.

The wrap is very elegant in effect and may be used for driving, travelling or for a *sortie du bal*, the plaits ensuring sufficient fulness even over the most voluminous of skirts. In this instance the wrap is made of biscuit cloth and plainly completed. The wrap is in two sections, and the seam which joins the bias back edges also serves to conform the garment gracefully to the figure. At each side of the seam is laid a deep backward-turning plait that is quite narrow at the top and widens gradually to the lower edge. Shoulder seams and cross seams on the shoulders enter into the shaping of the garment;

the cross seams terminate in dart style at the front and back, and their lower edges are gathered to produce the admired arch above the shoulders. The wrap is closed at the center of the front with button-holes and large buttons, and at each side of the closing is laid a deep, forward-turning plait that extends to the shoulder seams. These plaits are stayed by tackings along their underfolds, and below the bust they are slashed for some distance along their underfolds to provide openings for the hands to pass through. At the neck is a fanciful collar on the bolero order, made with a seam at the center of the back and rolled softly at the top. A jaunty air is given the wrap by the addition of a fanciful ripple collar, which is shaped by a seam at the center of the back and by four seams at each side. The collar presents a smooth effect as the front and back, and by its ingenious



6551

Front View.

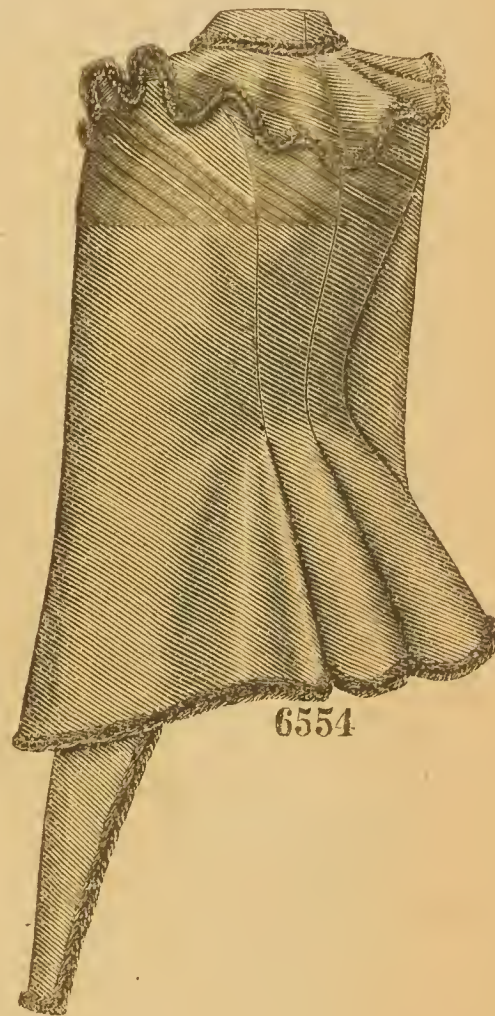
LADIES' WRAP. (COPYRIGHT.)

(For Description see this Page.)

The wrap is a style that will be specially liked by matrons and elderly ladies, and is here portrayed made of cloth. It has tab fronts, which extend below the knee, are closely adjusted at the sides by under-arm darts and closed invisibly at the center. The tab fronts are revealed below and between the slightly flaring front edges of cape fronts, which are quite deep at the front and shortened toward the back to be of uniform depth with the back. The back is handsomely curved to the figure by a center seam, and introduces in its skirt portion the flaring tubular folds which characterize the popular modes of the season. The back is joined to the back edges of both the tab fronts and cape fronts in side-back seams that curve in dolman style over the shoulders and terminate in dart fashion at the front, the cape fronts being gathered along the lower edges of the seams to rise becomingly above the shoulders. A ripple collar shaped by a center seam falls in rather deep points at the front and is prettily rounded at the back; it stands out with the ripple effect from which it takes its name and above it appears a rolling collar with widely flaring ends. The edges of both collars and all the edges of the wrap, except the front edges of the tab fronts, are trimmed with a fashionable variety of fur.

The wrap will make up satisfactorily in cloth, camel's-hair, vicuna, serge, cheviot and all varieties of handsome silks used for top garments of this kind. Feather trimming, passementerie, moss or ribbon trimming, grass fringe or fur may be selected for garniture, being applied with a lavish hand if a fanciful completion be desired.

We have pattern No. 6554 in eleven sizes for ladies from twenty-eight to forty-eight inches, bust measure. To make the wrap for a lady of medium size, requires six yards and three-eighths twenty-two inches wide, or three yards and three-fourths forty-four inches wide, or three yards and an eighth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



6554

Back View.

LADIES' WRAP. (COPYRIGHT.)

(For Description see this Page.)

LADIES' COAT, WITH REMOVABLE CAPES. (FOR RAIN-PROOF AND OTHER CLOTHS.)

(For Illustrations see Page 514.)

No. 6557.—This coat is again shown at figure No. 1 on the Ladies' Plate for Winter, 1893-'94.

A long coat is now considered an indispensable adjunct to every woman's wardrobe, as it not only affords a complete protection against the inclemency of the weather, but, introducing the leading features of the present styles, it may appropriately be assumed for the promenade. In the present instance the coat is made of navy-blue cloth, and machine-stitching provides a neat finish. The loose front lap and close to the throat in double-breasted style with button-holes and large bone buttons, and are rendered perfectly smooth fitting at the sides by long under-arm darts. The shapely back is admirably conformed to the figure by side-back gores, and a well curved center seam which terminates below the waist-line above hemmed coat laps, the hems being stitched to position. At the neck is a rolling collar which has a seam at the center of the back and widely flaring ends. The sleeves are on the mutton-leg order and are shaped by inside and outside seams; they are sufficiently full at the top to be worn comfortably over the present voluminous style of dress sleeve, and are smooth fitting below the elbow, shallow cuffs being simulated by a double row of

LADIES' WRAP.

(For Illustrations see this Page.)

No. 6554.—This wrap is again illustrated at figure No. 4 on the Ladies' Plate for Winter 1893-'94.

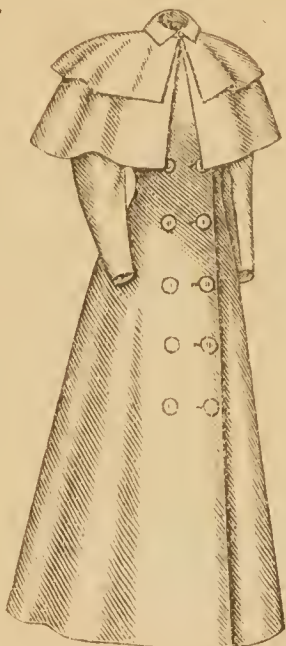
machine-stitching. Stylish accessories of the coat are three removable capes of graduated depth, the lowest cape extending below the waist-line and the upper one just below the shoulders. The lower two capes are fitted by a single dart on each shoulder and present a smooth effect at the front and back and rolling folds at the sides; the upper cape is shaped to fit perfectly smooth at the top without the aid of darts, and falls in folds that correspond with those in the lower capes. The free edges of the capes and rolling collar are finished with a double row of stitching. The coat may be made up without the capes or with only the two upper capes, as shown in the small illustrations.

The coat may be developed in waterproof and other cloths, which are made with an eye to affording protection against inclement weather; serge, cheviot and homespun may also be employed in their construction, and when very handsome coats are required a fine quality of melton is selected. The garments are usually plainly completed, but when they are to be worn otherwise than as a protection the capes may be edged with fur and lined with some prettily contrasting silk.

We have pattern No. 6557 in thir-

The skirt of the coat falls in flutes or umbrella folds at the back and sides. The fronts are lapped in double-breasted style and closed with black silk cord loops and olive buttons; they are reversed at the top by a rolling collar, which, as well as the reversed parts, is covered with a fitted facing that extends down the fronts to the lower edges to form underfacings. A pocket-lap is adjusted on each front below the hips to conceal an opening to a side pocket, and on the right front is applied a small pocket-lap, which conceals the opening to a change pocket. The sleeves are in mutton-leg style, and the tops are gathered to rise with proper fulness above the shoulders and to cause pretty wrinkles above the elbows. Double rows of stitching define cuffs on the sleeves. The pocket-laps and all the other free edges of the garment are completed with a double row of stitching.

Vienna, diagonal, reversible cloth, hopsacking and other coatings are available for the mode, and a perfectly plain finish may be adopted. Fur, braid and Astrakhan may be applied along the edges. A stylish coat may be made of mixed brown covert coating and brown velvet, which may be used for the collar



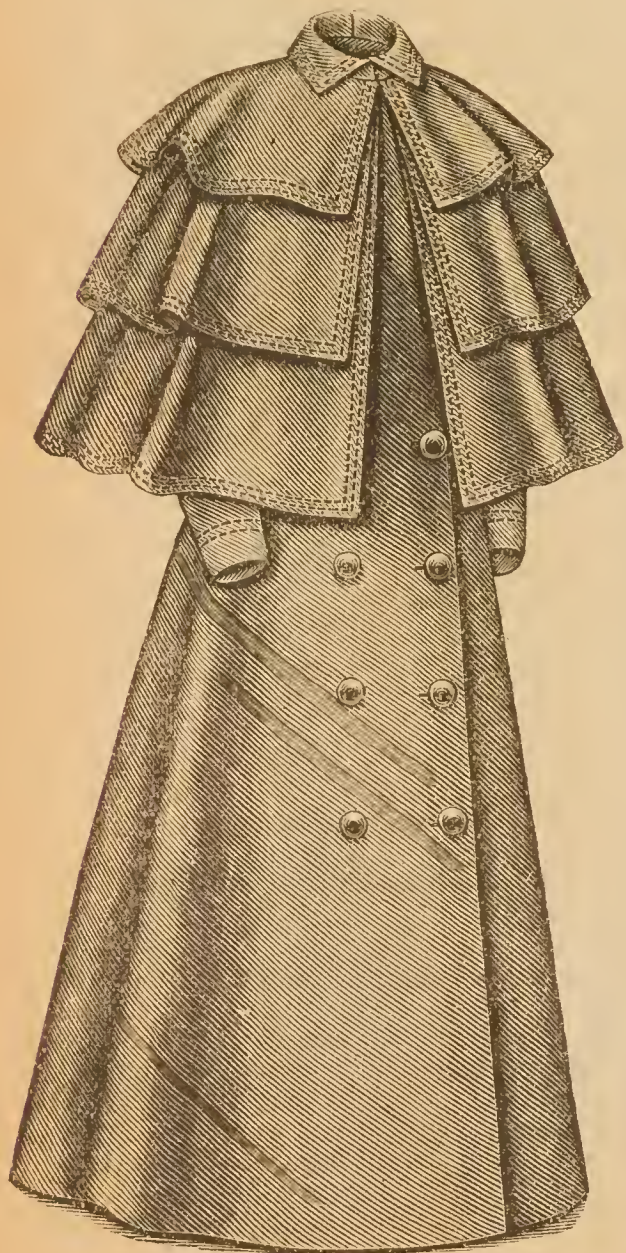
6557

Front View, with Two Capes.



6557

Back View, without Capes.



6557

Front View.

LADIES' COAT, WITH REMOVABLE CAPES. (FOR RAIN-PROOF AND OTHER CLOTHS.) (COPYRIGHT.)

(For Description see Page 513.)

teen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat for a lady of medium size, calls for thirteen yards and three-fourths of material twenty-two inches wide, or seven yards and a fourth forty-four inches wide, or six yards fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' DOUBLE-BREASTED COAT. (IN THREE-QUARTER LENGTH.)

(For Illustrations see Page 515.)

No. 6517.— Seal-plush is represented in this coat at figure No. 440 D in this magazine.

Especially becoming to tall, slender figures are coats of this order. In this instance the coat is shown made of heavy invisible-blue cloth, with machine-

and also for euff facings. Closing and ornamental buttons of smoked pearl for the overlapping front and also for the sleeves will improve the appearance of a coat developed in any variety of cloth.

We have pattern No. 6517 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the coat needs eight yards and a fourth twenty-two inches wide, or four yards and an eighth forty-four inches wide, or three yards and a fourth fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' WHOLE-BACK COAT.

(For Illustrations see Page 515.)

No. 6536.— Different representations of this coat are given at

figures Nos. 451 D and 452 D in this issue. The garment is further illustrated at figure No. 5 on the Ladies' Plate for Winter, 1893-'94.

The top garment which bids fair to hold first place during the



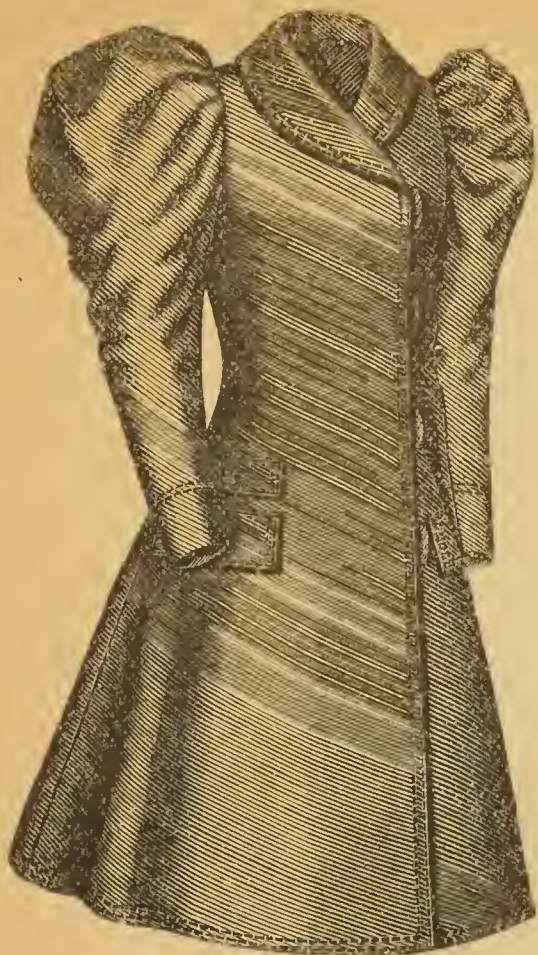
6557

Back View.

LADIES' COAT, WITH REMOVABLE CAPES. (FOR RAIN-PROOF AND OTHER CLOTHS.) (COPYRIGHT.)

(For Description see Page 513.)

stitching for the finish. Under-arm and side-back gores and a curving center seam render the sides and back comfortably close-fitting, and below the center seam are cut coat-laps.



6517

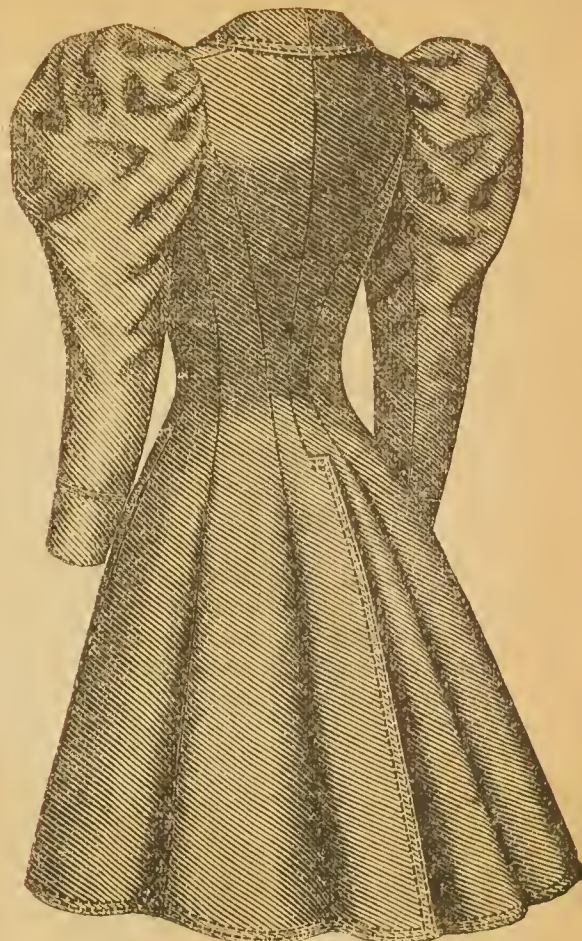
Front View.

LADIES' DOUBLE-BREADED COAT. (IN THREE-QUARTER LENGTH.) (COPYRIGHT.)

(For Description see Page 514.)

coming season is the whole-back coat in three-quarter length, a stylish example of which is here presented developed in coachman's-tan cloth. It is superbly adjusted by single bust darts, which are continued to the lower edge of the garment, and under-arm and side-back gores. The shaping of the parts below the waist-line produces a ripple effect at the front and sides and deeper ripples at the back which fall with the effect of spreading flutes that are held in place by a short strap tacked underneath. The clos-

the waist-line. These coats, which strongly suggest the picturesque modes of the Louis XIV. period, promise to be a distinctive feature of the Winter modes. They may accompany full or gored skirts and may be made up *en suite* or in marked contrast. Brocade, Pompadour silk, satin and Bengaline make specially handsome coats of this kind, and so do cloth, kersey, whipcord, hopsacking and other fashionable wools. A lining of plain or exchangeable silk or shot taffeta may be added throughout, and passe-



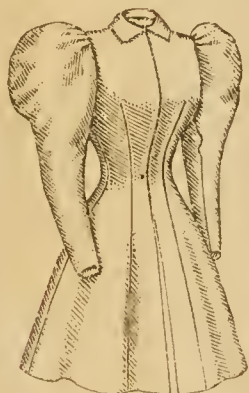
6517

Back View.

LADIES' DOUBLE-BREADED COAT. (IN THREE-QUARTER LENGTH.) (COPYRIGHT.)

(For Description see Page 514.)

ing is made invisibly at the center of the front. The sleeves are in mutton-leg style with one seam and are of ample size; the fulness is laid in pretty side-plaits at the top to fall in broken folds to the elbow, below which they are smooth upon the forearm. The wrists are finished with two rows of machine-stitching, and the front and lower edges of the coat are similarly completed. A rolling collar with widely flaring ends, and a deep, fanciful collar, which may be omitted, if undesirable, are stylish accessories of the coat. The fanciful collar, which is in two sections, presents a rounding lower outline at the back, a deep point at the center of the front and a point in front of each shoulder; it falls at each side of the back in a backward-turning plait, and its shaping at the front and over the shoulders produces softly rolling folds or flutes. The free edges of both collars are decorated with braid, and the coat is trimmed in corsalet fashion with rows of similar braid from just below the bust to a little way below



6536

View without Fancy Collar.

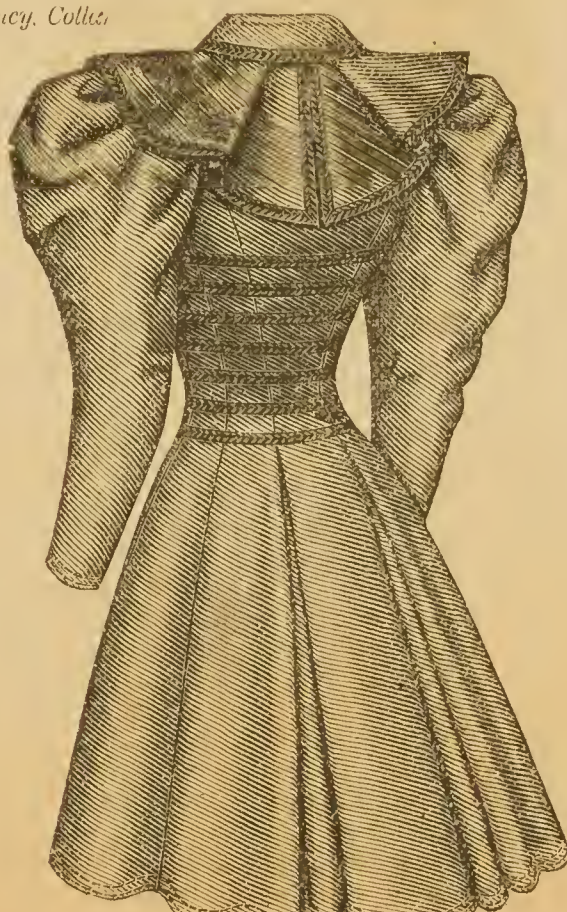
menterie, galloon, gimp, etc., may contribute effective decoration. If preferred, a plain tailor finish of machine-stitching may be adopted.

We have pattern No. 6536 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the coat requires eight yards and a fourth twenty-two inches wide, or four yards and a half forty-four inches wide, or three yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



6536

Front View.



6536

Back View.

LADIES' WHOLE-BACK COAT. (COPYRIGHT.)

(For Description see Page 514.)

LADIES' COAT, WITH REMOVABLE RIPPLE COLLAR. (IN THREE-QUARTER LENGTH.)

(For Illustrations see Page 516.)

No. 6521.— This coat illustrates the newest style for plushes, seal-skin and other furs. It is here shown developed in seal-plush. The garment is in the fashionable three-quarter length and is rendered comfortably close-fitting by single bust and under-arm darts, side-back gores and a curving center seam, the skirt flaring in

umbrella fashion. An invisible closing is made the entire depth of the fronts. At the neck is a fashionable Medici collar, rolled slightly at the back and deeply in front, where the corners flare in points. A charming accessory of the coat is a removable ripple collar, which is shaped to fit smoothly at the neck and falls naturally in undulating folds at the front and sides. The leg-o'-mutton sleeves, which are made with two seams, are gathered at the top and fall in graceful folds and wrinkles above the elbows.

Though designed for plushes, other fabrics are equally adaptable to the mode, and popular among these are beaver, cheviot, hopsacking, vicuna, melton, kersey and heavy plain cloth in black, blue mode, tan and other fashionable colors. If liked, the coat may be fashioned from cloth and the collars from velvet or silk either black or of a contrasting hue. While a finish of machine-stitching is always favored for top garments, fur or braid may be introduced as trimming, with satisfactory results.

We have pattern No. 6521 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat for a lady of medium size, requires seven yards and three-fourths of material twenty-two inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and a half fifty inches wide, or three yards and a fourth fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



6521
View without Ripple Collar.

observed below the elbows, and the wrists are plainly completed. If preferred, the fronts may be worn thrown back in long lapels, as shown in the small engraving, which also pictures the effect of the coat with the vest omitted.

The coat is one of the jauntiest of the new modes and will be wonderfully becoming to tall figures. It will make up handsomely in satin, cloth, whipcord, wool Bengaline, kersey and many other equally fashionable fabrics. The mode is so fanciful in effect that applied garniture is not necessary, but a combination of shades or materials may be employed in its development. A handsome coat may be of dark-green broadcloth, and light vesting showing a tiny red figure, the finish being perfectly plain.

We have pattern No. 6532 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat for a lady of medium size, requires three yards and a fourth of cloth fifty-four inches wide, and one yard of fancy vesting twenty-seven inches wide. Of one material, it needs eight yards and five-eighths twenty-two inches wide, or four yards and a fourth forty-four inches wide, or three yards and three-fourths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



6521

Front View.



6521

Back View.

LADIES' COAT, WITH REMOVABLE RIPPLE COLLAR. (IN THREE-QUARTER LENGTH.) (COPYRIGHT.)

(For Description see Page 515.)

LADIES'
WHOLE-BACK
COAT, WITH
VEST, WHICH
MAY BE OMITTED.

(For Illustrations
see Page 517.)

No. 6532.—
This coat may be again seen at figures Nos. 449 D and 450 D in this magazine, and at figure No. 3 on the Ladies' Plate for Winter, 1893-'94.

The coat is in the present instance shown developed in deep-tan cloth and fancy silk vesting. It extends to three-quarter depth and introduces the fluted or umbrella back. The fronts are closely adjusted by single bust darts and close diagonally from the bust to the waist-line with three button-holes and large buttons; and below the closing they flare widely. They are reversed at the top in fashionably broad lapels that extend in points beyond the rolling collar, and beneath the lapels a dart at each side produces a smooth adjustment. The lapels are covered with fitted facings, which extend down the front edges of the fronts to form wide underfacings. The admirable adjustment is completed by under-arm and side-back gores, the shaping of which and the whole seamless back below the waist-line produces the flaring umbrella folds which are a distinctive feature of these coats. A strap tacked underneath holds the flutes in place. The coat may be made up with or without a vest, which is closely adjusted by single bust darts and closed at the center with button-holes and buttons. The back edges of the vest are sewed along the under-arm seams, and the front edges flare in well defined points below the closing. A close-fitting collar in standing style is at the neck. The leg-o'-mutton sleeves are made with two seams and display fashionable fulness which is arranged in box-plaits at the top to spread broadly upon the shoulders. A smooth effect is

curving center seam that extends the length of the garment. The fulness introduced just below the waist-line by the ingenious shaping of the parts falls in soft, undulating flutes or folds that are effective with the skirts now in vogue. The basque is of uniform depth all round and extends well over the hips. The fronts close at the center with button-holes and buttons below the bust, and above the bust are reversed to form broad lapels that are faced with material and overlapped by two lapels of graduated sizes. Between the lapels is displayed a chemisette, that is sewed underneath to the right front and fastens invisibly underneath to the left front. The standing collar is of moderate height and is closed at the left shoulder seam. The leg-o'-mutton sleeves have inside seams only; they are mounted on coat-shaped linings and are gathered at the top to produce the fashionable fulness and droop in soft, easy folds to the elbow, below which they follow the outline of the arm. All the free edges of the basque are finished with one row of machine-stitching.

The basque can be made in any of the new novelty woollen goods in the fashionable shades of green, blue, brown or lighter colors, according to personal taste. Machine-stitching will be a neat finish, though on some goods very narrow braid matching or contrasting with the dress goods will be effective. The chemisette

LADIES'

BASQUE.

(For Illustrations
see Page 518.)

No. 6568.—
This style of basque will be popular during the present season, and will be becoming alike to tall or short figures; and it may accompany any of the fashionable skirts. The basque is represented made of lady's-cloth. Its special features are the triple lapels, that form a remarkably stylish adjunct for the fronts, and the graceful ripple back. The basque is closely adjusted to the figure by double bust darts, under-arm and side-back gores, and a

could be made of a becoming shade of contrasting goods or it can correspond with the material in the basque.

We have pattern No. 6568 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 six yards and three-eighths twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or two yards and seven-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' WHOLE-BACK BASQUE.

(For Illustrations see Page 518.)

No. 6533.—Different materials and trimmings are represented in this basque at figures Nos. 457 D and 458 D in this DELINEATOR.

The basque is here portrayed made of mauve dress goods and introduces a pleasing feature in the shape of a whole back, which is becoming alike to stout and slender figures and shows off the material to excellent advantage. The basque extends to a trifle below the waist-line and presents a rounding lower outline; it is closely adjusted to the figure by double bust darts and under-arm gores, the closing being made at the center of the front with button-holes and buttons. The *gigot* sleeves are shaped by inside seams only and are mounted on smooth, coat-shaped linings; they are of great width at the top, where they droop in numberless broken curves and wrinkles to the elbow, below which they are comfortably close fitting. At the neck is a curate collar, which is closed invisibly at the center of the front.

Although the style in itself is very simple, it can be rendered as ornate as desired by the ad-

dition of any preferred variety of bretelle, or with the fanciful lapels and collars, for which patterns have been given in previous issues. It may be developed in cloth, velours, camel's-hair, plain or fancy cheviot or any fashionable silken or woollen fabric, and may be decorated with heavy lace, insertion, gimp, galloon, passementerie or fancy embroidered bands.

We have pattern No. 6533 in eleven sizes for ladies from twenty-eight to forty-two 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 forty-four inches wide, or a yard and seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE.

(For Illustrations see Page 513.)

No. 6541.—This basque forms part of the toilette pictured at figure No. 453 D in this DELINEATOR, the materials employed being crêpon and velvet, and velvet pipings providing the decoration.

The double-breasted closing and jaunty postilion back relieve the basque of the extreme simplicity which would otherwise character-

ize it. The mode may be selected to accompany any of the fashionable styles of skirts to form a natty tailor-made gown, and is here portrayed made of brown mixed cheviot. It is admirably adjusted by double bust darts, under-arm and side-back gores and a well curved center seam, the center seam terminating below the waist-line. The right front overlaps the left front to the shoulder seam, and the closing is made in double-breasted style with button-holes and buttons. The basque shapes a deep point at the front, and forms moderately long coat-tails at the back. At the neck is a close-fitting standing collar on the curate order. The mutton-leg sleeves are shaped by inside and outside seams and are mounted on smooth, coat-shaped linings; they are gathered at the top and above the elbow stand out from the arm in balloon fashion, while below a perfectly smooth effect is maintained.

The mode will develop tastefully in all the Scotch mixtures, French flannel, Imperial serge, cloth, velours and bourretted suitings, and the closing may be made with buttons matching the dress or of bone or smoked pearl. Basques of this description are seldom trimmed, but are usually finished with one or more rows of machine-stitching; and a button may be set at each side-back seam at the waist-line in true tailor style.

We have pattern No. 6541 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, will require four yards of material twenty-two inches wide, or two yards forty-four inches wide, or a yard and five-eighths fifty inches wide. Price of pattern, 1s or 25 cents.

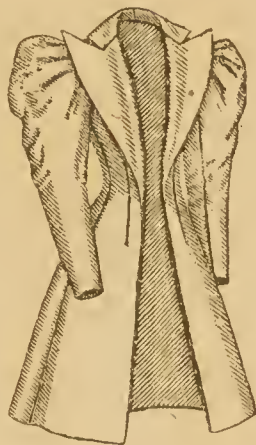
LADIES' BABY WAIST, WITH REMOVABLE SLIP.

(For Illustrations see Page 513.)

No. 6525.—A pretty develop-

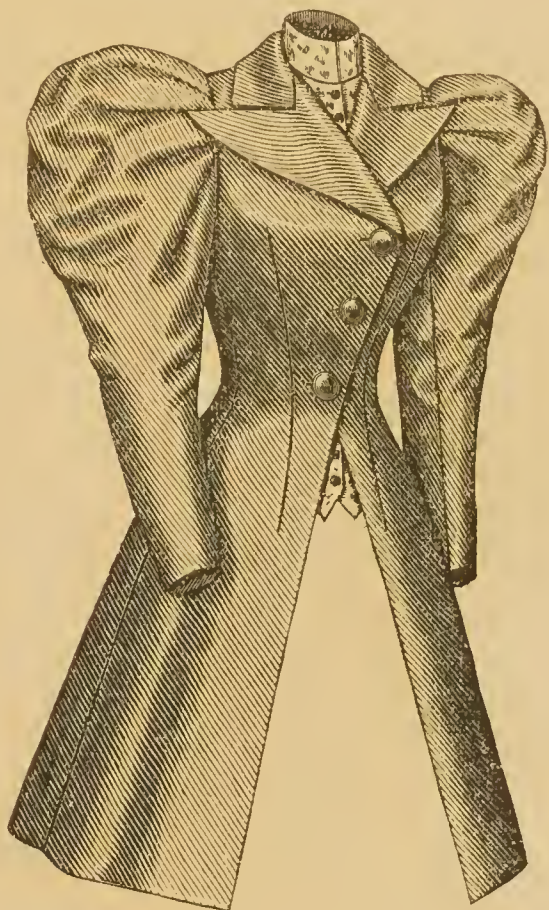
ment of this waist is pictured at figure No. 463 D in this magazine, white satin trimmed with white lace and white satin ribbon being chosen for its development. The waist is also shown at figure No. 10 on the Ladies' Plate for Winter, 1893-'94.

The waist will recommend itself strongly to the economical maiden whose dancing gown must do duty for other occasions, when a high neck and long sleeve finish is *de rigueur*. It is here portrayed made of rose silk and lace edging, and may be worn in conjunction with any of the present styles of skirts. The baby waist is shaped in low, round outline at the top, and is mounted on a deeper body-lining, which is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam, the closing being made invisibly at the center of the front. The full back and full fronts extend to the waist-line and are joined in shoulder and under-arm seams; they are becomingly drawn by gathers at the top, and by a double row of shirring at the lower edge at the center of the back and at each side of the closing, the shirrings being concealed by a flat belt, which is stitched to position. The short sleeves are of the picturesque balloon variety, and are gathered at the top and bottom and arranged on smooth linings. The neck edge of the waist is daintily finished with a deep Bertha-like



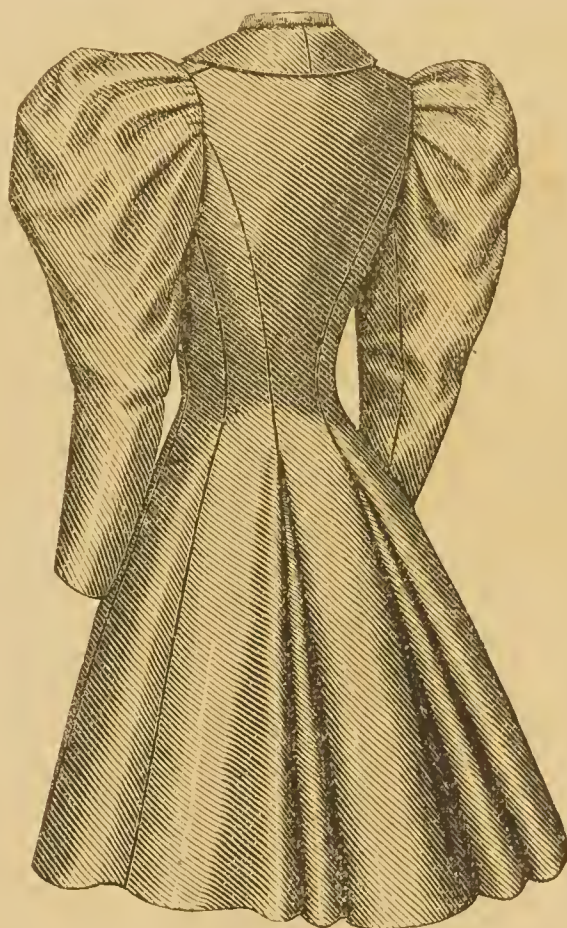
6532

View without Vest, and with Fronts Rolled to Waist-Line.



6532

Front View.



6532

Back View.

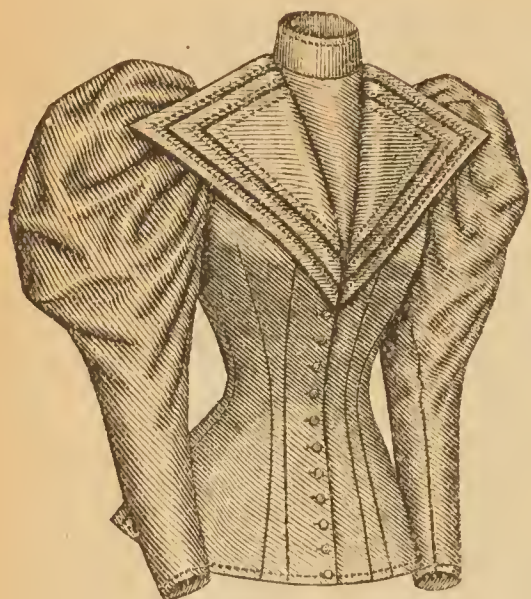
LADIES' WHOLE-BACK COAT, WITH VEST, WHICH MAY BE OMITTED. (COPYRIGHT.)

(For Description see Page 516.)

bretelle of lace edging. The waist is encircled by a crush belt presenting shirrings and frills at the ends, which meet and close

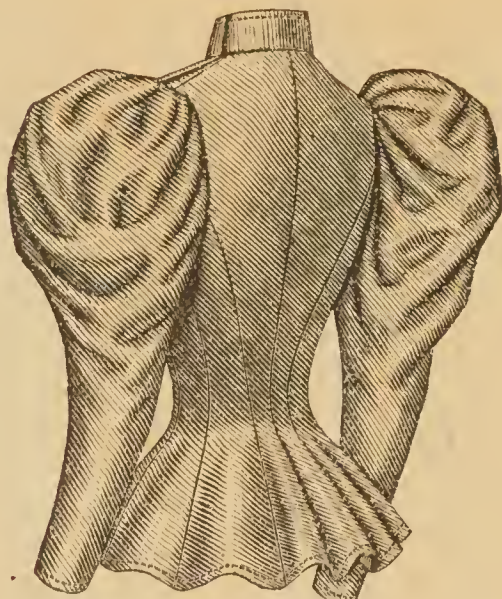
of ceremony. Less pretentious materials may be selected, plain or embroidered crêpon, vailing and the numerous dainty silken and woollen fabrics being especially attractive. The slip may either match the waist and be decorated with lace net, passementerie, ribbon, gimp or jet, or it may be cut from some widely different fabric. The woman with deft fingers will frequently have two or more slips widely different to accompany the waist.

We have pattern No. 6525 in eleven sizes for ladies from twenty-eight to forty-two inches, bust measure. To make the waist for a lady of medium size, will require four yards and an eighth of silk twenty inches wide, and three yards of lace edging six inches wide. Of one material, it needs four yards and five-eighths twenty-two inches wide, or two yards and five-eighths forty-four inches wide, or two yards and three-eighths fifty inches wide. The slip calls for two yards of goods twenty-two inches wide, or one yard forty-four inches wide, or three-fourths of a yard fifty inches wide. Price of pattern, 1s. or 25 cents.



6568

Front View.

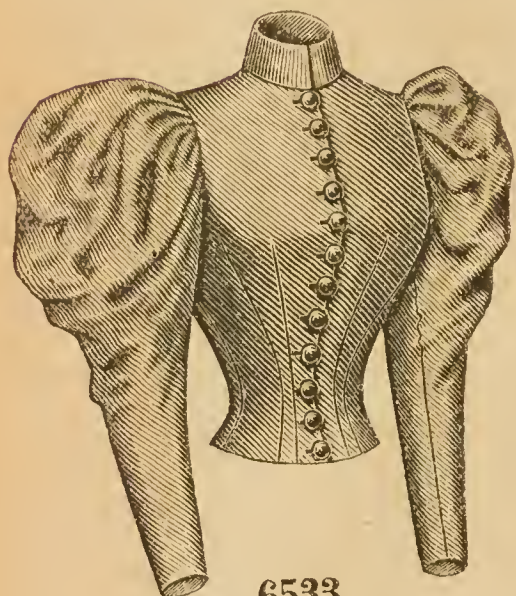


6568

Back View.

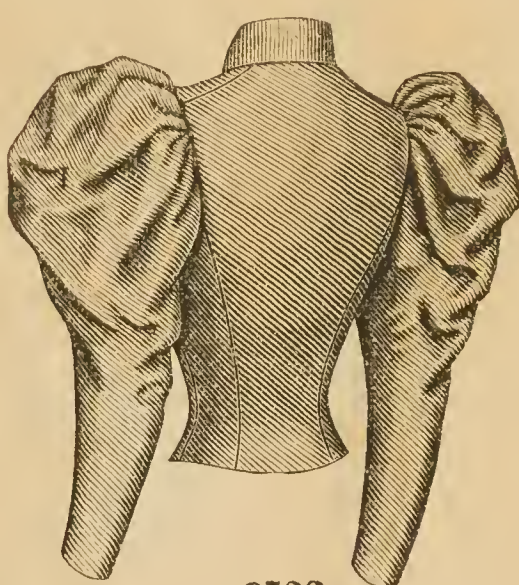
LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 516.)



6533

Front View.



6533

Back View.

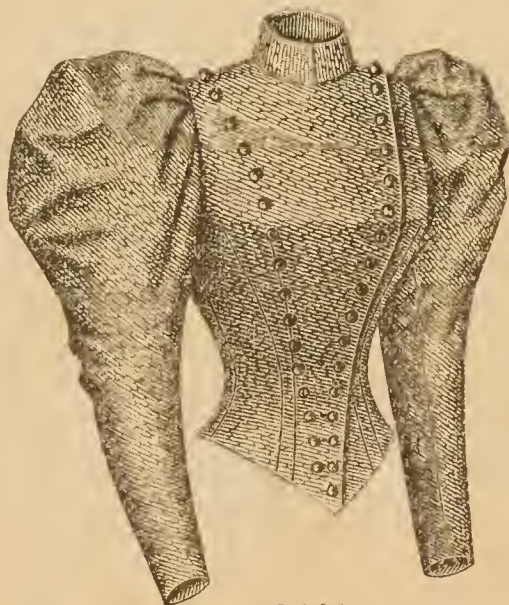
LADIES' WHOLE-BACK BASQUE. (COPYRIGHT.)

(For Description see Page 517.)

invisibly at the center of the back.

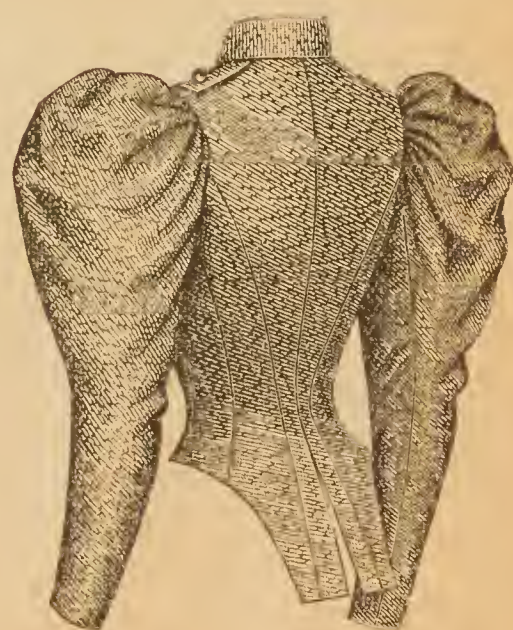
The slip is very short, extending nearly to the waist-line, and is closely adjusted by double bust darts, shoulder and under-arm seams and a dart at each side of the center of the back; it is closed invisibly at the center of the front. At the neck is a close-fitting standing collar on the eurate order, tastefully decorated with a downward-turning row of lace edging. The sleeves are in coat-sleeve shape, and are fitted by the customary inside and outside seams; they follow closely the outline of the arm, and the wrists are plainly completed. The body of the slip may be made of silk or it may be of lining and faced as deeply as required with silk. Rows of narrow passementerie which radiate from the neck trim the upper part of the slip. The waist may be worn with or without the slip as shown in the illustrations.

The waist may be developed in Pompadour silk, moiré, satin com-tesse, liberty satin, Undine, crystal Bengaline and taffeta and will complete a quaint toilette for a ball, state dinner or other occasion



6541

Front View.



6541

Back View.

LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 517.)

LADIES' BASQUE-WAIST, WITH CIRCULAR RIPPLE SKIRT,

WHICH MAY BE OMITTED. (For Illustrations see Page 519.)

No. 6519.—A stylish portrayal of this waist at figure No. 454 D in this magazine shows it as part of a toilette of figured serge and velvet trimmed with velvet bands and rosettes.

The waist is one of the most attractive yet devised for tall, slender women, the graceful circular ripple-skirt giving a becoming effect over the hips. The waist is here shown made of shot dress goods of seasonable variety, and is accurately adjusted to the figure by double bust darts, under-arm and side-back gores and a curving center seam, the closing being made

invisibly at the center of the front. The waist describes a becoming point at the lower edge at the center of the front and back and

arches stylishly over the hips. At the neck is a close fitting standing collar on the curate order. The voluminous *gigot* sleeves are shaped by inside seams only and are mounted on coat-shaped linings; they are gathered at the top and fall to the elbows in pretty broken cross folds and wrinkles, and below the elbow follow closely the outline of the arm. The circular basque-skirt by which the waist is lengthened is in two sections that flare slightly at the center of the front and back; it is sewed on without gathers and stands out gracefully.

The waist will develop satisfactorily in satin brocade, taffeta, fancy silk, velours, cloth, *erépon* or similar silken and woollen textures, and may be decorated with rich jet, jewelled or metallic passementerie, gimp, fancy bands or laee. Although the style itself is very modest and unassuming, it may be made fanciful by the addition of stylish collars, revers, bretelles, etc., for which patterns have been given in previous issues.

We have pattern No. 6519 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 an eighth forty-four inches wide, or a yard and seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' EVENING WAIST, WITH HIP-ROLLS, WHICH MAY BE OMITTED.

(For Illustrations see this Page.)

No. 6527.—Light *vрилé* and white lace are associated in this waist at figure No. 462D in this magazine.

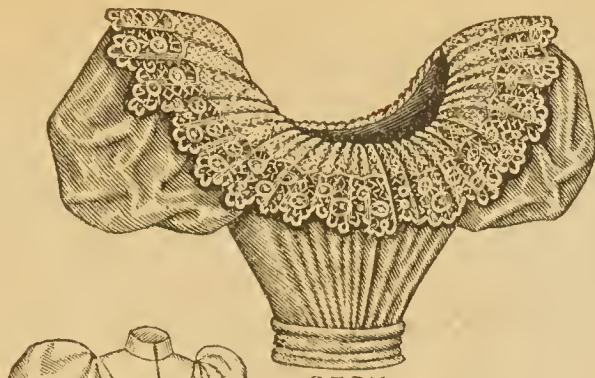


6527

View Without Bertha-Bretelle and Hip-Rolls.

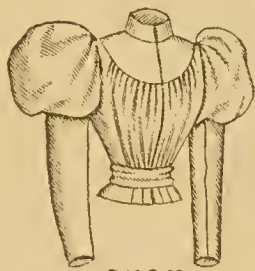
The waist is wonderfully improving to slender figures and is here depicted made of satin and lace edging. It is shaped in low, round outline at the top, and its lower edge describes a becoming point at the center of the front and back. The fronts and back

plaited to a point at the center of the back and at each side of the closing, which is made invisibly at the center of the front, and the



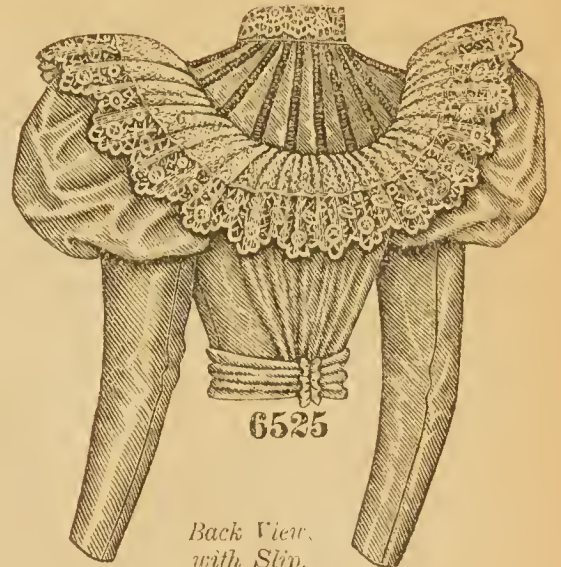
6525

Front View, without Slip.



6525

Front View, with Slip and without Bertha-Bretelle.

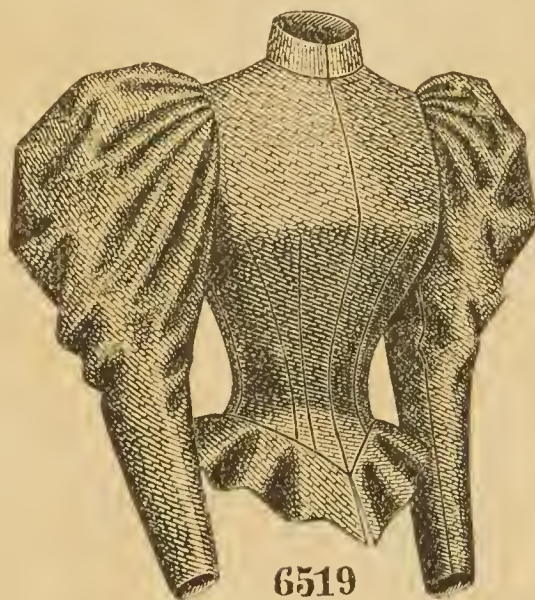


6525

Back View, with Slip.

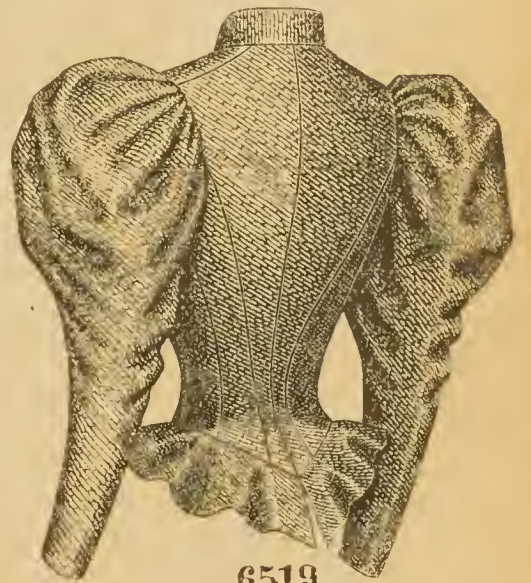
LADIES' BABY WAIST, WITH REMOVABLE SLIP. (COPYRIGHT.)

(For Description see Page 517.)



6519

Front View.



6519

Back View.

LADIES' BASQUE-WAIST, WITH CIRCULAR RIPPLE SKIRT, WHICH MAY BE OMITTED. (COPYRIGHT.)

(For Description see Page 518.)

plaits flare prettily upward and are stayed by tackings to a body lining that is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam. Following the lower edge of the waist are rolls of satin filled with hair; they are sufficiently large at the sides to give roundness at the hips and a slender effect to the waist; and the tapering

ends meet at the center of the front and back. If the rolls are undesirable, they may be omitted, as shown in the small engraving. The short puff sleeves, which are mounted on smooth linings, are gathered at the top and bottom to spread in balloon fashion on the shoulders and droop in soft folds and wrinkles below. At the neck is a deep Bertha-bretelle of laee, above which rises a dainty frill of narrow laee. The bretelle may be omitted, if undesirable.

The waist is a very good style for developing satin, brocade, *peau de soie*, crystal Bengaline, Ondine and the various other stately silks devoted to ball, reception or opera toilettes. *Crépe de Chine*, Lansdowne, Surah, *crépon* and many other dainty silks and fine woollens are also adaptable to the mode, and lace, *chiffon* edging, ribbon, beading, passementerie, etc., may contribute attractive garniture.

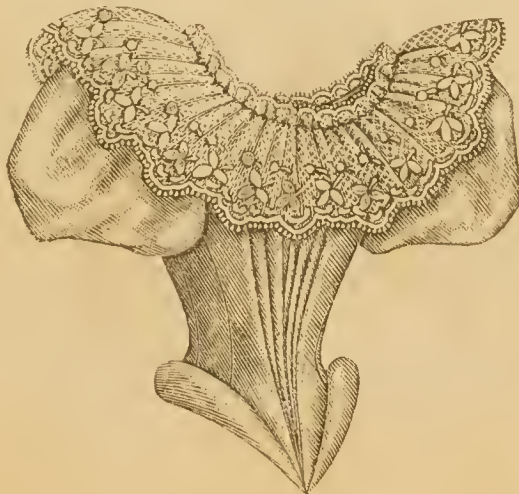
We have pattern No. 6527 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the waist for a lady of medium size, requires

are separated by under-arm gores and are disposed with pretty fullness by gathers at the top. The fullness below the waist-line is



6527

Front View.



6527

Back View.

LADIES' EVENING WAIST, WITH HIP-ROLLS, WHICH MAY BE OMITTED. (COPYRIGHT.)

(For Description see this Page.)

three yards and three-fourths of satin twenty inches wide, and frill finish. If a less fanciful waist be desired, the crush collar, three yards and an eighth of lace edging five inches wide. Of one vest and caps may be omitted, as shown in the small engraving. This waist may accompany a full, gored or Mar- quise skirt to complete a charming Autumn toilette for the house or promenade. It will make up acceptably in Bengaline, faille, armure, hopsacking, cloth, serge, vicuna, vigogne, wool Bengaline, poplin and numerous other fabrics of either silken or wool- len texture. The mode is especially adapted to a combination of materials, and velvet or plain or fancy silk will unite beautifully with any woollen fabric. We have pattern No. 6523 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the waist for a lady of medium



6523

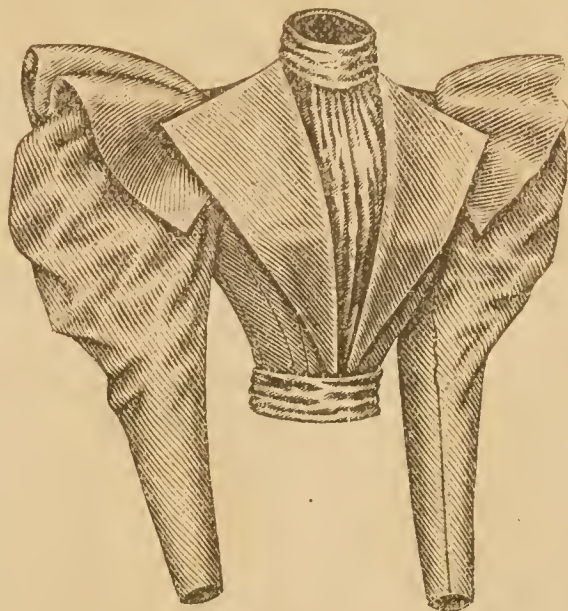
View without Caps, Vest and Crush Collor.

LADIES' WAIST.

(For Illustrations see this Page.)

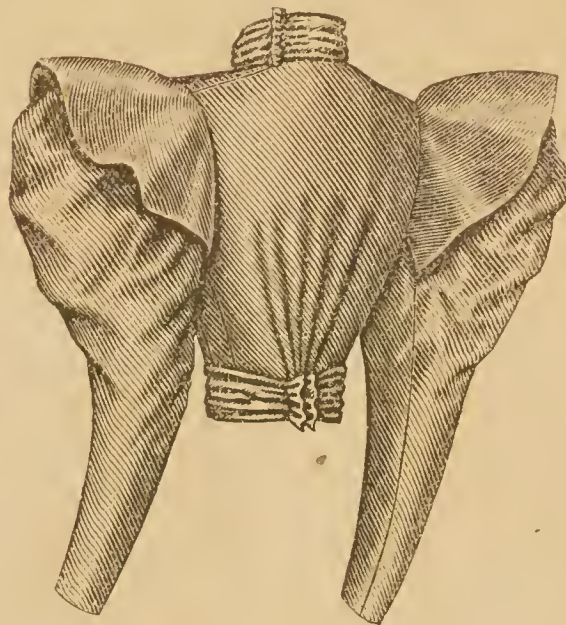
No. 6523.—Other views of this waist are given at figures Nos. 455 D and 456 D in this magazine. The garment is also pictured at figure No. 7 on the Ladies' Plate for Winter, 1893-'94.

The waist is fashioned in a style that is becoming to stout figures and improving to those that are too slight. It is here represented developed in a pretty combination of woollen dress goods and silk, and is arranged upon a body lining adjusted by the usual number of darts and seams. The fronts are closely adjusted by double bust darts taken up with the corresponding darts in the lining fronts and are reversed in fashionably broad lapels, between which is disclosed a full silk vest that is softly wrinkled by gathers at the top, the fulness below the bust being plaited to a point at each side of the closing, which is made invisibly at the center. The back edges of the vest are permanently sewed to the lining fronts. The fronts are separated by under-arm gores from the seamless back, which is smooth at the top, the fulness at the waist-line being drawn closely to the center by two short rows of shirring. The waist is encircled by a crush belt, which is gathered and frilled at the ends and closed invisibly at the center of the back. The leg-o'-mutton sleeves are fashionably full at the top, where they are gathered to produce the broad-shouldered effect of prevailing modes; they are arranged upon smooth, coat-shaped linings and are rendered fanciful by quaint caps, which are included in the arms'-eyes and shaped to stand out broadly in ripples upon the shoulders, their ends being narrowed slightly.



6523

Front View.



6523

Back View.

LADIES' WAIST. (COPYRIGHT.)
(For Description see this Page.)

size, calls for two yards and a half of dress goods forty inches wide, and two yards and a fourth of silk twenty inches wide. Of one material, it needs six yards twenty-two inches wide, or three yards and an eighth forty-four inches wide, or three yards fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' EVENING WAIST.

(For Illustrations see this Page.)

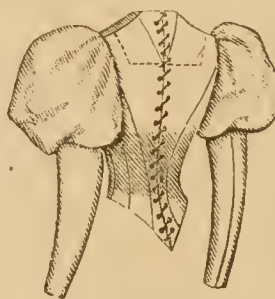
No. 6556.—

This waist is also shown at figures Nos. 445 D and 448 D in this issue. It is also pictured at figure No. 9 on the Ladies' Plate for Winter, 1893-'94.



6556

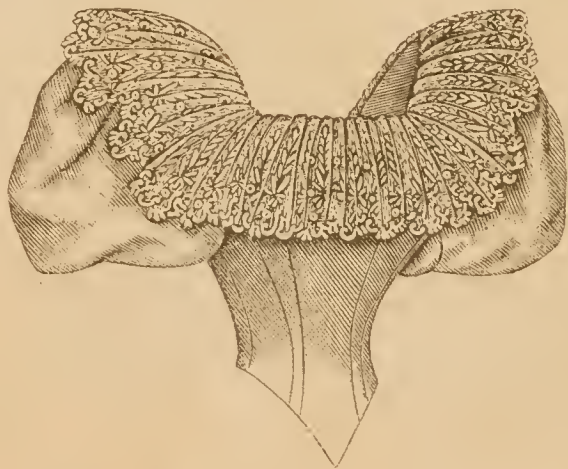
Front View, with High Neck, and Long Sleeves with Frills.



6556

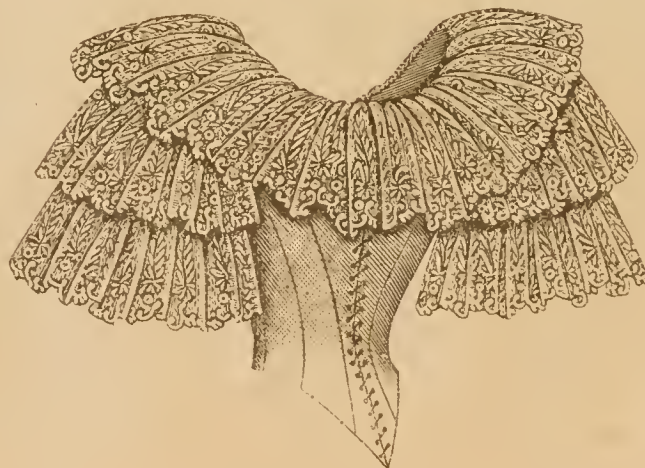
Back View, with High Neck, and Long Sleeves with Puffs.

One of the most popular waists to accompany trained skirts or those of dancing length is here pictured made of white satin and lace edging. It may be fashioned with a high neck or a round, pointed or square neck, and with long sleeves having puffs or frills, or with short puff-sleeves, or short double-frill sleeves, as preferred, the several styles being shown in the engravings. The faultless adjustment is accomplished by double bust darts and under-arm and side-back gores, and the closing is made at the center of the back with a silk lac-



6556

Front View, with Low Square Neck and Short Puff Sleeves.



6556

Back View, with Low Round Neck and Short Frill Sleeves.

LADIES' EVENING WAIST. (COPYRIGHT.)

(For Description see this Page.)

ing cord drawn through eyelets. The lower edge of the basque forms a well defined point at the center of the front and back and arches becomingly over the hips. The square and low, round neck will usually be finished as illustrated with a deep gathered Bertha - bretelle of lace edging, which stands out upon the sleeves to impart the broad-shouldered effect of pre- vailing modes. The long sleeves are in coat shape and may be made up with full Empire puffs, which extend nearly to the elbow and

spread in balloon style, or else with deep double frills of lace that are gathered along the top and droop very softly all round the arms.

The waist is fashioned in a style that is universally becoming, and it may appropriately form part of a ball, reception, dinner or opera toilette. It will make up attractively in *satin duchesse*, crystal Bengaline, Ondine, *vrillé*, *peau de soie* or *peau de cygne*

and various handsome silks, and with equally artistic results in *crépon*, vailing, albatross and other dainty woollens. *Point de Gène*, *Bruxelles* or silk lace may be chosen for the frills or they may be formed of embroidery. The puffs will often be made of velvet, Bengaline or Ondine when the rest of this garment is of silk or dress goods.

We have pattern No. 6556 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the waist with puff sleeves for a lady of medium size, requires three yards and three-fourths of silk twenty inches wide and three yards of lace edging seven inches and a fourth wide. Of one material, it needs four yards and three-fourths twenty-two inches wide, or two yards and a half forty-four inches wide, or two yards and a fourth fifty inches wide. The waist with frill sleeves requires three yards of silk twenty inches wide, and four yards of lace edging nine inches and a half wide, and three yards of lace edging seven inches and a fourth wide. Of one material, it needs five yards and five-eighths twenty-two inches wide, or three yards forty-four inches wide, or two yards and five-eighths fifty inches wide.

Price of pattern, 1s. or 25 cents.

FANCY MUFF AND COLLAR.

(For Illustrations see this Page.)

No. 6561.—

These dainty accessories of a Winter toilette are portrayed made of velvet, silk and lace edging and trimmed with lace, fur and ribbon. The muff consists of an outside section of velvet, the ends of which are joined in a seam at the top, and a lining of silk. The outside is lined with crinoline and drawn up at the top by a short row of gathers in the seam; and two rows of shirring several inches from the side edges form pretty frills that flare to reveal an underfacing of silk in a dainty manner. The ends of the lining are joined in a seam

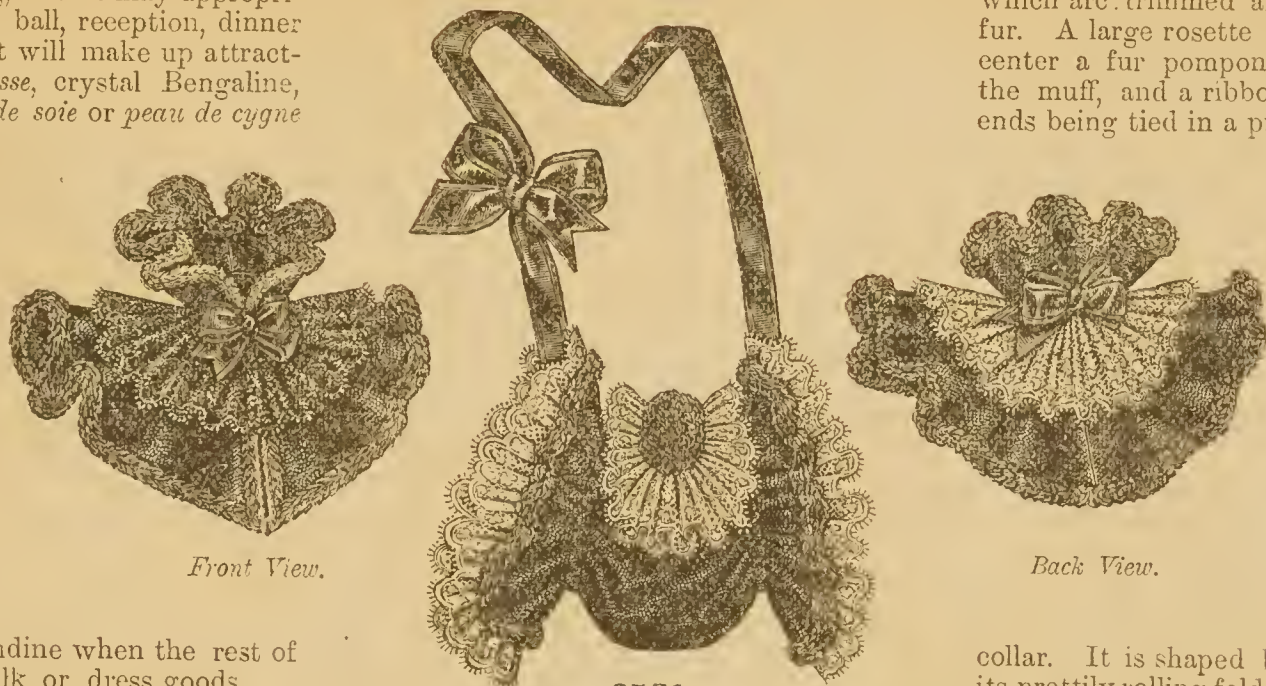
at the top, and its side edges are turned under and shirred to form dainty frills. Frills of lace applied between the outside and lining droop prettily beyond the outside frills, which are trimmed along their edges with fur. A large rosette of lace having in its center a fur pompon decorates the top of the muff, and a ribbon guard is worn, its ends being tied in a pretty butterfly bow at the right side.

The fanciful collar, which will prove an attractive safeguard against cold weather, has a rather deep ripple cape-collar that is round at the back, slightly pointed at the front and rolls in flutes upon the shoulders after the manner of a ripple collar. It is shaped by a center seam, and its prettily rolling folds, which result wholly from its peculiar shaping, are held in place by short straps tacked underneath. Rising high about the neck is a standing ripple-collar, which is also shaped by a center seam; its ends are narrowed slightly and rounded to flare becomingly at the throat, and tackings to a moderately high curate collar preserve the well-defined flutes or ripples. A frill collar of lace lies softly on the cape collar, and along its top is arranged a wrinkled ribbon upon which a butterfly bow of ribbon is coquettishly placed at the center of the front and back. The collar is closed at the throat. The free edges of the ripple cape-collar and ripple standing-collar are decorated with fur. The collar is lined throughout with silk.

A muff and collar developed in velvet, plush, satin, brocade or cloth, and daintily trimmed with lace, fur and ribbon, will form a comfortable accessory to a tailor gown or any street toilette worn either with or without a top garment or wrap. These accessories may be made up *en suite* or in decided contrast to the costume they are to accompany.

We have pattern No. 6561 in three sizes, small, medium and large. In the medium size, the collar will need one yard of velvet and a yard and three-eighths of silk each twenty inches wide, and a yard and seven-eighths of lace edging five inches and a fourth wide. The muff re-

quires five-eighths of a yard of velvet and three-fourths of a yard of silk each twenty inches wide. Price of pattern, 7d. or 15 cents.



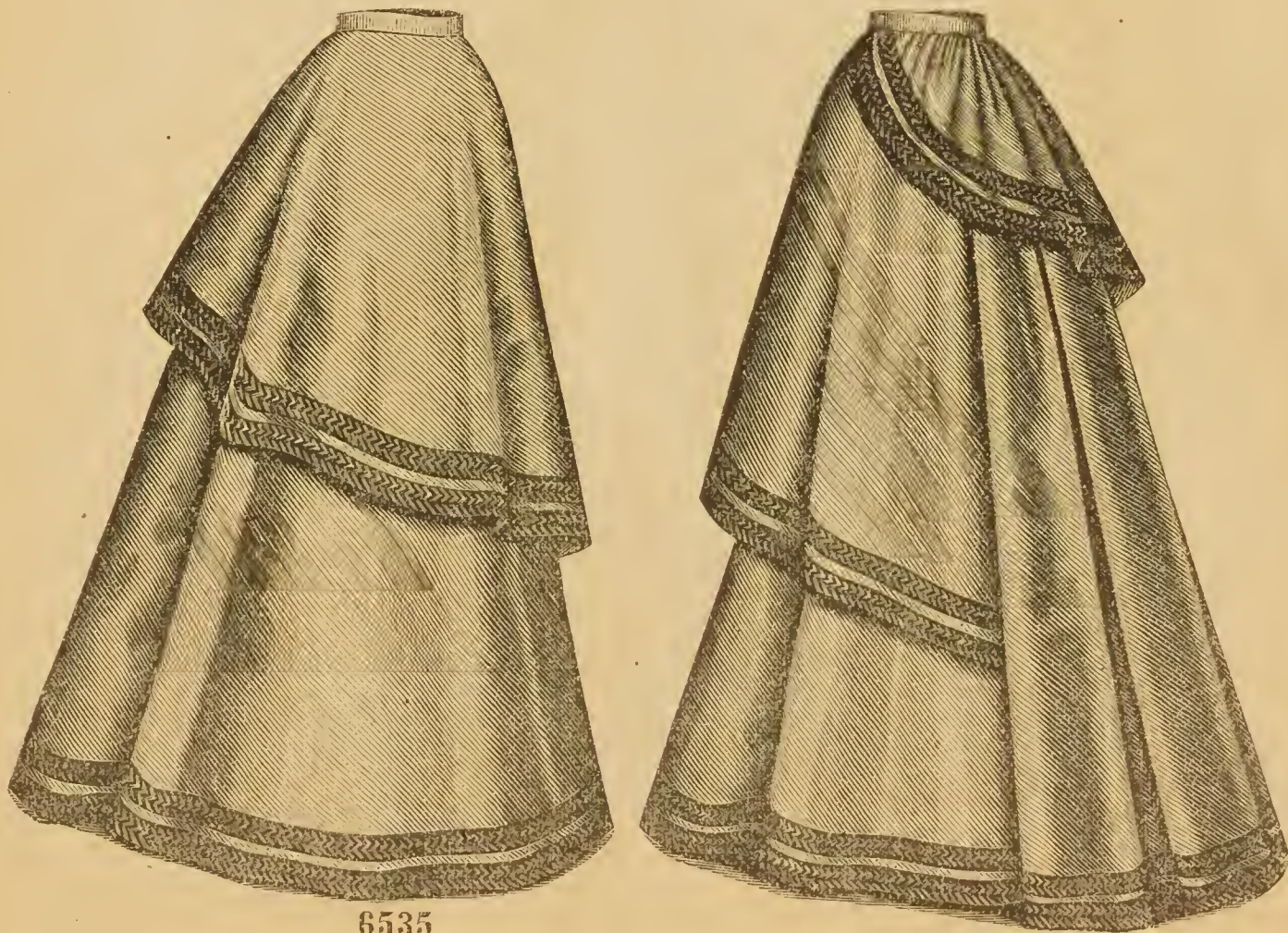
Front View.

Back View.

6561

FANCY MUFF AND COLLAR. (COPYRIGHT.)

(For Description see this Page.)



6535

6535

Right Side-Front View.

Left Side-Back View.

LADIES' SKIRT. (ALSO KNOWN AS THE SERPENTINE SKIRT.) (COPYRIGHT.)

(For Description see Page 522.)

quies five-eighths of a yard of velvet and three-fourths of a yard of silk each twenty inches wide. Price of pattern, 7d. or 15 cents.

LADIES' SKIRT. (ALSO KNOWN AS THE SERPENTINE SKIRT.)

(For Illustrations see Page 521.)

No. 6535.—Other views of this skirt may be observed at figures Nos. 455 D and 456 D in this DELINEATOR, and at figure No. 7 on the Ladies' Plate for Winter, 1893-'94.

The skirt is the latest novelty in the world of fashion, and is here portrayed developed in woollen goods of a soft, clinging nature. The skirt has a wide front fashioned in circular Empire style, and is joined to the back in seams that come well toward the back and are concealed beneath the folds of a broad box-plait arranged at each side of the back, the front folds of the box-plaits overlapping a deep, forward-turning plait in each side of the front. It falls at the front and sides in the gracefully rolling folds peculiar to the Empire modes, and the box-plaits widen gradually to the lower edge, where the skirt measures about four yards and a half in the medium sizes. A very deep underfacing of canvas or crinoline is added to produce the flare now considered essential to a well hanging skirt. The serpentine portion is arranged upon the skirt with double-skirt effect at the front; it is deep at the left side, where it passes into the side seam, and is gradually narrowed to a point at the other end, which crosses the back to the left side. The shaping of the serpentine portion produces a smooth adjustment at the top of the front and sides and gracefully rolling flutes below, and at the back it is gathered across the top. A placket is finished at the left side seam, and the top of the skirt is completed with a belt. The lower edges of both the skirt and serpentine portion are ornamented with two rows of braid.

The skirt is unique in design and is especially adapted to tall, slender figures. It will develop exquisitely in soft silks and woollens and silk-and-wool novelties. Illuminated serge, whipcord, hopsacking, bourretted woollens, cheviot and various other stylish woollens are selected for skirts of this kind, and handsome garniture may be contributed by soutache or serpentine braid, ribbon ruchings, ribbon, gimp or several rows of machine-stitching.

LADIES' UMBRELLA COLLAR.

(For Illustrations see this Page.)

No. 6549.—This stylish collar is given a different portrayal at figure No. 2 on the Ladies' Plate for Winter, 1893-'94.

In this instance the engravings show the collar made of cloth to match a special top-garment and also of Astrakhan to wear independently with any top garment. The collar is a very stylish accessory and is com-



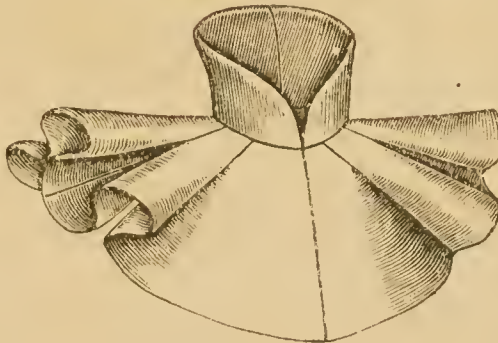
6549

View Showing Standing Collar Turned Down.



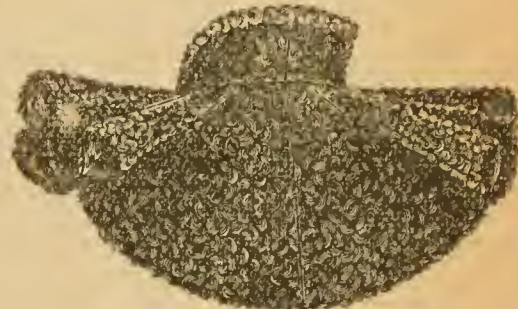
6549

Front View.



6549

Front View.

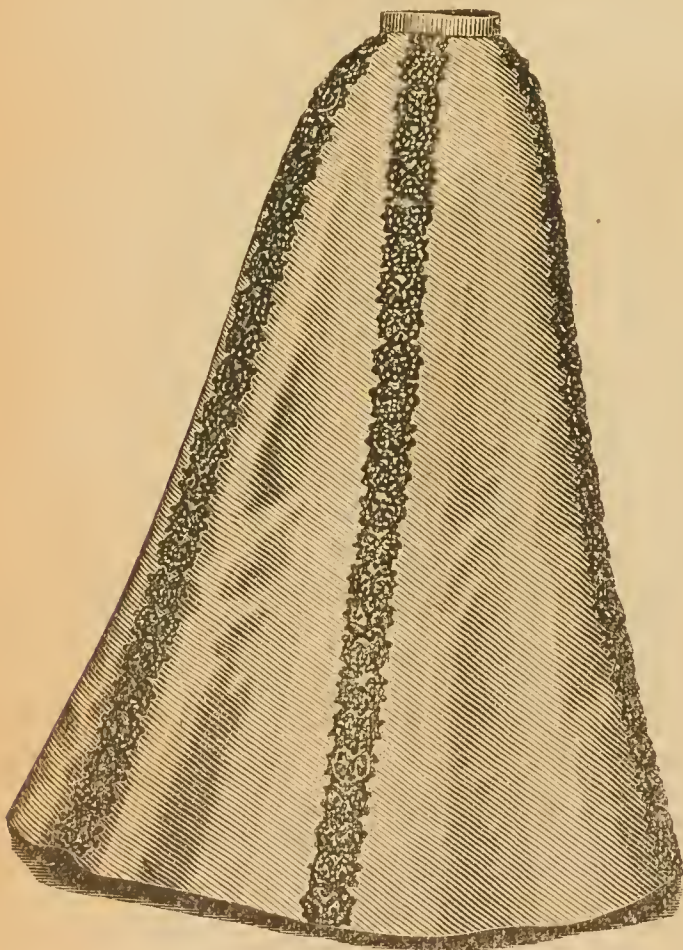


6549

Back View.

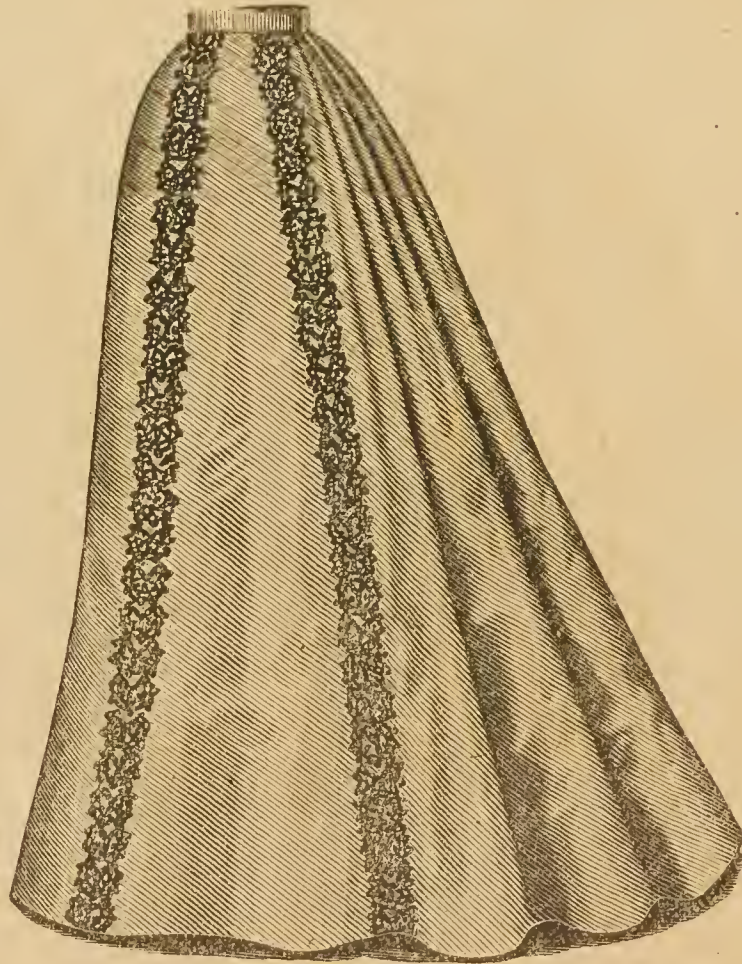
LADIES' UMBRELLA COLLAR. (COPYRIGHT.)

(For Description see this Page.)



6511

Side-Front View.



6511

Side-Back View.

LADIES' SKIRT, WITH FIVE UMBRELLA-GORES AND WHOLE BACK. (COPYRIGHT.)

(For Description see Page 523.)

fortable as well, affording needful protection to the throat and chest in severe weather. It consists of a high standing collar with rounding ends, and a deep umbrella collar, which is shaped in gores that are joined by a center seam and four seams at each side. The umbrella collar is smooth at the front and back and falls on the shoulders in deep flutes or ripples that spread prettily to the edge and are stayed by tapes tacked underneath. The standing collar rises high about the neck and is shaped so that it may be worn turned down, if preferred, as shown in the small engraving. The collar is usually lined with silk, and is closed invisibly at the throat.

This charming accessory to a Winter toilette may match the gown or top garment over which it is worn or it may be developed in velvet, satin, Bengaline, Ondine, cloth or some other prettily contrasting fabric. An edge decoration of gimp, fur, braid, etc., may be added,

although garniture is not really necessary to the good effect.

We have pattern No. 6549 in three sizes, small, medium and large. In the medium size, the collar needs a yard and three-eighths of material twenty-two inches wide, or three-fourths of a yard forty-four inches wide, or five-eighths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

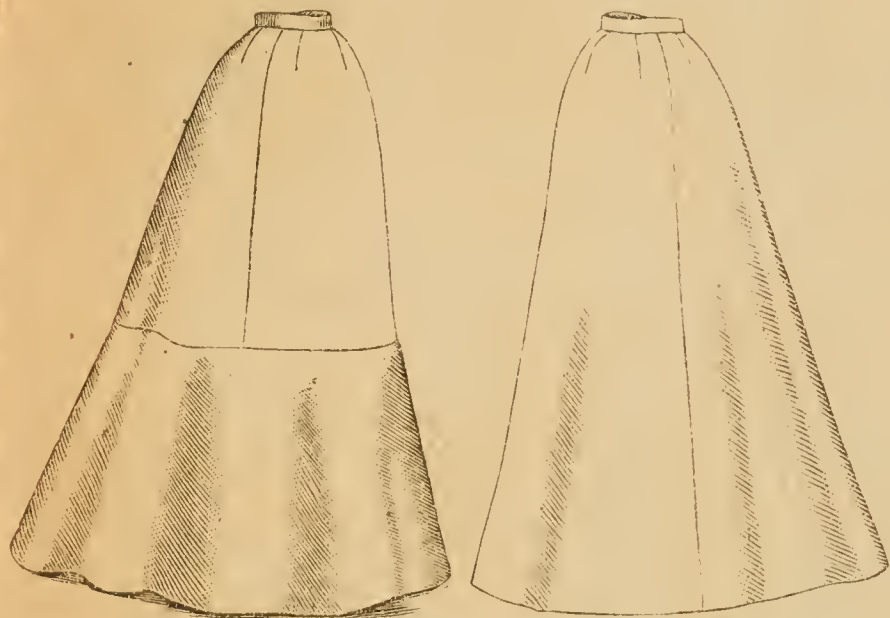
We have pattern No. 6535 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, calls for ten yards and three-fourths of material twenty-two inches wide, or six yards and a fourth forty-four inches wide, or five yards and a fourth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' SKIRT, WITH FIVE UMBRELLA-GORES AND WHOLE BACK.

(For Illustrations see Page 522.)

No. 6511.—This skirt forms part of the handsome toilette shown at figure No. 457 D in this *DELINEATOR*, the materials being French cashmere and figured silk, and the trimmings jet ornaments and passementerie. It is again shown at figure No. 10 on the Ladies' Plate for Winter, 1893-'94.

The skirt is here pictured made of dress goods of a fashionable



6559

6559

View of Under Skirt with Flounce.

View of Under Skirt without Flounce.

variety and shade, and is one of the most graceful of the Empire modes. It consists of five umbrella-gores and a seamless back-gore; the umbrella-gores are becomingly narrowed at the top, where just enough fulness is allowed to secure an easy adjustment over the hips, and flare broadly at the bottom after the manner of a half-open umbrella. The fulness at the back is massed in coarsely drawn gathers and spreads in *volutes* to the lower edge. All the seams of the skirt are overlaid with bands of rich passementerie. The skirt measures at the bottom about three yards and a half round in the medium sizes and flares broadly, and the distended effect may be emphasized by an underfacing of canvas, moreen or crinoline. The placket is made at the center of the back, and the top of the skirt is finished with a belt.

The skirt will develop richly in brocade, faille, Bengaline, taffeta, velours, ombré crépon and similar silken and woollen fabrics, and may be decorated with lace insertion, ruchings of ribbon, embroidered bands or pipings of fur of any preferred variety.

A handsome skirt to accompany one of the jaunty new basques is made of a white rough-surfaced serge, trimmed at the bottom with a three-inch band of gold braid, over which is disposed vertical straps of white serge.

We have pattern No. 6511 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 eight yards and three-fourths twenty-two inches wide, or three yards and a half forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

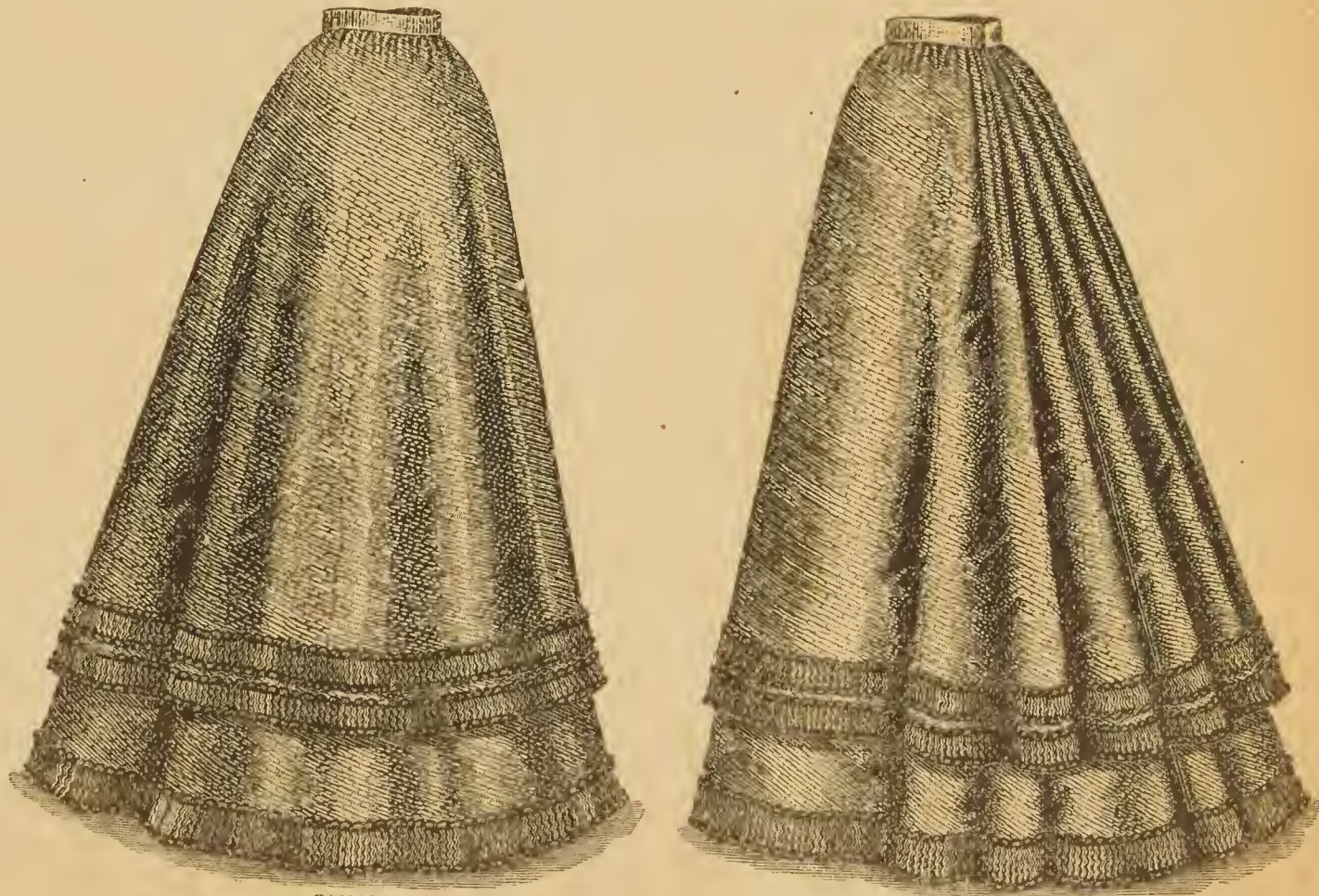
LADIES' DOUBLESKIRT, HAVING CIRCULAR UPPER-SKIRT, AND FIVE-GORED UNDER-SKIRT WITH CIRCULAR FLOUNCE.

(For Illustrations see this Page.)

No. 6559.—Other views of this skirt are presented at figures Nos. 451 D, 452 D and 454 D in this magazine.

The double skirt is one of the most pronounced novelties of the season, and is here pictured made of mixed dress goods of a seasonable variety and tastefully trimmed with black fancy braid. The under-skirt is fashioned in the popular five-gored style, and measures at the bottom about two yards and three-fourths in the medium sizes. The admired flare is observed and may, if desired, be emphasized by an underfacing of moreen or canvas. A smooth adjustment over the hips is accomplished by means of a dart at each side of the center of the front-gore and two darts in each side-gore; the fulness of the back-gores being collected in gathers at the top and spreading toward the lower edge in well defined folds. Arranged upon the under skirt and extending to the knees is a deep, circular flounce, which is shaped to fit smoothly at the top and to fall in a succession of pretty rippling folds. The upper skirt is in circular style and has bias back edges which are joined in a center seam; it is becomingly smooth at the top at the front and sides, where only just enough fulness is allowed to secure an easy adjustment over the hips, and at the back the fulness is gathered at the top and falls to the lower edge in folds that spread in fan fashion. The upper skirt measures the same as the circular flounce at the bottom—three yards and a-half round in the medium sizes—and the graceful undulating curves at the front and sides of the upper skirt below the hips fall in with the folds of the flounce. The flounce is neatly trimmed with a row of wide fancy braid, and two rows of narrower braid decorate the lower edge of the upper skirt. The under skirt may be worn with or without the flounce and upper skirt, as shown in the illustrations.

The skirt will make up attractively in cloth, velours, camel's-hair, serge, tweed, homespun and similar fabrics in the admired shades



6559

6559

Side-Front View.

Side-Back View.

LADIES' DOUBLE SKIRT, HAVING CIRCULAR UPPER-SKIRT, AND FIVE-GORED UNDER-SKIRT WITH CIRCULAR FLOUNCE. (COPYRIGHT.)

(For Description see this Page.)

of prune, plum, Havane, navy, mahogany and dark-stone, and may be decorated with bands of fur, gimp, passementerie and fancy braid or a severe finish of machine-stitching, the latter being always in order. When the skirt is made of heavy material the under skirt will generally be of taffeta, Surah or some other silk, and a dust ruffle of the same will provide a neat finish.

We have pattern No. 6559 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt with the under skirt of the material requires twelve yards and

a half of goods twenty-two inches wide, or seven yards and a half forty-four inches wide, or six yards and a fourth fifty inches wide. The skirt with the under skirt of lining requires eight yards and three-fourths twenty-two inches wide, or four yards and a half forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' DRESS SLEEVE, WITH RIPPLE CAP, WHICH MAY BE OMITTED.

(For Illustrations see this Page.)

No. 6515.—In these days the sleeve is one of the most important items of the gown, instead of as formerly being merely a necessary adjunct. The one here pictured made of dahlia dress goods is especially pleasing, introducing the drooping puff and ripple cap, the rippled and fluted effect, by-the-bye, being largely sought after this season. The sleeve is in coat-sleeve style, with the customary inside and outside seams, and is made with comfortable fulness at the top. Over the sleeve is disposed a balloon puff of great width which extends midway to the elbow; it is gathered at the top and bottom and flares gracefully toward the lower edge. Topping the puff is a ripple cap, which is very broad on the shoulders and narrowed becomingly under the arm; it is shaped to fit smoothly at the top and to fall about the arm in a series of undulating curves. The lower edges of the cap and sleeve are tastefully decorated with three rows of narrow silk braid. The sleeve may be made up without the cap, as shown in the small illustration.

The mode will develop exquisitely in silk, satin, vailing, crépon, hopsacking, silk-and-wool diagonal, velours, *épingeline* and cashmere and may be decorated with jet, passementerie, embroidered bands, plain and fancy braid, gimp, galloon, ribbon, beading interlaced with narrow ribbon, etc. A dainty sleeve to form part of a handsome house toilette of *réséda* crépon was made by using *écru* guipure lace for the sleeve, crépon for the puff, and black satin of a fine glossy quality for the cap.

We have pattern No. 6515 in seven sizes for ladies from nine to fifteen 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 four yards of material twenty-two inches wide, or two yards and seven-eighths

LADIES' SEVEN-GORED RIPPLE SKIRT.

(For Illustrations see this Page.)

No. 6560.—At figure No. 453 D in this magazine this skirt forms part of a stylish toilette made of crépon and velvet and trimmed with velvet pipings. The skirt is also shown at figure No. 9 on the Ladies' Plate for Winter, 1893-'94.

The fancy for ripple or fluted effects which is so pronounced a feature of prevailing styles has extended to skirts, a notably graceful example of the mode being presented in this instance developed in a seasonable variety of woollen dress goods. The skirt consists of seven gores, a narrow front-gore, two gores at each side and two back-gores, and flares widely at the bottom, where it measures about four yards round in the medium sizes. The distended effect may be emphasized by an underfacing of canvas, morreen or crinoline. At the top the skirt presents a smooth effect at the front and sides and coarse gathering at the back. It spreads in deep, funnel-shaped folds to the lower edge at the back, while below the hips it falls in a series of graceful ripples from which it takes its name. The top of the skirt is finished with a belt, and a placket is finished at the center seam. A unique and artistic decoration is afforded by gathered ruchings of ribbon applied on the lower part of the three seams at each side and terminated at the knees under fanciful bows.

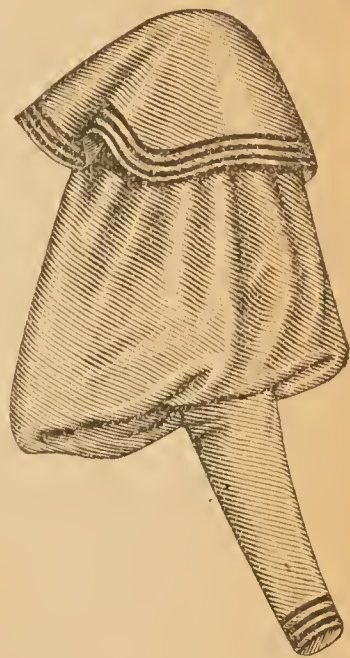
The skirt will develop exquisitely in satin, brocade, faille, crystal, velours, hopsacking, silk-and-wool diagonal and similar silken and woollen fabrics. It may be richly trimmed with bands of fur, ruchings of velvet, braid in graduated widths, gimp and passementerie. The seams of the skirt may be outlined with gimp or insertion, with pleasing results. A handsome skirt to form part of a dancing toilette was made of rich white satin having a deep accordion-plaited flounce of white *mousseline de soie*, the flounce being shaped to form Vandykes at the top.

We have pattern No. 6560 in nine sizes for ladies from twenty to thirty-six inches, waist measure. Of one material for a lady of medium size, the



6515

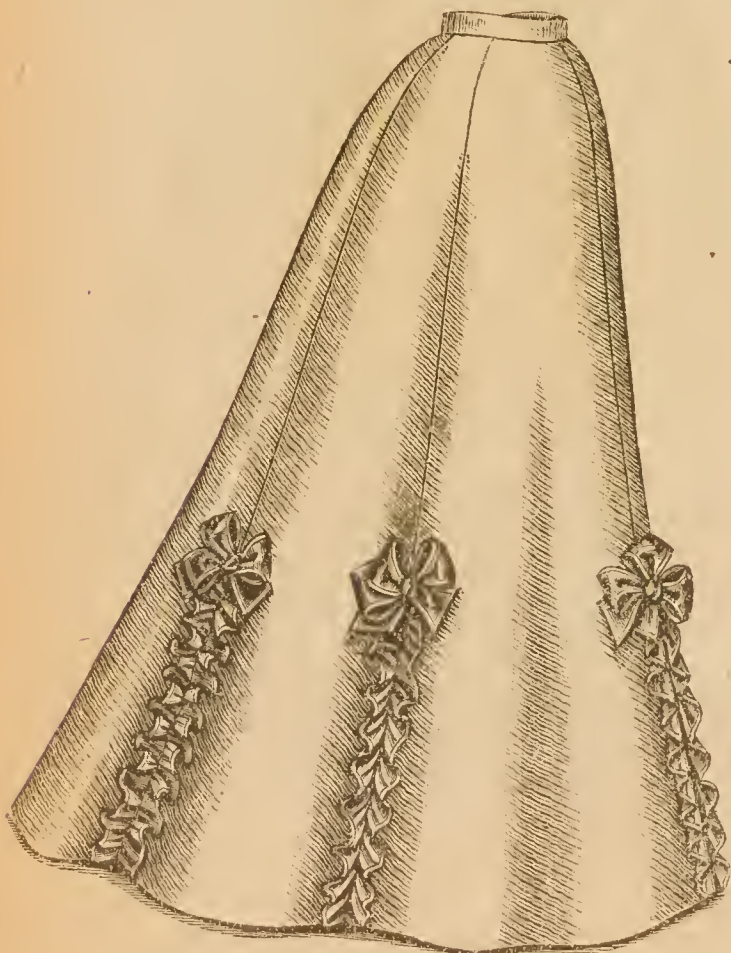
View without Cap.



6515

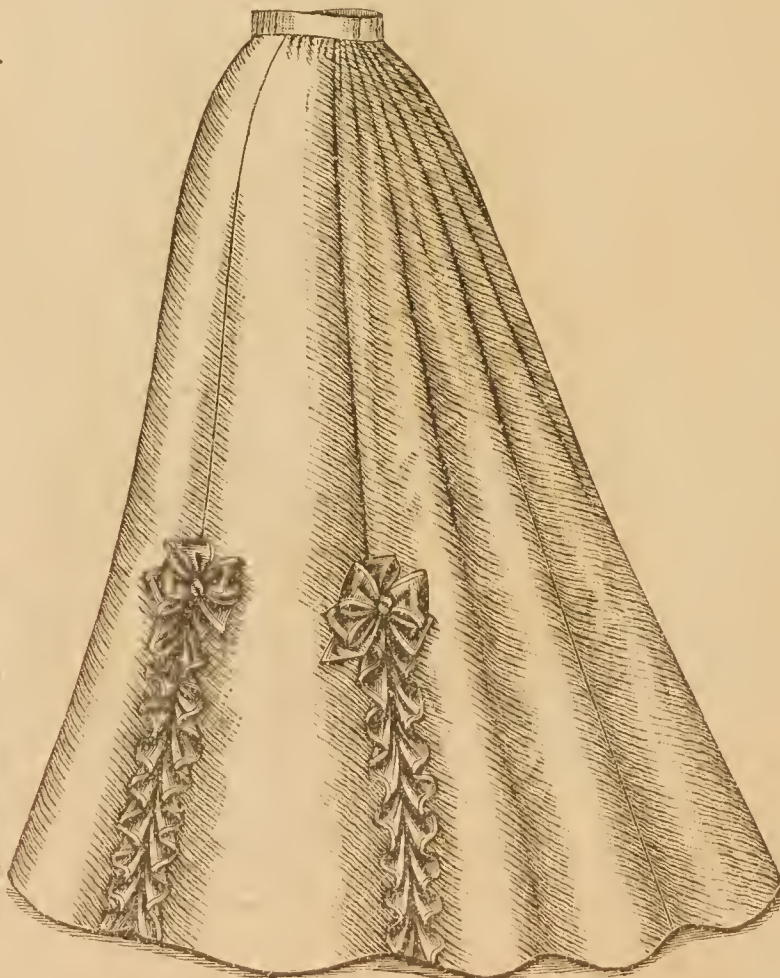
LADIES' DRESS SLEEVE, WITH RIPPLE CAP, WHICH MAY BE OMITTED. (COPYRIGHT.)

(For Description see this Page.)



6560

Side-Front View.



6560

Side-Back View.

LADIES' SEVEN-GORED RIPPLE SKIRT. (COPYRIGHT.)

(For Description see this Page.)

thirty inches wide, or two yards and a fourth forty-four inches wide, or a yard and three-fourths fifty inches wide. Price of pattern, 5d. or 10 cents.

skirt requires eight yards and an eighth twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or three yards and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

Styles for Misses and Girls.

FIGURE No. 466 D.—MISSSES' TOILETTE.

(For Illustration see this Page.)

FIGURE No. 466 D.—This consists of a Misses' waist and two-

The skirt pattern, which is No. 6513 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in two views on page 543.

Russian-blue vicuna was here selected for developing the artistic



FIGURE No. 466 D.



FIGURE No. 467 D.

FIGURE No. 466 D.—MISSSES' TOILETTE.—This consists of Misses' Waist No. 6526 (copyright), price 1s. or 25 cents; and Two-Piece Skirt No. 6513 (copyright), price 1s. or 25 cents. FIGURE No. 467 D.—MISSSES' DRESS.—This illustrates Pattern No. 6546 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Pages 525 to 527.)

piece skirt. The waist pattern, which is No. 6526 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 542 of this publication.

toilette, with black *bébé* ribbon for trimming. The skirt consists of a wide front and back joined in seams at the sides, and is gathered at the top to fall with pretty fulness about the figure. The lower

edge of the skirt is adorned with a self-headed frill of the material ornamented at the lower edge and also at the gathers with a row of *bébé* ribbon; and a similar trimming is applied at the knee.

The waist is very fanciful in effect and is arranged on a high-necked lining that is fitted by single bust darts, under-arm and side-back gores and a curving center seam; and the closing is made

the closing, the plaits flaring becomingly upward. The lining revealed at the top with round-yoke effect is decorated with curved rows of ribbon, and rows of similar ribbon encircle the close-fitting standing collar. Enormous Empire puffs which extend midway to the elbows are mounted on the smooth, coat-shaped sleeves and droop gracefully from the shoulders, and each wrist is encircled



FIGURE No. 468 D.



FIGURE No. 469 D.

FIGURE No. 468 D.—MISSSES' DRESS.—This illustrates Pattern No. 6542 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 469 D.—MISSSES' DRESS.—This illustrates Pattern No. 6553 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Page 533.)

invisibly at the center of the front. The waist has full fronts and smooth backs that flare from a little above the waist-line, revealing in V shape a full center-back and center-fronts that are shaped in low, round outline. The backs are joined in a center seam below the flare, and under-arm gores separate the backs from the fronts, which are smooth-fitting at the top, while at the lower edge the fulness is laid in forward-turning, overlapping plaits at each side of

with three rows of *bébé* ribbon. To the upper edges of the fronts and backs are joined gathered bretelles, which are of great width on the shoulders and taper to points at the ends; their free edges are outlined with two rows of ribbon, and a large rosette of ribbon is placed over their front ends. The lower edge of the waist is followed by a crush belt, that is shirred and frilled at the ends and drawn up at the center of the front by a short row of gathers. The

waist may be made with a low, round neck and short sleeves.

Very dainty gowns may be developed by the mode in cloth, hopsacking, velours, *épingeline* or camel's-hair, and any of these fabrics may be pleasingly associated with velvet, satin or Bengaline. Hercules, soutache, mohair or fancy braid, gimp, galloon, passementerie, ruffles, ruchings or frills of ribbon, Persian bands, etc.,

which is No. 6546 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 three views on page 535 of this magazine.

The dress is here represented made of dark-blue serge, with white worsted braid in graduated widths for decoration. The round waist is shaped by single bust darts and under-arm and side-back gores,

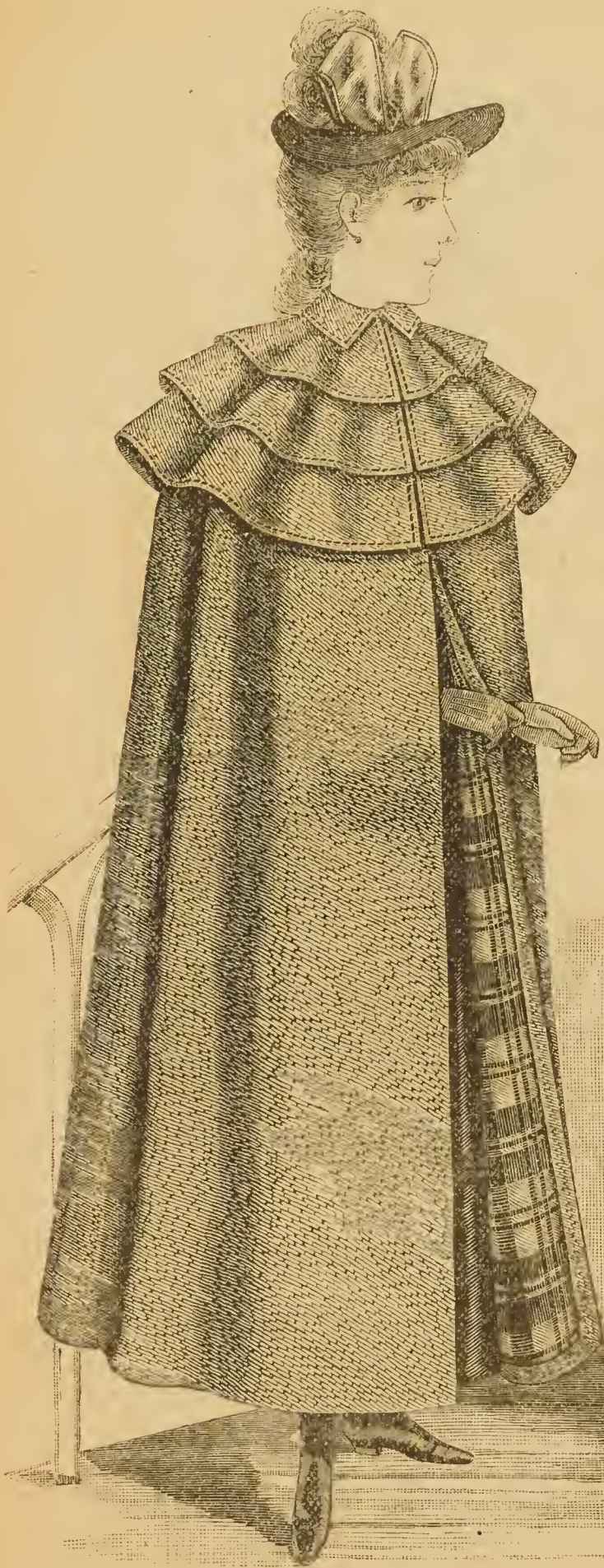


FIGURE No. 470 D.



FIGURE No. 471 D.

FIGURE No. 470 D.—MISSSES' CIRCULAR CLOAK.—This illustrates Pattern No. 6514 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 471 D.—MISSSES' COSTUME.—This illustrates Pattern No. 6518 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 530.)

will afford suitable garniture, the style admitting of various modes of application.

FIGURE No. 467 D.—MISSSES' DRESS.

(For Illustration see Page 525.)

FIGURE No. 467 D.—This illustrates a Misses' dress. The pattern,

and the closing is made invisibly at the center of the back. The surplice fronts and surplice backs are separated by under-arm gores and joined in shoulder seams; and the fulness is prettily disposed by gathers at the shoulder edges and also along the lower edges at the center of the front and at each side of the closing. The portions of the waist revealed with the effect of a center-front and center-back are jauntily trimmed with curved rows of braid of grad-

uated width, the widest row being placed at the bottom. At the neck is a close-fitting standing collar, which is encircled by two rows of braid of moderate width. Very full puffs extending to the elbows are mounted on the smooth, coat-shaped sleeves; they are gathered at the top and bottom, the lower edge of each being finished with two frills of the material of unequal depth; and the exposed portions of the sleeves are trimmed with encircling rows of braid in graduated widths, the narrowest being at the bottom. The full, straight skirt is deeply hemmed at the bottom and is trimmed almost

ured India silk, silk muslin, erépon, embroidered vailing or *châle* will usually be selected, with garnitures of lace or ribbon.

FIGURES NOS. 468 D AND 469 D.—MISSES' DRESSES.

(For Illustrations see Page 526.)

FIGURE No. 468 D.—This illustrates a Misses' dress. The pattern, which is No. 6542 and costs 1s. 3d. or 30 cents, is in seven



FIGURE No. 472 D.

to the knee with graduated rows of braid, the widest row being placed at the top. The skirt is shirred near the top to form a frill heading and is lapped over the lower edge of the waist. The dress may be made up with a low Pompadour neck and elbow sleeves, and the neck edges may be finished with two frills of unequal depth.

Cloth, camel's-hair, tweed, serge or any of the bourretted suitings will make up charmingly in this way, and decoration may be supplied by velvet, Bengaline, all-over embroidery, guipure insertion, gimp, passementerie or fancy braid. For dressy wear, plain or fig-

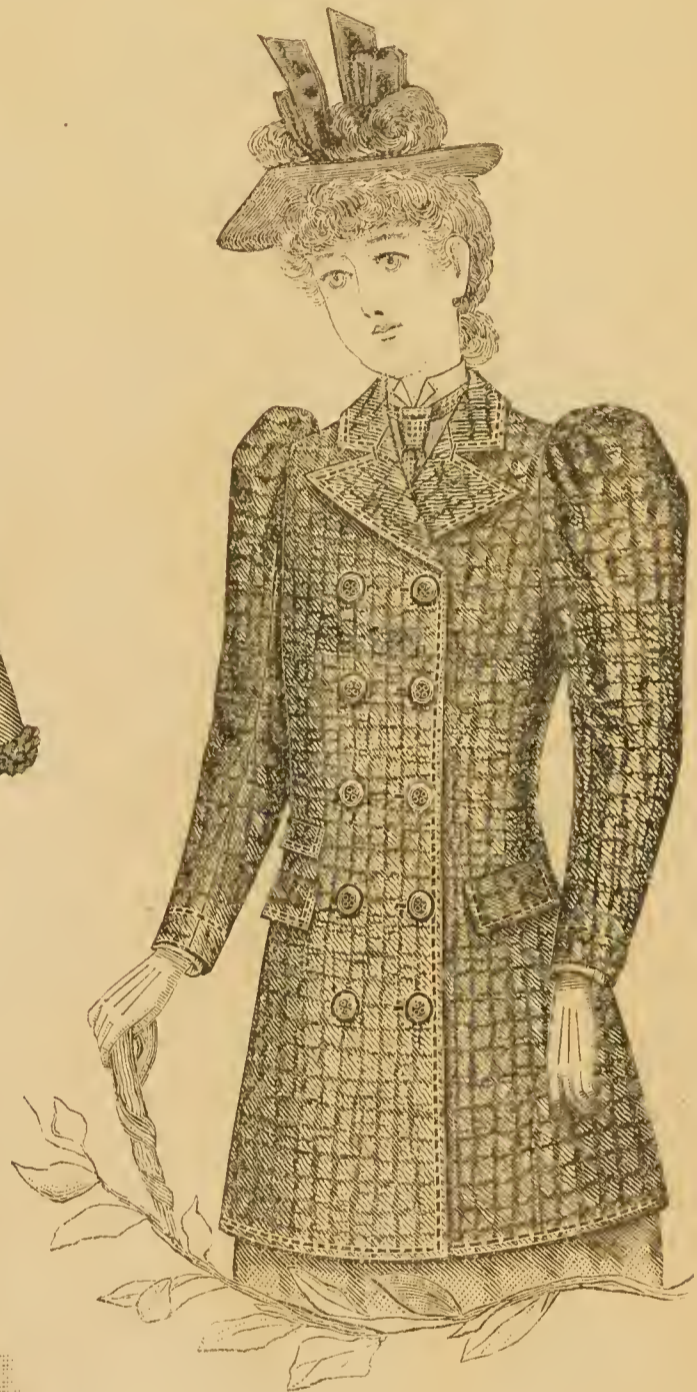


FIGURE No. 473 D.

FIGURE No. 472 D.—MISSES' ENGLISH COAT.—This illustrates Pattern No. 6552 (copyright), price 1s. 3d. or 30 cents. FIGURE No.

473 D.—MISSES' DOUBLE-BREASTED COAT.—This illustrates Pattern No. 6510 (copyright), price 1s. or 25 cents.

(For Descriptions see Page 531.)

sizes for misses from ten to sixteen years of age, and is presented in a different development on page 536 of this DELINEATOR.

An artistic and youthful-looking dress is here portrayed made up in cashmere in a medium shade of *vieux-rose*, and trimmed with black serpentine braid in three widths, combinations of black with neutral shades being just now viewed with high favor for both ladies and misses. The straight skirt is finished at the bottom with a deep hem, and is gathered at the top and joined to the body, from which it falls in graceful folds all round. It is decorated at the bottom, near the knee and midway between with black serpentine braid in graduated widths, the widest row being at the bottom and the narrowest at the top. The body has a full front and full backs, which are separated by under-arm gores and are drawn into pretty folds upon the closely adjusted body-lining by gathers at the top and bottom at the center of the front and at each side of the closing, which is made at the center of the back with button-holes and buttons.

Included in the joining of the body and skirt is a basque skirt, the shaping of which produces a series of ripples at its lower edge. Its ends flare slightly at the center of the front and back, and its free edges are trimmed with narrow serpentine braid. The coat sleeves have triple caps, which fall about the arm in undulating folds or ripples and lend a decidedly quaint air to the dress. The edges of the caps and the wrists are trimmed with braid, and the upper and lower edges of the standing collar are similarly decorated.

The mode will develop exquisitely in light-weight woollens in combination with Surah, faille or Bengaline, and a single fabric will also make up satisfactorily. Illuminated serge, cheviot, hopsacking, camel's-hair or whipcord may be chosen for dresses of this kind, and ribbon ruchings, fancy braid, gimp, galloon or bands of velvet ribbon

shot pink taffeta. The straight, full skirt is of regulation length and falls in pretty folds all round from gathers at the top. The lower edge is finished with a deep hem, and the skirt is trimmed with five silk ruffles, the topmost of which is finished to form a self-heading and trimmed with a narrow band of iridescent gimp. A plaquet is finish-



FIGURE NO. 474 D.



FIGURE NO. 475 D.



FIGURE NO. 476 D.

FIGURE NO. 474 D.—GIRLS' DRESS.—This illustrates Pattern No. 6530 (copyright), price 1s. or 25 cents. FIGURE NO. 475 D.—GIRLS' DRESS.—This illustrates Pattern No. 6543 (copyright), price 10d. or 20 cents. FIGURE NO. 476 D.—GIRLS' EMPIRE DRESS.—This illustrates Pattern No. 6540 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 531 and 532.)

will provide stylish garniture.

FIGURE NO. 469 D.—This illustrates a Misses' dress. The pattern, which is No. 6558 and costs 1s. 3d. or

ed at the center of the back, and the top is completed with a belt.

The fanciful waist has a full front and full backs, which are shaped in moderately low, round outline at the top. The front and backs are separated by under-arm gores and are arranged upon a high-necked, closely adjusted body-lining that is here cut away to reveal the neck prettily. The fulness of the front and back is drawn to the center by gathers at the top and at the waistline and appears with becoming effect between the ends of bretelles that fall in full folds upon the shoulders and are narrowed to points at their ends. The body is closed invisibly at the center of the back and is trimmed at the neck with a tiny upturning frill of silk, and iridescent gimp decorates the edges of the bretelles. The coat sleeves have double caps, which fall about the arms in graceful folds and are trimmed at the edges with gimp; and five rows of

30 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown in three views on page 534 of this magazine.

The dress introduces some of the most picturesque features of recent modes, and is here represented developed for party wear in

similar gimp encircle each sleeve at the wrist. The waist is worn beneath the skirt, and is encircled by a ribbon belt that is knotted at the center of the front and tied in a bow at the back.

A dainty dress for a dancing party may be developed by the mode in *crêpe de Chine*, silk *crêpon*, taffeta or India silk. Albatross, vailing or *crêpon* in evening shades is also suitable for dressy gowns, and serge, vicuna, hopsacking, vigogne or camel's-hair may be selected for ordinary wear. A combination of shot taffeta and cashmere, or of velvet and vicuna will be particularly favored.

FIGURE No. 470 D.—MISSSES' CIRCULAR CLOAK.

(For Illustration see Page 527.)

FIGURE No. 470 D.—This illustrates a Misses' cloak. The pattern,

which is No. 6514 and costs 1s. 3d. or 30 cents, is in nine sizes for misses from eight to sixteen years of age, and is differently depicted on page 540 of this DELINEATOR.

The circular styles have always been popular for young people, and the cloak here pictured made of mackintosh cloth and finished with machine-stitching is particularly attractive. It is entirely protective and is simply shaped by two darts taken up on each shoulder, and the closing is made invisibly at the front. At the neck is a Byron collar with widely flaring ends, its free edges being tastefully followed with a single row of machine-stitching. A decidedly novel air is contributed by three circular cape-collars of graduated depth, the deepest of which extends to just below the bust; they are shaped to fit smoothly at the top and fall below in a series of rolling folds, and their free edges are finished with a single row of stitching. The cloak may be made up with one or two cape-collars, if desired.

Very attractive cloaks may be developed by the mode in cloth, melton, serge, whipcord and fine diagonal in the admired shades of biscuit, Havane, mode, London-smoke, hunter's-green and navy-blue. The collars may be stylishly edged with bindings of Astrakhan or any other fur, or with a row of ribbon, gimp, galloon or passementerie. The closing may be made at the throat with a fanciful bow or an old-silver clasp. Machine-stitching is the general edge finish for garments of this kind.

The felt hat flares becomingly over the face and is tastefully adorned with feathers and ribbon.



FIGURE No. 477 D.

FIGURE No. 478 D.

FIGURE No. 477 D.—GIRLS' DRESS.—This illustrates Pattern No. 6566 (copyright), price 1s. or 25 cents.

FIGURE No. 478 D.—GIRLS' DRESS.—This illustrates Pattern No. 6565

(copyright), price 1s. or 25 cents.

(For Descriptions see Pages 532 and 533.)

FIGURE No. 471 D.—MISSSES' COSTUME.

(For Illustration see Page 527.)

FIGURE No. 471 D.—This illustrates a Misses' costume. The pattern, which is No. 6518 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 three views on page 533 of this publication.

A very handsome gown suitable for church and best wear is here portrayed made of Havane camel's-hair and velvet and richly trimmed with bindings of Astrakhan. The skirt is in circular Empire style and presents a smooth effect at the top of the front and sides, and *volutés* at the back that result from closely drawn gathers at the top. It is decorated at the bottom with velvet headed by a band of Astrakhan, and a placket is made above the seam joining its straight back edges. The skirt depends from a round waist,

which is fitted by single bust darts and under-arm and side-back gores and closed invisibly at the center of the back. Over the smooth front is disposed a full front that droops gracefully with blouse effect, the fulness being collected in gathers at the center of the top and bottom and for some distance along the shoulder seams. Enormous Empire puffs extending midway to the elbows are arranged over the smooth, coat-shaped velvet sleeves and spread and droop in characteristic fashion; and each wrist is decorated with a binding of Astrakhan. A similar binding outlines the upper edge of the velvet standing collar.

The costume is rendered very jaunty by the addition of a removable jacket that suggests the zouave shape. The jacket has a seamless back, and loose fronts that meet at the throat and flare broadly below, their lower corners being prettily rounded. At the neck is a

double ripple collar of an equal depth; the collars are made with center seams, fit smoothly at the top and fall in a series of rippling folds below, and their front edges are sewed to the fronts of the jacket. The free edges of the collars and jacket are trimmed with Astrakhan binding. The jacket is sleeveless, and may be omitted at the option of the wearer.

Very modish gowns may be developed in this way in cloth, velours, wool Bengaline, fancy or plain hopsacking, camel's-hair, tweed or bourretted suiting, and may be adorned with plain or fancy braid, gimp, galloon, ribbon or fanciful embroidered bands. The jacket may contrast widely with the rest of the costume in color or texture.

FIGURES NOS. 472 D AND 473 D.—MISSES' OUTDOOR GARMENTS.

(For Illustrations see Page 528.)

FIGURE NO. 472 D.—MISSES' ENGLISH COAT.—This illustrates a Misses' coat. The pattern, which is No. 6552 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is given a different portrayal on page 539 of this DELINEATOR.

Storm serge is the material here selected for this jaunty coat, which has loose fronts that lap in double-breasted style and close with button-holes and buttons. The fronts are reversed in tiny lapels at the top by a rolling collar, with which the lapels form notches; and a button-hole is worked in the corner of each lapel. Long under-arm darts produce a smooth adjustment at the sides; the back is superbly fitted by side-back gores, and a curving center seam that terminates below the waist-line above stylish coat-laps, and coat-plaits are made below the waist-line of the side-back seams. The stylish sleeves, which are shaped by inside and outside seams, display graceful fulness at the top and are close-fitting below the elbows; and shallow cuffs are simulated by Astrakhan binding. Square pocket-laps conceal the openings to pockets inserted in the fronts, and their free edges are followed by bindings of Astrakhan. The cape, which is of the military order, is a very attractive feature of the coat; it is shaped to fit smoothly at the top and to fall in a series of graceful rolling folds below, and its free edges are tastefully decorated with bindings of Astrakhan. The cape may be omitted.

The mode will develop satisfactorily in cloth, melton, tweed, cheviot, kersey or any seasonable plaid, checked or striped suiting, and rows of machine-stitching will provide a neat finish.

The hat is a fanciful shape in dark-blue felt and is trimmed with ribbons and feathers.

FIGURE NO. 473 D.—MISSES' DOUBLE-BREASTED COAT.—This illustrates a Misses' coat. The pattern, which is No. 6510 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of

age, and may be seen in two views on page 542 of this publication.

The coat is here shown made of mixed cheviot in a light shade of tan, and stylishly finished with machine-stitching. It extends to the approved three-quarter depth and has loose, double-breasted fronts, which are reversed at the top in natty lapels that form wide notches with the rolling collar, and are closed with button-holes and buttons. The sides and back are admirably conformed to the figure by under-arm and side-back gores and a curving center seam, the gores and backs forming a succession of ripples below the waist-line. The sleeves, which are made with the customary inside and

outside seams, are gathered at the top to rise with pretty fullness over the shoulders, and are comfortably close-fitting at the forearm. Shallow cuffs are simulated by a single row of machine-stitching, and a button is placed at the outside of each wrist. Square-cornered pocket-laps conceal openings to side pockets in the fronts, and a little above on the right front is a smaller lap that covers the opening to a change pocket. The loose edges of the coat and pocket-laps are finished with a row of machine-stitching.

Coats of this description are very fashionable for the promenade and will make up attractively in melton, cloth, diagonal, camel's-hair and serge. They are seldom trimmed, a severe tailor finish being considered more elegant.

The felt hat describes a poke at the front and is trimmed with ribbons and feathers.



FIGURE NO. 479 D.

FIGURE NO. 480 D.

FIGURE NO. 479 D.—GIRLS' CLOAK.—This illustrates Pattern No. 6528 (copyright), price 1s. or 25 cents.

FIGURE NO. 480 D.—GIRLS' COAT.—This illustrates Pattern No. 6555 (copyright), price 1s. or 25 cents.

(For Descriptions see Page 533.)

FIGURES NOS. 474 D, 475 D AND 476 D.—GIRLS' DRESSES.

(For Illustrations see Page 529.)

FIGURE NO. 474 D.—This il-

lustrates a Girls' dress. The pattern, which is No. 6530 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is shown in three views on page 537 of this magazine.

For the present development of the dress a charming combination of cashmere and silk was chosen. The skirt is full and round and falls in natural folds from gathers at the top, where it is joined to the body; and the lower edge is deeply hemmed and trimmed with a festoon decoration of silk. The full front and full backs of the body are shaped in rather low, round outline at the top and are

disposed in pretty folds over high-necked linings, the upper part of which is concealed by a fanciful yoke. The yoke is drawn by shirrings to form two puffs, and a frill at the top that stands becomingly high about the neck, the standing collar of the pattern being here omitted. The closing is made invisibly at the center of the back. The full puff sleeves droop softly over deep, round cuff-facings of silk applied to the smooth, coat-shaped linings; and overlapping the sleeves at the top are doubled caps which are gathered to stand out in epaulette fashion upon the shoulders. A silk crush belt with frill-finished ends encircles the waist and is closed invisibly at the center of the back.

The dress is dainty and becoming, and is withal so simply designed that the most inexperienced seamstress will have no difficulty in making it. The mode is adaptable to all varieties of silks and seasonable woollens and will make up with particularly good effect in combinations of cashmere and velvet, serge and satin, or novelty wool goods and shot or changeable taffeta. The skirt decoration may consist of rows of fancy braid or velvet ribbon, or frills, quillings or folds of the contrasting goods.

FIGURE No. 475 D.—This illustrates a Girls' dress. The pattern, which is No. 6543 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and is differently portrayed on page 538 of this publication.

The dress is one of the most picturesque of the new styles for girls, and is here shown to advantage in *vieux-rose* India silk. The skirt is full and round and is decorated at the bottom with a band of insertion applied above a full silk ruching. The top of the skirt is gathered to produce pretty folds all round and is joined to the body, which has a full, low-necked front and backs separated by under-arm gores and arranged upon a high-necked lining adjusted by the usual darts and seams. The front is gathered at the top and bottom to present pretty fulness at the center, and the backs are similarly gathered at each side of the closing, which is made invisibly at the center. From the upper edges of the full front and backs a deep Bertha-frill of silk decorated with a band of insertion falls with quaint effect over the body, and the lining exposed to round-yoke depth above is covered with a round yoke-facing of silk trimmed with lengthwise rows of insertion. The gathered upper edge of the Bertha-frill is covered with a full silk ruching. The coat sleeves display full balloon puffs, which spread in picturesque fashion beneath the Bertha-frill; and each wrist is trimmed to match the skirt decoration with a full ruching of silk applied below a band of insertion. The standing collar is covered with a silk ruching, and about the waist is worn a ribbon belt, the ends of which are tied in a pretty bow at the center of the front. The dress may be made up with a low neck and short sleeves, if desired, the pattern providing for this mode of shaping.

Exquisite little gowns for party, dancing-school and other dressy wear may be developed by the mode in shot *crépon*, figured or plain India silk or *crépe de Chine*, and *point de Gène* or Valenciennes lace, embroidery, ribbon, etc., may supply the decoration. Attractive dresses for ordinary use may be made up in wool *crépon*, wool Bengaline, cashmere, serge, foulé, vicuna, hopsacking or *épingeline*; and shot or plain silk, Surah *rougeant* or lace may be used for the Bertha-frill and balloon puffs. The dress is so pictur-

esque in effect that very little if any applied garniture is necessary.

FIGURE No. 476 D.—This illustrates a Girls' Empire dress. The pattern, which is No. 6540 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and may be seen in three views on page 538 of this DELINEATOR.

The dress is fashioned in the short-waisted style peculiar to the Empire modes and is here shown made of Chartreuse-green foulé. The short body, which is shaped by shoulder seams and very short under-arm seams, is overlaid with *point de Gène* lace; and from its lower edge the full, round skirt falls in graceful folds produced by gathers at the top. The lower edge of the skirt is deeply hemmed and is decorated with three rows of feather-stitching, and two rows of similar stitching trim the edges of the bretelles, which are arranged upon the body in round-yoke outline. The bretelles are broad on the shoulders, where they droop with pretty fulness upon the sleeves; and they are narrowed at the ends, which are gathered up closely and secured at the center of the front and back beneath butterfly bows of ribbon. The coat sleeves are rendered picturesque by double Empire puffs that reach to the elbows and spread in characteristic fashion; and below the puffs they are overlaid with *point de Gène* lace. The standing collar is covered with similar lace.

The dress will make up exquisitely in India or China silk, Surah, cashmere, wool Bengaline, serge or any of the numerous silk-and-wool or all-wool novelty goods devoted to dresses of this kind. Dainty garniture of ribbon, fancy braid, gimp or feather-stitching may be added, or a simple completion may be chosen.



FIGURE No. 481 D.—GIRLS' EMPIRE DRESS.—This illustrates Pattern No. 6522 (copyright), price 10d. or 20 cents.

(For Description see Page 534.)

FIGURES NOS. 477 D AND 478 D.—GIRLS' DRESSES.

(For Illustrations see Page 530.)

FIGURE No. 477 D.—This illustrates a Girls' dress. The pattern which is No. 6566 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is given a different portrayal on page 537.

Very dainty and artistic is the dress here pictured made of poppy-leaf green cloth in combination with silk and velvet in a deeper shade. The dress has a medium long-waisted body adjusted by shoulder seams and under-arm and side-back gores, and is closed invisibly at the center of the back. The full skirt is joined to the lower edge of the body at the sides and back, and is extended at the front to the bust, where it is shaped in deep V outline. Fanciful Bertha-bretelles of velvet are arranged upon the back in round-yoke

outline, and are carried over the shoulders to the bust, where their pointed front ends meet; they are gathered at the back and over the shoulders and are smooth at the front, where they are jauntily notched. The free edges of the bretelles are piped with silk, and the portions of the waist exposed above the bretelles are attractively faced with silk. At the neck is a silk standing collar. The puff sleeves are mounted on smooth, coat-shaped linings, which are revealed at the wrists with deep-cuff effect and attractively faced with velvet; and a piping decorates the wrist edge. Belt sections of velvet piped at their upper and lower edges with silk start from the extended portion of the skirt and meet at the center of the back. The bottom of the skirt is tastefully trimmed with a band of velvet, the edges of which are piped with silk.

The style is extremely picturesque and will develop pleasingly in

silk, taffeta, embroidered crépon, vailing, cashmere, merino or fine camel's-hair, in association with Bengaline, velvet or satin. Russian embroidery may be used for facing the portions of the waist revealed with yoke effect. Fancy braid, gimp, galloon and passementerie are the garnitures most frequently selected for dresses of this kind.

FIGURE No. 478 D.—This illustrates a Girls' dress. The pattern, which is No. 6565 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 536 of this DELINEATOR.

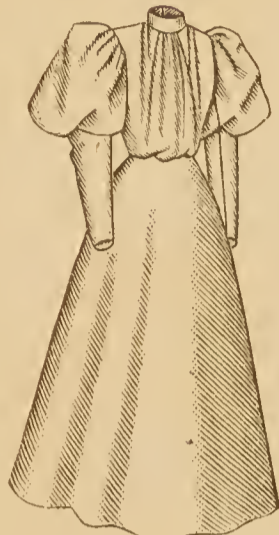
Canary dress goods were here selected for making the attractive dress, which has a full, round skirt that is deeply hemmed at the bottom and decorated with three rows of white *bébé* ribbon. The skirt is gathered at the top and falls in rolling folds from the fanciful body, which is mounted on a high-necked body-lining fitted by single bust darts and under-arm and side-back gores, and is closed invisibly at the center of the back. The full front and full backs are shaped in low Pompadour outline at the top and are separated by under-arm gores, and the fulness is becomingly disposed by gathers at the top and bottom at the center of the front and at each side of the closing. The smooth, coat-shaped sleeves are topped by deep and very full caps that are gathered at the top to fall in a succession of rippling folds about the arms. The free edges of the caps and the wrists are decorated with three rows of white *bébé* ribbon. At the neck is a close-fitting standing collar. Falling from the neck edges of the front and backs is a deep Bertha - bretelle of the material, the lower edge of which is tastefully followed with three rows of *bébé* ribbon. Puffs cross the shoulders, forming a heading for the bretelle; and at the ends of the puffs are set rosette-bows of *bébé* ribbon. A similar bow is placed on the front midway between those at the ends of the puffs, and three bows are secured upon the seam joining the waist to the skirt.

The dress will make up satisfactorily in plain or fancy silk, crépon, challis, cashmere, Surah, whipcord, serge, camel's-hair or merino, and may be decorated in numerous pretty ways with ribbon, insertion, lace, fine embroidery, gimp, passementerie, etc.

The fronts and back are joined in under-arm seams and are cut low at the top to follow the outline of a shallow, pointed yoke, from which they fall with pretty fulness at the center of the back and at each side of the closing, which is made invisibly at the center of the front. The seams joining the fronts and back to the yoke are concealed by silk revers that flare widely at the center of the front and back and impart a decidedly quaint air to the garment. Voluminous puffs reach to the elbows of the coat sleeves and spread in regulation style upon the shoulders. The wrists are trimmed with fur, and similar fur decorates the free edges of the revers. At the neck is a becomingly high velvet collar in standing style.

An attractive top-garment may be developed by the mode in cloth, serge, camel's-hair or hopsacking, with velvet, satin or Bengaline for the yoke and puffs; and an equally handsome cloak may be made up in a single material, with trimmings of fur, braid, satin or velvet bands, etc. A serviceable school cloak may be cut from cheviot, tweed or Winter camel's-hair, and if a garniture of fur, fancy braid, gimp or galloon be deemed undesirable, a simple tailor finish will suffice.

The large felt hat is trimmed with feathers and ribbon.



6518

View without Jacket.

FIGURE No. 480 D.—GIRLS' COAT.

(For Illustration see Page 531.)

FIGURE No. 480 D.—This illustrates a Girls' coat. The pattern, which is No. 6555 and costs 1s. or 25

cents, is in eight sizes for girls from five to twelve years of age, and is presented in a different development on page 541 of this DELINEATOR.

The coat is both youthful and dressy and is, besides, thoroughly protective, extending below the dress and wholly concealing it. It is here shown developed in cheviot of seasonable texture. The loose fronts are closed in double-breasted style with button-holes and bone buttons, and are nicely curved at the sides by long under-arm darts. The back is handsomely conformed to the figure by the usual curving center seam, which terminates at the top of an underfolded



6518

Front View.



6518

Back View.

MISSSES' COSTUME, WITH REMOVABLE JACKET. (COPYRIGHT.)

(For Description see Page 534.)

FIGURE No. 479 D.—GIRLS' CLOAK.

(For Illustration see Page 531.)

FIGURE No. 479 D.—This illustrates a Girls' cloak. The pattern, which is No. 6528 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and may be seen in two views on page 541 of this publication.

The cloak is fashioned in a picturesque style that is strongly suggestive of the Empire modes, and is here shown developed in an artistic combination of mode cloth and silk and dark-blue velvet.

box-plait; and the adjustment is completed by side-back gores, the side-back seams disappearing under well pressed coat-plaits. The coat sleeves are of comfortable width and are trimmed at the wrists with black serpentine braid. The coat may be worn with or without the removable cape and double ripple-collar, which are attached underneath a rolling collar. The cape suggests the popular military shape, being fitted smoothly on the shoulders by single darts and falling in graceful folds below. The double ripple-collar stands out broadly on the shoulders, and its free edges, as well as the free edges of the cape and the front and lower edges of the coat, are effectively decorated with black serpentine braid. The lower edge and flaring ends of the rolling collar are similarly ornamented.

A coat of this kind may be fashionably developed in cloth,

melton, kersey, chinchilla, chevrot, tweed, hopsacking or any other stylish coating of seasonable texture. Fancy braid, gimp, galloon or fur may follow all the edges or only the edges of the cape and collars; or, if garniture be undesirable, a plain tailor finish will be appropriate.

The hat is a becoming shape in fine felt, trimmed from the back with ribbon and a wing.

FIGURE NO. 481 D.—GIRLS' EMPIRE DRESS.

(For Illustration see Page 532.)

FIGURE NO. 481 D.—This illustrates a Girls' Empire dress. The pattern, which is No. 6522 and costs 10d. or 20 cents, is in eight sizes for girls from two to nine years of age, and is given a different portrayal on page 539 of this DELINEATOR.

The extreme simplicity of the mode will especially commend it to mothers who make their little girls' frocks. The dress is here shown developed in a handsome combination of mode cashmere and golden-brown velvet and artistically trimmed with velvet ribbon in two widths. It has a body lining, which extends nearly to the waist-line and is adjusted by single bust darts and under-arm and shoulder seams; and the closing is made invisibly at the center of the back. The dress is shaped by short shoulder seams only and is cut out in low, rounding outline at the top, and the fulness is prettily disposed by gathers at the top at the center of the front and at each side of the closing. At the neck is a close-fitting standing collar of velvet. The dress is finished at the bottom with a hem and is trimmed above the hem with *bébé* ribbon applied in "Virginia-fence" design. The smooth, coat-shaped sleeves are topped by deep Russian caps, which are gathered at the top and fall over the arms in bell fashion. The lower edges of the caps and the neck edges of the dress are decorated with ribbon arranged as on the skirt. The portions of the lining exposed with yoke effect are faced with velvet, and ends of velvet ribbon start from under the arms and are brought up to the center of the front, where they meet under a fanciful bow having long, flowing ends.

Graceful little gowns may be developed by the mode in plain or figured India silk, *crépon*, embroidered vailing, cashmere or light-weight camel's-hair. *Point de Gène* or Irish-point lace, gimp, embroidered bands, fancy braid or small pearl buttons will provide attractive garniture.

The large felt hat is stylishly adorned with ribbon.

MISSES' COSTUME, WITH REMOVABLE JACKET.

(For Illustrations see Page 533.)

No. 6518.—At figure No. 471 D in this DELINEATOR this costume is shown made of camel's-hair and velvet, Astrakhan and velvet supplying the decoration. Further portrayal of the costume is given at figure No. 18 on the Ladies' Plate for Winter, 1893-'94.

The costume is rendered extremely pleasing by the addition of the fanciful removable jacket, and is in this instance shown made of plain brown dress goods and spotted silk, the silk having a deep-tan ground sprinkled with brown spots. The skirt is in circular Empire style, the straight back edges being joined in a seam at the center of the back; it is perfectly smooth-fitting at the top at the front and sides, and the slight fulness at the back is collected in gathers and spreads in reed-like folds to the lower edge, which measures about three yards and a fourth in the middle sizes. Below the hips at the sides the skirt falls in undulating curves which contrast pleasingly with the more pronounced folds at the back. The skirt is joined to a round waist, which is fitted by single bust darts and under-arm and side-back gores, the closing being made invisibly at the center of the back. Over the smooth front is disposed a full front of silk, which is gathered at the center along the neck and lower edges and for a short distance along the shoulder edges; a shallow, downward-turning plait made

at each side just above the lower edge causes it to droop gracefully in blouse fashion. At the neck is a close-fitting standing collar which is closed at the center of the back. The smooth, coat-shaped sleeves are shaped by the customary inside and outside seams, and over them are arranged very full Empire puffs of silk, which are gathered at the top and bottom and stand out in balloon fashion.

The sleeveless jacket resembles somewhat the admired zouave modes and is simply shaped by under-arm and shoulder seams. The back is seamless and extends just to the waist-line, and the fronts meet at the throat and flare broadly below, their lower corners being prettily rounded. The double ripple-collar is a most fashionable accessory; it is made with seams at the center and extends a little below the bust, and while it presents a smooth effect at the top, below it falls in a succession of deep ripples. The front edges of the collar are finished with the front edges of the jacket, and the jacket is closed invisibly at the throat. The costume may be worn without the jacket as shown in the small illustration.

Combinations of fabrics are particularly effective in the development of this jacket, camel's-hair and Bengaline, velours and velvet, *épingeline* and serge being especially favored. Attractive garnitures may be provided by plain or fancy braid,



6558

View without Bretelles.



6558

Front View, Showing Low Neck and Short Sleeves.



6558

Back View, Showing High Neck and Long Sleeves.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT. (COPYRIGHT.)

(For Description see Page 535.)

ruchings of ribbon or velvet, gimp, passementerie, etc., applied according to taste. A handsome costume for best wear may be of cadet-blue French serge and black velvet, the latter being used for the jacket and collar. One-line jet gimp may follow all the edges of the jacket, and a silk lining may be added.

We have pattern No. 6518 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, requires three yards and a fourth of plain dress goods forty inches wide, and two yards and a fourth of spotted silk twenty inches wide. Of one material, it needs eight yards twenty-two inches wide, or four yards and an eighth forty-four inches wide, or three yards and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Illustrations see Page 534.)

No. 6558.—Shot pink taffeta is represented in this dress at figure No. 469 D in this *DELINEATOR*, iridescent gimp providing effective decoration. At figure No. 17 on the Ladies' Plate for Winter, 1893-'94 this dress is again shown.

The dress is here portrayed made of Russian-blue dress goods, with black satin ribbon in two widths for garniture. It has a straight, full skirt, hemmed at the bottom, where it measures fully three yards in the middle sizes, and is tastefully trimmed above the hem with four rows of narrow satin ribbon. The skirt is gathered at the top and falls in pretty rolling folds from the belt, to which it is joined. The fanciful waist is worn beneath the skirt and is mounted on a high-necked lining fitted by single bust darts and under-arm and side-back gores. The waist has a full front and full backs shaped in low, round outline at the top, and the fulness is becomingly disposed by gathers at the top and double rows of shirring at the waist-line at the center of the front and at each side of the closing. Under-arm gores separate the front from the backs and secure a smooth adjustment at the sides, and



6546

View without Body Frills.

tacked to the waist at each side of the fulness. The waist is encircled by a wrinkled wide black satin ribbon knotted at the front and arranged in a fanciful endless bow at the back, and the low-necked portions of the waist are outlined at the top with a similar ribbon knotted at intervals. The dress may be made up without the bretelles, and with a low round neck and short sleeves, as illustrated.

The mode will be particularly dainty for the Winter festivities, which the young girl enjoys as much as her elders, and for these occasions it may be made of fancy silk, Surah, *crépe de Chine*, embroidered *crépon* and vailing, or similar silken and woollen fabrics. Pretty trimmings may be afforded by lace, insertion, ribbon and fancy gimp applied in any preferred manner. A charming gown for a fair-haired girl was made of *ciel* embroidered *erépon*, with a band of ribbon placed on the skirt just below the hips and disposed in bows at intervals. The bretelles were cut from fine *écru* guipure lace, and an insertion of the same outlined the edges of the caps and also the wrist edges of the sleeves. The lining exposed with round yoke effect was overlaid with lace, as was also the standing collar.

We have pattern No. 6558 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the dress requires nine yards and a fourth twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Illustrations see this Page.)

No. 6546.—At figure No. 467 D in this magazine this dress is portrayed made up in dark serge and trimmed with white worsted braid in graduated widths.

The dress is here shown developed in canary India silk, and may be made up for school wear or for festive occasions, the pattern providing for a gown with a high neck and long sleeves or with a low neck and elbow sleeves. It has a round waist, which is snugly adjusted by single bust darts and under-arm and side-back gores, the closing being made invisibly at the center of the back. Surplice fronts and surplice backs that are joined by short shoulder seams and separated by under-arm gores flare broadly from the waist-line, revealing the waist between them in V shape with the effect of a center-front and center-backs. The surpllices are gathered on the shoulders, and the fulness is drawn well to the center of the front and back by gathers at the lower edges. At the neck is a close-fitting standing collar. The full, straight skirt is deeply hemmed at the bottom, where it measures a little over three yards in the middle sizes. It is turned under at the top and shirred twice to form a deep frill, which is lapped over the lower part of the body and sewed to position along the shirrings. Empire puffs of great width are mounted on the smooth, coat-shaped sleeves; they are gathered at the top and bottom and stand out well from the arm, and two graduated frills of the material at the lower edge render the sleeves very fanciful in effect.

Bows of golden-brown satin ribbon jauntily set on each shoulder give a coquettish air to the gown. When the dress is made with neck cut in low Pompadour outline two frills of graduated depth follow the neck edge, with pretty effect.

Nothing daintier for a young girl can be imagined than this dress, which is very simple and yet thoroughly artistic; it will develop charmingly in Surah, taffeta showing dainty floral designs, embroidered *crépon*, vailing, cashmere and similar silken and woollen fabrics. Attractive garnitures may consist of lace, insertion or embroidery, ribbon, fancy embroidered bands, etc., applied in any manner suggested by good taste. A pretty gown was fashioned by this mode of white satin-striped challis showing a trailing design of roses and foliage; the skirt was plainly completed, and the portions of the waist exposed between the surpllices were



6546

Front View, Showing Low Neck and Elbow Sleeves.



6546

Back View, Showing High Neck and Long Sleeves.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT. (COPYRIGHT.)

(For Description see this Page.)

the closing is made invisibly at the center of the back. At the neck is a close-fitting standing collar, the upper and lower edges of which are followed with narrow ribbon. The coat sleeves are shaped by the customary inside and outside seams, and a modish air is given them by the addition of double caps of graduated depth, the upper one being included in the arm's-eye seam. The caps are gathered at the top and fall in a series of graceful flutes about the arm; and their lower edges and also the wrist edges are neatly trimmed with two rows of narrow satin ribbon. Notably stylish features of the dress are the gathered bretelles, which pass over the shoulders and fall gracefully over the caps on the sleeves, producing the effect of triple caps. The free edges of the bretelles are followed with two rows of narrow satin ribbon, and their ends are

faced with a delicate green Bengaline overlaid with a handsome guipure lace. The standing collar was concealed beneath a band of green velvet ribbon fastened at the back under a rosette bow, and rows of ribbon were saucily placed on each shoulder.

We have pattern No. 6546 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the dress will require ten yards and five-eighths twenty-two inches wide, or five yards and a half forty-four inches wide, or five yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Illustrations see this Page.)

No. 6542.—Light cashmere is pictured in this dress at figure No. 468 D in this DELINEATOR, stylish garniture being supplied by serpentine braid in graduated widths.

A dainty shade of gray suiting was here selected for developing the dress, fancy silk braid providing the decoration. Although the mode in itself is simple, it is rendered quite fanciful by triple ripple caps and the stylish ripple frill at the waist-line. The full, straight skirt is gathered at the top and deeply hemmed at the bottom, where it measures about two yards and a half in the middle sizes.

It falls in rolling folds from the round waist, which is arranged over a body lining fitted by single bust darts and under-arm and side-back gores, the closing being made at the center of the back with button-holes and buttons. The full front and full backs are separated by under-arm gores and are gathered at the neck edge, the fulness at the lower edge being collected in a short row of gathers at the center of the front and at each side of the closing. At the neck is a close-fitting standing collar, the upper and lower edges of which are tastefully outlined with braid; and included in the seam joining the waist to the skirt is a ripple frill in two sections

which flare slightly at the center of the front and back. The frill is perfectly smooth at the top and falls in a series of pretty rippling

folds from which it derives its name; and its free edges are decorated with braid. Topping the smooth, coat-shaped sleeves are triple ripple caps of graduated depth, the lowest cap extending almost to the elbows; these caps give becoming breadth to the shoulders, and their ingenious shaping causes them to fit smoothly at the top and to fall below in a succession of well defined folds or ripples. The free edges of the caps are tastefully outlined with braid, and two rows of similar braid encircle each wrist.

All sorts of seasonable dress goods will be developed in this way, and combinations may be achieved by making the caps, collar and ripple frill of contrasting material. Ribbon and braid are liked for decoration, and so are applied bands, in-

sertion, passementerie and fancy stitching. A plain finish is also effective, and will frequently be adopted when fancy or rough cloths are chosen. One or two ripple caps may be used, if desired, and a lining of shaded silk will be a neat finish for them.

We have pattern No. 6542 in seven sizes for misses from ten to sixteen years of age. To make the dress for a miss of twelve years, will require nine yards and three-fourths of material twenty-two inches wide, or four yards and three-fourths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



6542

Front View.

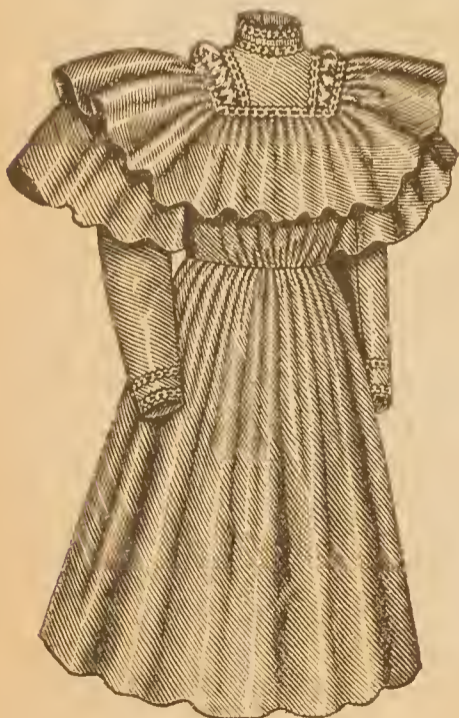


6542

Back View.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT. (COPYRIGHT.)

(For Description see this Page.)



6565

Front View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)



6565

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

GIRLS' DRESS.

(For Illustrations see this Page.)

No. 6565.—A pretty representation of this dress is given at figure No. 478 D in this magazine, dress goods being chosen for it, with baby ribbon for trimming. It is again displayed at figure No. 16 on the Ladies' Plate for Winter, 1893-'94.

Scarlet cashmere was here selected for the gown, which, with its quaint, broad frills and picturesque caps, strongly resembles the modes worn by little maids of a century ago. The full, round skirt is deeply hemmed at the bottom and gathered at the top and falls in pretty rolling folds from the round fanciful waist, which is arranged upon a high-necked lining fitted by single bust

darts and under-arm and side-back gores. The closing is made invisibly at the center of the back. The waist has a full front and full

backs which are separated by under-arm gores and shaped in low Pompadour outline at the top, the fulness being becomingly drawn toward the center and collected in gathers at the top and bottom. The lining is revealed with the effect of a square yoke, and the yoke effect is emphasized by a deep frill of the material, which falls from the Pompadour neck. Topping the smooth, coat-shaped sleeves and extending almost to the elbows are caps of great width closely gathered over the shoulders and drooping in bell fashion over the sleeves. Each wrist is encircled with two rows of beading, which is interlaced with black velvet *bébé* ribbon.

réséda dress goods and velvet. The waist is made close fitting by under-arm and side-back gores, and is closed invisibly at the center of the back. A full skirt is joined to the lower edge of the body at the sides and back and is extended to the bust at the front, where it is shaped in deep V outline; its upper edges are gathered, and the fulness falls in pretty folds all round. The lower edge of the skirt is deeply hemmed, and the joining of the skirt to the lower edge of the waist is concealed by belt sections of velvet, which start from the skirt extension and meet at the center of the back. The puff sleeves are of great width and are gathered at the top and bottom; they are mounted on smooth, coat-shaped linings, which are revealed with deep cuff effect, the exposed portions of the lining being attractively faced with velvet. The fanciful *bretelles* are a pronounced feature of the dress; they are arranged to outline a round yoke at the back, and a pointed yoke at the front, where they are joined to the V-shaped upper edges of the skirt extension; they are gathered across the back and over the shoulders, and are perfectly smooth at the front, where they are jauntily notched to produce the effect of lapels. The front ends of the *bretelles* taper to points, which meet at the bust, and the free edges of the *bretelles* are piped with velvet. The waist above the *bretelles* is attractively faced with velvet to emphasize the yoke effect. At the neck is a close-fitting standing collar of velvet.

The mode is attractive and pretty and will develop exquisitely in a combination of Bengaline and camel's-hair, faille and serge, or velvet with any of the fashionable silk-and-wool novelty suitings. A single material may be used if preferred, and soutache braiding, Russian or embroidered bands, lace, embroidery, etc., may contribute artistic garniture. A pretty idea is to all-over embroider the waist above the *bretelles* in a pretty vermicelli design with soutache or metallic braid.

We have pattern No. 6566 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, requires three yards and three-fourths of dress goods forty inches wide, and a yard and an eighth of velvet twenty inches wide. Of one material, it needs five yards and seven-eighths twenty-two inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents



6566

Front View.

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



6566

Back View.

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

bon. Full, gathered puffs are arranged over the shoulders just above the frill, and their upper edges and also the gathered edges of the frill are concealed beneath a beading interlaced with ribbon. At the neck is a close-fitting standing collar that is decorated at its upper and lower edges with beading interlaced with ribbon.

Plain and fancy silk, washable Surah, taffeta, embroidered vailing, challis, figured *crépon* and similar silken and woollen fabrics will develop charmingly by the mode, and lace, embroidered edging, fancy bands, gimp, galloon, passementerie, etc., may be used for garniture in any manner suggested by good taste. A pretty gown for a little dark-eyed maiden was fashioned by the mode of white silk strewn with cowslips; the sleeves were made of all-over embroidery, and the portion of the lining exposed with square yoke effect was faced with similar material. The frill and caps were of silk edged with narrow lace, and the waist was encircled by a band of velvet ribbon bowed at the back and having long, streaming ends.

We have pattern No. 6565 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, requires eight yards and an eighth of material twenty-two inches wide, or four yards forty-four inches wide. Price of pattern, 1s. or 25 cents.



6530

View without Yoke and Epaulettes.



6530

Front View.



6530

Back View.

GIRLS' DRESS. (COPYRIGHT.)
(For Description see Page 532.)

GIRLS' DRESS.
(For Illustrations see this Page.)

No. 6566.—Cloth, velvet and silk are tastefully combined in this dress at figure No. 477 D in this magazine. The dress is quaint and fanciful and is here portrayed made of

GIRLS' DRESS.

(For Illustrations see Page 537.)

No. 6530.—Cashmere and silk are pictured in this dress at figure No. 474 D in this magazine.

The gown is quaintly pretty and artistic and is here portrayed made of red and black dress goods. The full skirt, which is deeply hemmed at the bottom, is gathered at the top and falls in pretty rolling folds from the fanciful round waist, which is arranged over a high-necked waist of lining fitted by single bust darts and under-arm and shoulder seams. The full front and full backs are joined in under-arm and short shoulder seams and are gathered at the top and bottom, the closing being made invisibly at the back. Arranged upon the upper part of the lining is a round, seamless yoke that is shirred to form two pretty puffs and a frill, the frill lapping over the close-fitting standing collar. The bishop sleeves are of great width, and are gathered at the top and bottom to droop gracefully over the smooth, coat-shaped linings, which are revealed with round cuff effect, the exposed portions of the linings being faced with the material. Topping the sleeves are doubled epaulettes, which are gathered at the top and stand out well from the shoulders to produce the broad-shouldered effect so admired. The waist is encircled by a crush belt displaying shirrings and frills at the ends, which close at the center of the back along the shirrings. The dress may be made up without the shirred yoke and the epaulettes, as shown in the small illustration.

This mode will be greatly sought by mothers who seek for the picturesque in the gowning of their young daughters; many dainty color combinations may be achieved, and the use of two fabrics will be found very effective. The gown may be made of ombré crépon, plain and embroidered vailing, cashmere, merino and plain or fanciful India or Surah silk. The yoke, epaulettes, belt and cuff facings may be cut from velvet, satin or fancy silk, and but little applied decoration is required to produce the desired effect. A pretty school dress was made up in plaid woollen goods and plain silk.

We have pattern No. 6530 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, will require two yards and seven-eighths of red and seven-eighths of a yard of black dress goods each forty inches wide. Of one material, it will call for seven yards twenty-two inches wide, or three



6540

View without Bretelles.



6540

Front View.



6540

Back View.

GIRLS' EMPIRE DRESS. (COPYRIGHT.)

(For Description see this Page.)

yards and five-eighths forty-four inches wide, or three yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' EMPIRE DRESS.

(For Illustrations see this Page.)

No. 6540.—Foulé is pictured in this dress at figure No. 476 D in this magazine, with trimmings of *point de Gène* lace, feather-stitching and ribbon.

No style since the Greenaway has been so popular for young people as the Empire modes, with their short-waisted effects which impart that air of picturesqueness just now so desirable in the gowns of little



6543

View with Low Neck and Short Sleeves and without Bertha-Bretelle.



6543

Front View.



6543

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 539.)

women. In the present instance the dress is shown made of ciel cashmere and artistically trimmed with lace insertion and ribbon. The full, round skirt is deeply hemmed at the bottom, the hem being headed with a band of lace insertion; it is gathered at the top and falls in pretty rolling folds from the short-waisted body, which is simply shaped by shoulder seams and by very short seams under the arms. Arranged upon the waist in such a manner as to simulate a round yoke are Bertha-bretelles in two sections; they are of great width on the shoulders, where they are gathered, and are becomingly narrowed toward the ends and drawn up by two short rows of shirrings beneath jaunty bows of ribbon, from which starts a ribbon that encircles the waist. The closing is made invisibly at the center of the back, and the close-fitting standing collar is overlaid with a band of insertion. The portion of the waist exposed with round-yoke effect is tastefully decorated with upright rows of insertion, and a row of similar insertion outlines the free edges of the bretelles. Mounted on the smooth, coat-shaped sleeves and extending almost to the elbows are very large Empire puffs, which are gathered at the top and bottom and once between to simulate double puffs; and each sleeve below the elbow is trimmed with three encircling rows of insertion. The dress may be made up without the Bertha-bretelles, as shown in the small illustration.

Fancy silk, *crêpe de Chine*, Surah, embroidered vailing and crépon will develop attractively by the mode, which may be rendered fanciful by ornamentations of lace, fine embroidery, gimp, galloon, ribbon and fancy bands. Russian braids form an effective trimming and may be employed for overlaying those portions of the waist exposed with round-yoke effect. For general and school wear cashmere, serge, camel's-hair and all seasonable woollens are chosen, and a simple decoration of braid or satin or velvet ribbon is in best taste.

We have pattern No. 6540 in ten sizes for girls from three to twelve years of age. Of one material for a girl of eight years, the dress will require seven yards twenty-two inches wide, or five yards and a fourth thirty inches wide, or four yards and an eighth forty-four inches wide. Price of pattern, 10d. or 20 cents.



6522

View with Low Neck and Short Sleeves.

GIRLS' DRESS.

(For Illustrations see Page 538.)

No. 6543.—By referring to figure No. 475 D in this magazine, this dress may be seen made of India silk and trimmed with ribbon, lace insertion and ruchings of silk.

Biscuit cashmere was here selected for developing this artistic gown, an attractive decoration being provided by ruchings of robin's-egg blue velvet ribbon. The full, round skirt is deeply hemmed at the bot-



6522

Front View.



6522

Back View.

GIRLS' EMPIRE DRESS. (COPYRIGHT.)

(For Description see this Page.)

GIRLS' EMPIRE DRESS.

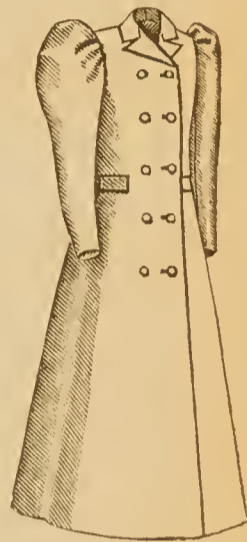
(For Illustrations see this Page.)

No. 6522.—Cashmere and velvet are united in this dress at figure No. 481 D in this magazine, with ribbon for garniture. It is also shown at figure No. 15 on the Ladies' Plate for Winter, 1893-'94.

The dress is here pictured made of red cashmere and trimmed with black braiding, and is quaint enough to gratify the heart of the most artistic of mothers. The dress portion is made with only short shoulder seams, and is shaped in low, round outline at the top, where the short body-lining is revealed with yoke effect. The body lining is fitted by single bust darts and under-arm and shoulder seams, and its visible part is faced with the cashmere. The fulness of the front and back is prettily disposed at the top by gathers at the center of the front and at each side of the back; and the upper edge of the dress portion is finished with a piping of the material. At the neck is a close-fitting standing collar. The bottom of the dress is deeply hemmed, and the hem is headed by a fanciful design in black braid. A similar design of narrower width outlines the upper edges of the dress at each side of the fulness. Falling over the top of the smooth, coat-shaped sleeves are deep caps of the material, which are gathered at the top and droop gracefully nearly to the elbows, their lower edges being decorated with braid. The dress may be made up with a low, round neck and with short cap sleeves, as shown in the small illustration.

The mode is particularly desirable for developing hemstitched and other flouncings, as well as challis, vailing, camel's-hair, crépon and fancy silk, and it may be made as fanciful as desired by lace, embroidery, gimp, galloon, fancy braid and ribbon.

We have pattern No. 6522 in eight sizes for girls from two to nine years of age. For a girl of eight years, the dress needs five yards and three-eighths of goods twenty-two inches



6552

View without Cape.



6552

Front View.



6552

Back View.

MISSSES' ENGLISH COAT, WITH REMOVABLE CAPE. (FOR RAINPROOF OR OTHER CLOTHS.) (COPYRIGHT.)

(For Description see Page 540.)

tom and gathered at the top, and depends in graceful rolling folds from the fanciful waist, which is arranged over a high-necked body-lining fitted by single bust darts and under-arm and side-back gores, the closing being made invisibly at the center of the back. The full front and full backs are shaped in low, round outline at the top; they are separated by under-arm gores, and the fulness is prettily disposed by gathers at the top and bottom at the center of the front and at each side of the closing. Enormous Empire puffs which extend midway to the elbows are arranged over the smooth, coat-shaped sleeves; they are gathered at the top and bottom and stand out well from the arm, and each wrist is tastefully trimmed with a ruching of velvet ribbon. Falling from the upper edge of the full portions is a Bertha-bretelle of the material, which is moderately wide and falls with pretty fulness resulting from gathers at the top. The joining of the bretelle to the waist is concealed by a ruching of ribbon, and above it the lining is revealed with the effect of a round yoke. At the neck is a close-fitting standing collar which is almost concealed by a ruching of ribbon. The dress may be made up with a low, round neck and short sleeves, as shown in the small illustration, and the Bertha-bretelle may be omitted.

Very attractive gowns may be developed by the mode in fancy silk, embroidered or figured crépon, vailing, challis and light-weight camel's-hair, and they may be decorated with lace, appliqué bands, two-toned embroideries, gimp, fancy braid, galloon, etc. Insertions are largely used at present and may be employed for trimming the bretelle, in which case it is set just above the edge, and to encircle the sleeve below the puff. The exposed portion of the lining may be overlaid with fancy rucking with guimpe effect, or it may be trimmed with curved rows of soutache braid.

We have pattern No. 6543 in ten sizes for girls from three to twelve years of age. Of one material for a girl of eight years, the dress calls for six yards and seven-eighths twenty-two inches wide, or three yards and three-eighths forty-four inches wide. Of goods fifty inches wide, three yards will suffice. Price of pattern, 10d. or 20 cents.

fifty inches wide, or two yards and a half forty-four inches wide, or two yards and a fourth fifty inches wide. Price of pattern, 10d. or 20 cents.

MISSES' ENGLISH COAT, WITH REMOVABLE CAPE. (FOR RAINPROOF OR OTHER CLOTHS.)

(For Illustrations see Page 539.)

No. 6552.—This coat is pictured made of serge and trimmed with Astrakhan binding at figure No. 472 D in this magazine.

The coat is here portrayed made of Havane cloth and pleasingly introduces the removable cape, which has now become a prominent feature of the fashionable long coats. The loose fronts lap and close in double-breasted style with button-holes and large bone buttons, and are reversed at the top in lapels which form notches with the rolling collar. The lapels are faced with the material, and the fronts are rendered becomingly smooth-fitting at the sides by long under-arm darts. The back is admirably conformed to the figure by side-back gores, and a well curved center seam that terminates below the waist-line above stylish coat-laps. The coat-laps are turned under for hems and stitched to position, and the side-back seams disappear below the waist-line under well pressed coat-plaits. The sleeves are shaped by inside and outside seams and are comfortably full at the top, and below the elbows they follow closely the outline of the arm. Moderately deep cuffs are simulated by a double row of machine-stitching, and upon each front is arranged a square-cornered pocket-lap which conceals the opening to an inserted pocket. The removable cape is on the military order and is shaped to fit smoothly over the shoulders and fall below in a series of curves, its front edges falling evenly at each side of the buttons. The loose edges of the cape, collar, lapels and pocket-laps are followed with a double row of stitching. The effect of the coat without the cape is shown in the small engraving.

Repellant and waterproof cloth, tweed, serge, cheviot, melton and plaid, plain or striped coating will develop nicely in this way, and the cape may be lined throughout with changeable silk of a contrasting shade.

We have pattern No. 6552 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the coat will need seven yards and five-eighths twenty-two inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and an eighth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSES' CIRCULAR CLOAK. (TO BE MADE WITH ONE, TWO OR THREE CIRCULAR CAPE-COLLARS.)

(For Illustrations see this Page.)

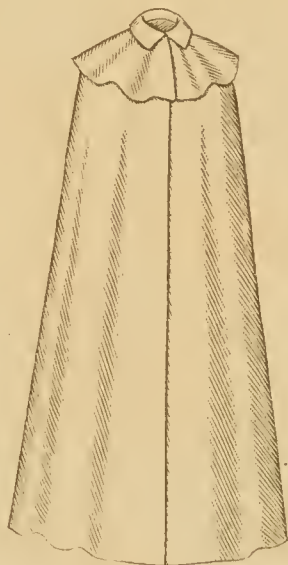
No. 6514.—By referring to figure No. 470 D in this magazine, this cloak may be seen made of mackintosh cloth, and finished with machine-stitching.

The circular cloak has long been a favorite with both old and

young, and this season it is particularly admired, with its jaunty circular cape-collars, of which either one, two or three may be worn. It is here portrayed in veritable Red Riding-Hood cloth of fine quality and extends to the bottom of the dress. The cloak is in circular shape, as its name infers, and it is rendered perfectly smooth-fitting at the top by two darts taken up on each shoulder below which and at the back it falls in graceful undulating folds. The closing is made invisibly at the center of the front, and at the neck is a rolling collar, the ends of which flare broadly at the throat. The cape collars are in circular shape and of graduated depth, the lowest one extending below the bust, the upper one to the shoulders and the middle one midway between they are shaped to fit smoothly at the top and fall in a series of rippling folds which give them the appearance of the graceful ripple collars.

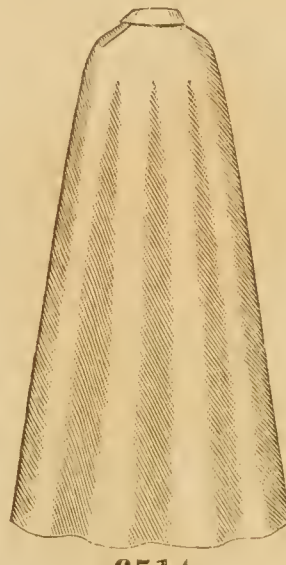
The cloak may be made of Tartan, camel's-hair, serge, whipcord, tweed, cashmere and merino, and may be lined throughout with quilted satin or a fanciful ombre silk. The collars may be edged with fur, gimp, passementerie or curled-silk feather-trimming, or they may be cut from velvet or Bengal and lined with silk.

We have pattern No. 6514 in nine sizes for misses from eight to sixteen years of age. To make the cloak for a miss of twelve years, calls for five yards and three-eighths of material twenty-two inches wide, or two yards and seven-eighths forty-four inches wide or two yards and a fourth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



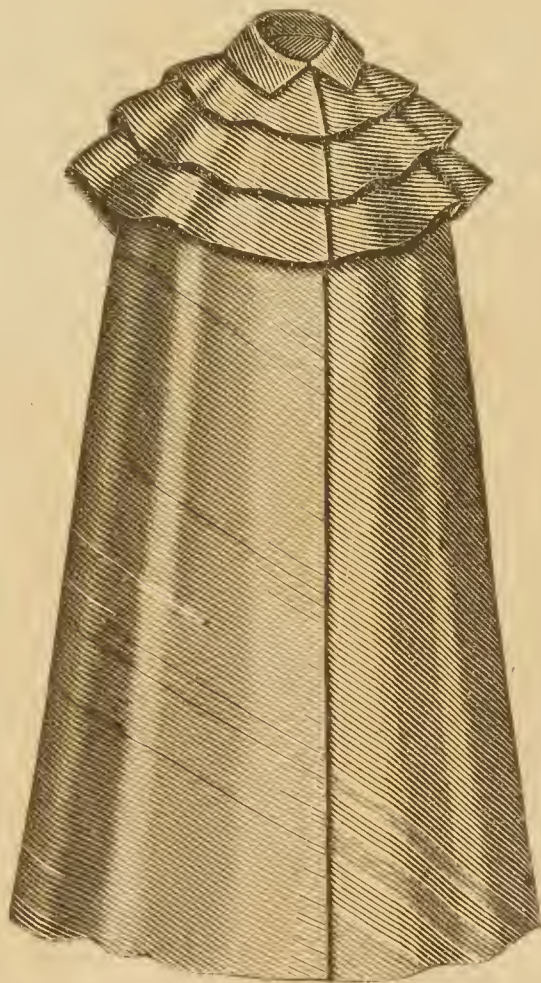
6514

View with One Cape-Collar.



6514

View without Cape-Collars.



6514

Front View.



6514

Back View.

MISSES' CIRCULAR CLOAK. (TO BE MADE WITH ONE, TWO OR THREE CIRCULAR CAPE-COLLARS.) (COPYRIGHT.)

(For Description see this Page.)

GIRLS' CLOAK.

(For Illustrations see Page 541.)

No. 6528.—Cloth of silk and velvet enter into the construction of this cloak at figure No. 479 D in this magazine, fur providing the ornamentation.

A pretty combination is here developed in the cloak with mode cloth and brown velvet. The upper part of the cloak is a pointed yoke of velvet to which are joined the back and fronts, which hang in pretty flowing folds from the gathers at the top. The front edges of the yoke and fronts are hemmed and closed invisibly. Two revers of velvet are included in the seam joining the fronts to the yoke and flare in deep points and at the back are arranged similar revers. A brown silk cord tipped with ball

is arranged in loops and ends at the bottom of the yoke in front and adds to the ornamental effect. At the neck is a standing collar of velvet. Long, full puffs are adjusted on the coat-shaped sleeves which are faced with velvet below the elbows.

Bengaline, Surah, camel's-hair, cheviot, broadcloth, vicuna, twilled cloth and other fashionable coatings may be made up by the mode alone or in combination with velvet or silk. Narrow fur binding of Astrakhan, beaver, etc., rows of braid, moss trimming and gimp are fashionable decorations.

We have pattern No. 6528 in ten sizes for girls from three to twelve years of age. To make the cloak for a girl of eight years

requires two yards and a fourth of cloth fifty-four inches wide, and either plain, striped or checked, and the cape and collars will frequently be lined with satin or fancy silk in a widely contrasting hue. When garniture is desired, Hercules, novelty or soutache braid or any preferred variety of fur may be employed, but many people prefer a severe tailor finish of one or several rows of machine-stitching.

We have pattern No. 6555 in eight sizes for girls from five to twelve years of age. To make the coat for a girl of eight years, will require six yards and five-eighths of material 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.

GIRLS' COAT, WITH REMOVABLE CAPE.

(For Illustrations see this Page.)

No. 6528.—At figure No. 480 D in this magazine this coat is shown made of cheviot and trimmed with braid. Navy-blue cloth was here selected for the coat, which is exceedingly jaunty in effect and may be made up with or without the military cape and stylish ripple collars, or without the cape only, as shown in the illustrations. The coat is entirely protective and has loose double-breasted fronts, which lap and close to the throat in double-breasted style with button-holes and large bone buttons. Long under-arm darts secure a smooth adjustment at the sides, and the back is admirably fitted by side-back gores, and a well curved center seam that terminates below the waist-line above extra fulness arranged in an underfolded box-plait, the side-back seams disappearing beneath well-pressed coat-plaits. The sleeves are in mutton-leg style and are shaped by inside and outside seams; they are gathered at the top and fall with becoming fulness to the elbow, below which they follow closely the outline of the arm. Each wrist is tastefully decorated with a binding of Astrakhan, and a similar binding outlines the free edges of the rolling collar, which has widely flaring ends. A fanciful air is produced by the two ripple collars of graduated depth, the lower collar extending to the bust; both collars are made with a seam at the center of the back, and are shaped to fit smoothly at the top and fall in a succession of graceful ripples. The free edges of the collars are outlined with bindings of Astrakhan. The cape, which is removable, is rendered perfectly smooth fitting at the top by a dart taken up on each shoulder; it falls about the figure in undulating curves, and is attached to the coat with hooks and loops beneath the ripple collars.

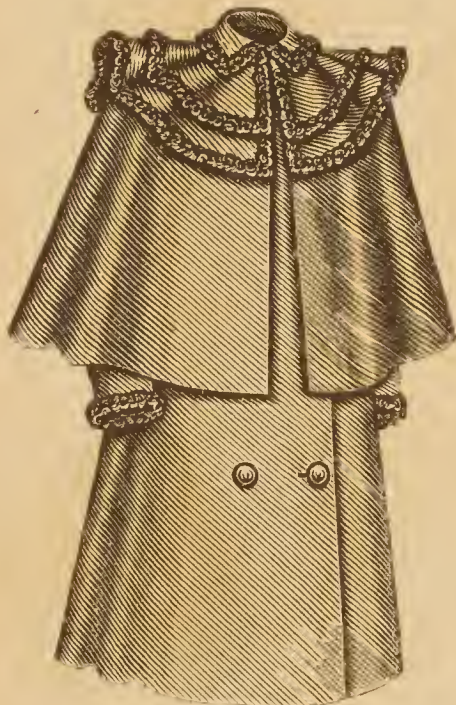


6528
Front View.

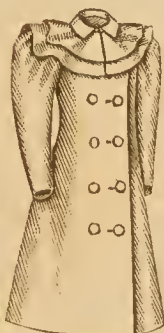


6528
Back View.

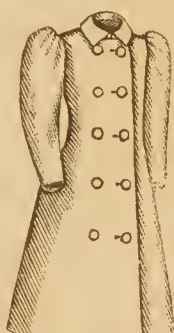
GIRLS' CLOAK. (COPYRIGHT.)
(For Description see Page 540)



6555
Front View.



6555
View without
Cape



6555
View without
Cape and
Ripple Collars.



6555
Back View.

GIRLS' COAT, WITH REMOVABLE CAPE. (COPYRIGHT.)
(For Description see this Page.)

MISSES' DOUBLE-BREADED COAT.

(For Illustrations see Page 542.)

No. 6510.—Mixed cheviot with a finish of machine-stitching is pictured in this coat at figure No. 473 D in this DELINEATOR.

The coat is here shown made of biscuit cloth and pleasingly introduces the umbrella flare at the back below the waist-line. It extends to a fashionable depth, and its loose fronts are lapped and closed in double-breasted style with button-holes and large fancy buttons. Above the closing the fronts are rolled back in moderately broad lapels

by a rolling collar, with which the lapels form notches; and the free edges of the collar and lapels are finished in true tailor style with a double row of machine-stitching. Under-arm and side-back gores and a well curved center seam conform the coat gracefully to the figure at the sides and back, and below the waist-line the gores and backs flare and roll in flutes after the manner dictated by la Mode. The sleeves are in leg-o'-mutton style and are still sufficiently full at the top to

ensure a graceful curve over the shoulders; they are shaped by inside and outside seams and are comfortably smooth-fitting below the elbow, and moderately deep cuffs are simulated by a double row of stitching. The opening to a side pocket inserted in each front is concealed by a pocket-lap, and a little higher up on the right side an opening to a change pocket is also covered with a pocket-lap. The free edges of the laps, as well as the lower edge of the coat, are finished with two rows of machine-stitching.

The coat is extremely jaunty in appearance, and may be used for best or every-day wear. It will make up stylishly in melton, kersey, diagonal, whipcord, serge or cheviot in the fashionable shades

ensure a graceful curve over the shoulders; they are shaped by inside and outside seams and are comfortably smooth-fitting below the elbow, and moderately deep cuffs are simulated by a double row of stitching. The opening to a side pocket inserted in each front is concealed by a pocket-lap, and a little higher up on the right side an opening to a change pocket is also covered with a pocket-lap. The free edges of the laps, as well as the lower edge of the coat, are finished with two rows of machine-stitching. The coat is extremely jaunty in appearance, and may be used for best or every-day wear. It will make up stylishly in melton, kersey, diagonal, whipcord, serge or cheviot in the fashionable shades

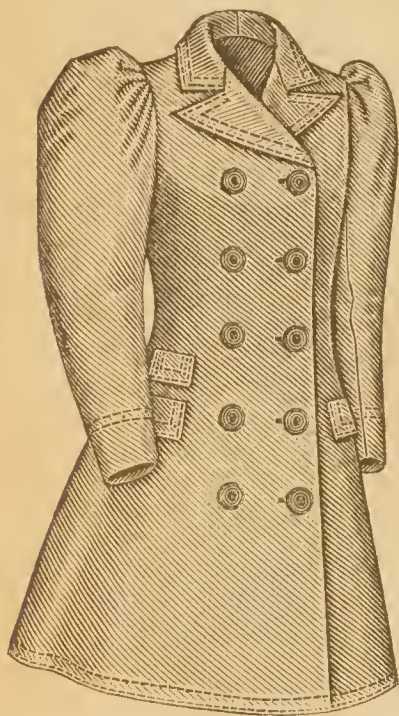
of mode, tan, fawn, Havane, navy and London-smoke, and the completion is usually plain, although a facing of velvet or heavy silk on the collar and lapels is always admissable and in good taste.

We have pattern No. 6510 in seven sizes for misses from ten to sixteen years of age. To make the coat for a miss of twelve years, requires five yards and a fourth of material twenty-two inches wide, or two yards and five-eighths forty-four inches wide, or two

of plain or fanciful basque or round waist. It is portrayed made of rêsôda dress goods. The coat sleeve is shaped by a seam along the inside and outside of the arm, and is made with comfortable fulness at the top and follows closely the outline of the arm below the elbow. Upon it are arranged three caps of graduated depth, the lowest cap extending about to the elbow. The caps are of very great width, and though gathered with only slight fulness at the top, fall about the arm in a series of undulating curves or ripples and flare in umbrella fashion at the bottom. The free edges of the caps are tastefully decorated with two rows of velvet *bébé* ribbon. The sleeve may be made up with one or two or three caps, as illustrated.

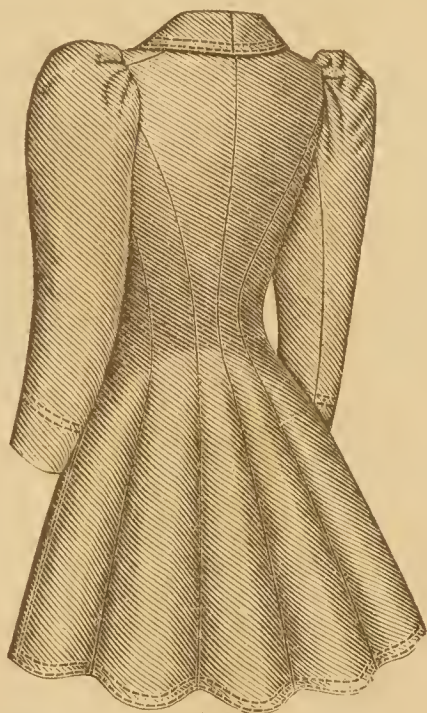
This sleeve will develop charmingly in fancy silk, taffeta, Bengaline, embroidered vailing, *crépon*, challis, cashmere and other silken and woollen textures. It may be adorned with lace insertion, gimp, passementerie, fancy braid, galloon, etc.

We have pattern No. 6567 in eight sizes from two to sixteen years of age. To make a pair of sleeves for a miss of twelve years, requires three yards and three-fourths of material twenty-two inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and three-fourths fifty inches wide. Price of pattern, 5d. or 10 cents.



6510

Front View.



6510

Back View.

MISSSES' DOUBLE-BREADED COAT. (COPYRIGHT.)

(For Description see Page 541.)

MISSSES' WAIST.

(For Illustrations see this Page.)

No. 6526.—At figure No. 466 D in this DELINEATOR the waist enters into a toilette made of light vicuna and trimmed with baby ribbon and ruffles of the material.

The waist may be made up either for street or evening wear and is quite fanciful in effect. In this instance it is shown developed in ciel dress goods attractively associated with silk. The waist has a high-necked body-lining smoothly adjusted by single bust darts, under-arm and side-back gores and curving center seam. It has smooth backs and full fronts which are separated by under-arm gores and flare widely

yards and a fourth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

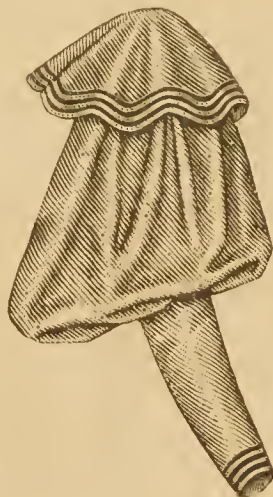
MISSSES' AND GIRLS' DRESS SLEEVE, WITH RIPPLE CAP, WHICH MAY BE OMITTED.

(For Illustrations see this Page.)

No. 6538.—Dress goods were selected for developing this sleeve. The coat sleeve is shaped with the usual seams along the inside and outside of the arm and is made with comfortable fulness at the top. A deep Empire puff is arranged over the coat sleeve; it is gathered at the top and bottom and falls from the shoulders and spreads and flares widely above the elbow. Falling with quaint effect over the puff is a jaunty cap, which is of great width over the shoulders and narrowed under the arms; it is shaped to fit smoothly at the top and to fall in a series of ripples, and its lower edge and also the sleeve at the wrist is decorated with three encircling rows of narrow ribbon.

This sleeve is a decided novelty and may be added to a long or round basque, Empire waist or over-dress. The mode will develop attractively in any of the fashionable varieties of silks, *crépon* vailing, camel's-hair, cashmere or merino, with braid, gimp or passementerie for garniture.

We have pattern No. 6538 in eight sizes from two to sixteen years of age. To make a pair of sleeves for a miss of twelve years, requires two yards and three-fourths of material twenty-two inches wide, or two yards thirty inches wide, or a yard and a half either forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.



6538



6538

View without Cap.

MISSSES' AND GIRLS' DRESS SLEEVE, WITH RIPPLE CAP WHICH MAY BE OMITTED. (COPYRIGHT.)

(For Description see this Page.)



6567



6567

View with Two Caps.



6567

View with One Cap.

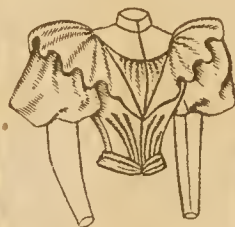
MISSSES' AND GIRLS' DRESS SLEEVE. (TO BE MADE WITH ONE, TWO OR THREE CAPS.) (COPYRIGHT.)

(For Description see this Page.)



6526

Front View, Showing Low Neck and Short Sleeves.



6526

Front View, Showing High Neck and Long Sleeves.



6526

Back View, Showing High Neck and Long Sleeves.

MISSSES' WAIST. (COPYRIGHT.) (For Description see this Page.)

MISSSES' AND GIRLS' DRESS SLEEVE. (TO BE MADE WITH ONE, TWO OR THREE CAPS.)

(For Illustrations see this Page.)

No. 6567.—This picturesque sleeve may be worn with any kind

toward the shoulders from some distance above the waist-line. The fronts present a smooth effect above the bust, and the fulness below is collected at the lower edge in three forward-turning plaits at each side, the plaits flaring becomingly upward. Between the flaring edges of the fronts are effectively disclosed full, low-necked center fronts which are gathered at all except their front edges. The backs are joined in a seam below the flare, which reveals a full, low-necked center-back that is gathered at the top and plaited to a point at the

lower edge, the effect corresponding with the fronts. The waist is closed invisibly at the center of the front. The smooth coat sleeves, which are shaped by the usual inside and outside seams, have very full Empire puffs of silk that extend midway to the elbow; the puffs are gathered at the top and bottom and stand out prettily from the arm. Bretelles of silk are gathered up closely on the shoulders to droop in picturesque fashion upon the sleeves, and are narrowed to points at the ends and joined to the loose upper edges of the fronts and backs. At the neck is a close-fitting collar on the curate order, and the lower edge of the waist is outlined with a crush belt of silk. The belt is in two sections that are joined and shirred at the center of the front and finished in frills at the ends, which close at the center of the back. The waist may be made up with a high neck and long sleeves, or with a low neck and short sleeves, as illustrated.

The mode is especially well adapted to the development of plain and fancy silks, *crêpe de Chine*, embroidered vailing, *crêpon*, etc., and may be attractively decorated with lace, ribbon insertion or fine passementerie. The center-back and center-fronts will frequently be made of a widely contrasting fabric, lace net, *mousseline de soie* and similar light airy textures being favored.

We have pattern No. 6526 in seven sizes for misses from ten to sixteen years of age. To make the waist for a miss of twelve years, will require a yard and a fourth of dress goods forty inches wide, with four yards and an eighth of silk twenty inches wide. Of one material, it needs five yards and three-eighths twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

MISSES' CIRCULAR APRON, WITH BIB AND BRETELLES.

(For Illustrations see this Page.)

No. 6537.—One of the most thoroughly artistic aprons



6537

Front View.



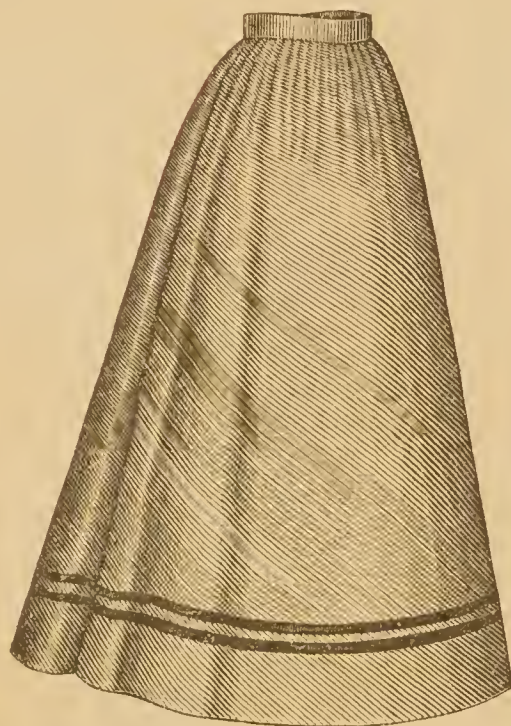
6537

Back View.

MISSES' CIRCULAR APRON, WITH BIB AND BRETELLES. (COPYRIGHT.)

(For Description see this Page.)

resulting from gathers; the bretelles are becomingly narrowed toward the ends, which meet in points at the belt, beneath which they are attached at the center of the front and at the ends. The bretelles are attached to narrow bands that are overlaid with novelty braid, and between them at the front are inserted the side edges of a narrow, pointed bib, which is perfectly smooth. A triangular patch-pocket is applied on each side of the skirt, and their seamed edges are outlined with a row of the novelty braid.



6513

Side-Front View.



6513

Side-Back View.

MISSES' TWO-PIECE SKIRT. (COPYRIGHT.)

(For Description see this Page.)

This style of apron may be made up very dressily in organdy, Swiss, either plain or dotted, French mull and fine nainsook, and may be adorned with lace, insertion and fine embroidery. For general wear cambric and cross-barred muslin are selected, and two-toned embroideries and fancy braid are employed for garniture.

We have pattern No. 6537 in seven sizes for misses from ten to sixteen years of age. To make the apron for a miss of twelve years, needs three yards and a fourth of material twenty inches wide, or two yards thirty-six inches wide. Price of pattern, 7d. or 15 cents.

MISSES' TWO-PIECE SKIRT.

(For Illustrations see this Page.)

No. 6513.—At figure No. 466 D in this *DELINEATOR* this skirt forms part of a pretty toilette of light vienna trimmed with baby ribbon and ruffles of the material.

The skirt is here shown made of Russian-blue dress goods of a fashionable variety and trimmed with black velvet ribbon. The front extends to form the sides, and its side edges are joined to a seamless back-gore in seams placed well to the back. The skirt is gathered at the top, the fulness being slight at the front and sides and falling in undulating folds at the back. After the manner of the present styles, the skirt flares broadly at the bottom, where it measures a little over two yards in the middle sizes, and the distended effect may be emphasized by an underfacing of hair-cloth, moreen or crinoline. The skirt is finished at the top with a belt, which closes at the left side. It is neatly trimmed at hem depth from the bottom with two rows of narrow black velvet ribbon.

The mode will develop well in plain, striped or plaid suitings, camel's-hair, tweed, cheviot, velours and wool Bengaline, and may be decorated with graduated rows of Hercules or fancy braid, oriental bands or ruchings of velvet, satin or ribbon. A pretty skirt was made of fawn camel's-hair, trimmed at the bottom with a wide band of velvet scalloped at the top.

We have pattern No. 6513 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt needs three yards of goods twenty-two inches wide, or a yard and a half either forty-four or fifty inches wide. Price of pattern, 1s. or 25 cents.

yet devised for young people is here portrayed made of fine white lawn and trimmed with novelty braid. The skirt is in circular style and is sufficiently long to be protective without entirely concealing the dress; it extends nearly to the center of the back, and is gathered at the top, where it falls with just a suspicion of fulness from the belt, to which it is joined. The apron is given a picturesque air by the graceful bretelles, which pass over the shoulders, where they are of great width and spread in a succession of pretty folds

Styles for Little Folks.

FIGURE No. 482 D.—CHILD'S TOILETTE.

(For Illustration see this Page.)

FIGURE No. 482 D.—This illustrates a Child's coat and cap. The coat pattern, which is No. 6547 and costs 10d. or 20 cents, is in six sizes for children from one to six years of age, and may be seen in three views on page 549 of this DELINEATOR. The cap pattern, which is No. 2989 and costs 5d. or 10 cents, is in four sizes for children from one to seven years of age, and is given a different portrayal on its accompanying label.

Light cloth is the material here selected for developing the modish little coat, and fur bindings provide a smart decoration. The short, round waist is simply shaped by under-arm and shoulder seams and is closed at the center of the front with button-holes and buttons. The full skirt is deeply hemmed at the bottom, and narrower hems complete its front edges; it is gathered at the top of the front and sides and joined to the lower edge of the body, and is extended to the neck at the center of the back, where it is shirred to form a Watteau. The leg-o'-mutton sleeves are shaped by inside seams only, and are gathered at the top to produce a becoming fulness above the elbow, while below a perfectly smooth effect is presented. Each wrist is ornamented with a binding of fur, and a similar binding trims the overlapping front edge of the skirt. At the neck is a Byron collar having flaring ends, and below it is a butterfly collar in two sections, the back ends of which pass beneath the Watteau, where they are tacked. The

narrow, circular crown. The front is gathered with slight fulness at its back edge, which is sewed to the crown; and its ends are joined in a short seam at the center of the back. The outer edges of the cap are followed by a band of fur, and ribbon ties are sewed to the front corners of the front and tied beneath the chin. At the top of the cap is jauntily set a



FIGURE No. 482 D.



FIGURE No. 483 D.



FIGURE No. 484 D.

FIGURE No. 482 D.—CHILD'S TOILETTE.—This illustrates Child's Coat No. 6547 (copyright), price 10d. or 20 cents; and Cap No. 2989 (copyright), price 5d. or 10 cents. FIGURE No. 483 D.—LITTLE GIRLS' CLOAK.—This illustrates Pattern No. 6524 (copyright), price 10d. or 20 cents. FIGURE No. 484 D.—CHILD'S COAT.—This illustrates Pattern No. 6544 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 544 and 545.)

bow of ribbon consisting of upright loops and ends.

The coat is adaptable to heavy silks, soft woollens and light-weight cloakings, all of which will unite prettily with velvet; and gimp, galloon, passementerie, plain or fancy braid, etc., will afford suitable and tasteful garniture. The cap may match the coat or be made of velvet, satin, Bengaline or faille, and it may be ornamented with fur, curled-silk feather-trimming or ruchings of ribbon.

FIGURE No. 483 D.—LITTLE GIRLS' CLOAK.

(For Illustration see this Page.)

FIGURE No. 483 D.—This illustrates a Little Girls' cloak. The

of the Byron collar, are tastefully decorated with bindings of fur. The cap is made of the coat material and consists of a front and a

pattern, which is No. 6524 and costs 10d. or 20 cents, is in seven sizes for little girls from one to seven years of age, and may be seen in two views on page 549 of this magazine.

Very quaint and artistic is the little cloak here portrayed made of gray cloth and trimmed with gray gimp-headed fur fringe. The upper part of the cloak is a square yoke, from which depend a back and fronts that are shaped by two long darts at each side of the front and back. A box-plait is formed at each side of the center of the back, and also at each side of the closing, which is made invisibly at the center of the front; and the darts are tacked together for some distance from the top. The lower edge of the yoke is trimmed with gimp-headed fur fringe, and similar fringe follows the free edges of the rolling collar, which has prettily rounded ends. Enormous balloon puffs extending to the elbows are mounted on smooth, coat-shaped sleeves and droop gracefully from the shoulders; and each wrist is adorned with fur fringe.

The mode will develop attractively in Bengaline, faille, cloth, cashmere, camel's-hair, serge or any light-weight cloaking, and any of these fabrics will combine well with satin or velvet in the same or a contrasting shade. Handsome garniture may be arranged with braid, gimp, passementerie, galloon, etc., applied in straight rows or in any fanciful manner. The yoke and the exposed portions of the sleeves may be covered with braiding in an elaborate design.

The large felt hat flares becomingly over the face and is stylishly adorned with feathers.

FIGURE No. 484 D.—CHILD'S COAT.

(For Illustration see Page 544.)

FIGURE No. 484 D.—This illustrates a Child's coat. The pattern, which is No. 6544 and costs 10d. or 20 cents, is in five sizes for children from two to six years of age, and is given a different portrayal on page 548 of this magazine.

The little coat here shown made of tan cloth and velvet is rendered very fanciful by the addition of a quaint Capuchin hood. The skirt is deeply hemmed at the bottom, is laid in box-plaits all round and is joined to a very short-waisted body, which is shaped by under-arm and shoulder seams; and the closing is made to a desirable depth at the center of the front with button-holes and buttons. At the neck is a fashionable Byron collar, between the flaring ends of which is tied a large silk bow. The bishop sleeves are mounted on smooth, coat-shaped linings, which are revealed at the wrists with round-cuff effect, the exposed portions being neatly faced. The hood fits the neck closely and has a seam at the center extending from the neck to the point; it is included in the collar seam and falls in regulation fashion at the back, and the edge is reversed to disclose a pretty lining of bright Surah silk. The back of the body is crossed at the lower edge of the waist by a strap

having pointed ends, which are fastened at the sides with buttons.

The coat is one of the daintiest of the season's offerings for little folks and will develop well in cloth, serge, camel's-hair, whipcord, cheviot, tweed or hopsacking. The sleeves and rolling collar will frequently be cut from velvet or Bengaline, and fur bindings, gimp or passementerie will afford pleasing garniture.

The large felt hat is becomingly trimmed with wings and ribbons.

FIGURES NOS. 485 D AND 486 D.—LITTLE GIRLS' DRESSES.

(For Illustrations see this Page.)

FIGURE No. 485 D.—This illustrates a Little Girls' dress. The pattern, which is No. 6534 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and is differently depicted on page 547 of this publication.

A quaint dress for a wee woman is here pictured developed in

gray cashmere, with soutache braid and ruffles of the material for decoration. The full, round skirt reaches to the ankles and is gathered at the top to fall in pretty folds from the body, to which it is joined; and the bottom is deeply hemmed and is decorated with three tiny frills of the material, the upper frill being finished for a self-heading. The fanciful body has a high-necked front and backs of lining, the upper parts of which are disclosed with round-yoke effect above a low center-front and center-backs and low side-fronts and side-backs; and the lining is covered with a round yoke-facing of the material trimmed with crosswise rows of soutache braid. The center-fronts and center-backs are gathered near the top to form standing frills, and the fulness at the lower



FIGURE No. 485 D.

FIGURE No. 486 D.

FIGURE No. 485 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6534 (copyright), price 10d. or 20 cents. FIGURE No. 486 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6529 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 545 and 546.)

edge is regulated by gathers. These portions appear with pretty effect between the smooth side-fronts and side-backs, which are trimmed with an artistic design done with soutache braid. From the rounding upper edges of the smooth portions bretelles fall quaintly over the sleeves, their free edges being ornamented with braiding to match that upon the side-fronts and side-backs. The closing is made invisibly at the center of the back. The coat-shaped sleeves have Empire puffs that rise and spread on the shoulders in regulation fashion; they are ornamented below the puffs with diagonal rows of soutache braid, and cross-rows of similar braid ornament the standing collar.

The dress is remarkable for both comfort and quaintness, and its attractive features may be brought out to advantage in French serge, cashmere, flannel, vicuna and various other pretty woollens. Velvet or Bengaline will unite beautifully with any seasonable woollen material in a dress of this kind, and ribbon, braid, feather-

stitching, gimp, etc., will provide dainty garniture. A stylish dress may be fashioned from old-rose camel's-hair and velvet, the latter material being of a darker shade than the former.

FIGURE No. 486 D.—This illustrates a Little Girls' dress. The pattern, which is No. 6529 and costs 10d. or 20 cents, is in seven sizes for little girls from one to seven years of age, and is pictured in two views on page 548 of this magazine.

The little dress is both serviceable and artistic and is here shown made of pale-blue merino and lace insertion. The skirt extends nearly to the ankles, and its lower edge is finished with a deep hem. It is gathered at the top to fall in pretty folds all round, and is sewed below a yoke of insertion to a body of lining shaped by shoulder and under-arm seams. Frills of the material decorated above their hems with insertion hang prettily from the lower edge of the yoke, and the dress is closed invisibly at the center of the back. The full puff sleeves droop gracefully at the top beneath caps, which are gathered to stand out broad and full upon the shoulders and are narrowed to points at the lower edges of the yoke; and the coat-shaped linings exposed below the puffs are covered with round cuff-facings of the material decorated near the lower edges with encircling bands of insertion. The sleeve caps are trimmed with insertion, and the close-fitting standing collar, which is comfortably high, is overlaid with similar insertion.

The dainty little dress may be fashioned from wool Bengaline, cashmere, wool crêpon or any plain or fancy wool goods. It may also be appropriately developed in a combination of wool goods with silk, velvet or Surah; and lace, embroidery, velvet or satin *bébé* ribbon, feather-stitching, gimp, etc., may be applied for garniture. A braiding design is wrought on the yoke.



FIGURE No. 487 D.

FIGURE No. 488 D.

FIGURE No. 487 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6563 (copyright), price 10d. or 20 cents. FIGURE No. 488 D.—LITTLE GIRLS' TOILETTE.—This consists of Little Girls' Apron No. 6564 (copyright), price 7d. or 15 cents; and Dress No. 4853 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)

FIGURE No. 487 D.—LITTLE GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 487 D.—This illustrates a Little Girls' dress. The pattern, which is No. 6563 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and is given a different portrayal on page 547 of this magazine.

Ciel India silk, dark-blue velvet and white lace edging are here effectively associated in the charming little dress, which has a very short-waisted body shaped by under-arm and shoulder seams, and is closed invisibly at the center of the back. The full skirt is

deeply hemmed at the bottom and is gathered at the top, where it is joined to the body at the back and sides; it is extended to the bust at the front, and the side edges of the extension are securely tacked to the body. The smooth, coat-shaped sleeves of velvet are topped by very full caps of lace, which are gathered at the top and fall in graceful folds about the arms; and each wrist is tastefully decorated with an upturning row of lace. A fanciful air is given the dress by gathered bretelles of lace, which are arranged upon the back to simulate a round yoke, and pass over the shoulders to the extension of the skirt. The portion of the waist revealed with round-yoke effect is attractively faced with velvet, and at the neck is a moderately high standing collar to match.

Dresses of this description are particularly well adapted to soft, clinging fabrics, such as Surah, India silk, *crêpe de Chine*, cashmere, challis, crêpon or merino. They may be adorned with lace, passe-

menterie, gimp, galloon or feather-stitching. The last-named trimming is very effective when well executed.

FIGURE No. 488 D.—LITTLE GIRLS' TOILETTE.

(For Illustration see this Page.)

FIGURE No. 488 D.—This consists of a Little Girls' apron and dress. The apron pattern, which is No. 6564 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 three views on page 550 of this publication. The dress pattern, which is No. 4853 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and is differently depicted on its accompanying label.

The apron is a very protective little garment, being sufficiently long to wholly conceal the dress beneath; and it is fashioned in a style that is both becoming and picturesque. Its

attractive features are here shown to advantage in white nainsook and colored embroidery. The front and backs are joined in under-arm seams and are gathered at the top to fall with pretty fulness from a high-necked yoke, which is shaped by shoulder seams and is in the present instance cut away above a Bertha-frill of colored embroidery arranged in rounding outline upon the yoke. The closing is made at the center of the back with button-holes and buttons, and the hem-facing finishing the bottom of the apron is decorated with a row of fancy stitching. The short sleeves are formed of frills of embroidery, which droop rather deeply at the top and are narrowed considerably under the arms.

The dress is made of pale-pink figured challis. It has a full, round skirt that falls in graceful folds from a fanciful body, which is shaped by under-arm seams only and is mounted upon a smooth

body-lining fitted by shoulder and under-arm seams. Gathers draw the fulness at the lower edge of the body closely to the figure, and the upper edge is turned under and shirred to form a standing frill about the neck, the fulness appearing with guimpe effect above a stylish bodice that is pointed at the center of the front and back and shaped by side seams. The full sleeves fall with puff effect over their coat-shaped linings, the exposed portions of which are covered with round cuff-facings of the material.

All sorts of pretty sheer muslins are appropriate for aprons of this kind, and Hamburg embroidery or lace-trimmed frills of the material may form the Berthas and sleeves. Crépon, serge, cashmere and other soft woollens will be pretty for the dress, and a combination of wool goods with silk or velvet will be effective.

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 6563.— India silk, velvet and white lace are associated in this dress at figure No. 487 D in this DELINEATOR.

The littledress is here pictured made of old-blue dress goods prettily trimmed with golden-brown velvet bébé ribbon. It has a rather short-waisted body, which is simply shaped by under-arm and shoulder seams and closed invisibly at the center of the back. The full skirt, which is deeply hemmed at the bottom and gathered at the top, is joined to the lower edge of the waist at the sides and back and is extended at the front to lap upon the waist to within shallow yoke depth of the neck; the upper edge of the extended portion is sewed to position, and the skirt falls free below, the side edges of the extension being sewed flatly to position. The

smooth coat sleeves are shaped by the customary inside and outside seams, and each wrist is decorated with three encircling rows of ribbon. Included in the arm's-eye seams and falling prettily over the sleeves are very full caps, which are of great width on the shoulders, where they are also gathered, and fall in a series of graceful ripples. The free edges of the caps are followed by three rows of bébé ribbon, and the moderately high standing collar is similarly decorated. Gathered Bertha-bretelles outline a round yoke at the back and pass over the shoulders, their front ends being sewed over the side edges of the extension. The lower edges of the bretelles are decorated with three rows of velvet bébé ribbon. The dress may

be made up with a low, round neck as shown in the small illustration.

Charming little dresses may be developed by the mode in plain or figured silk, challis, crépon, vailing and merino, and may be trimmed with fancy braid, embroidery, insertion, gimp, feather-stitching and narrow passementerie. The portion of the waist revealed with yoke effect may be faced with velvet, silk, lace or two-toned embroidery, or may be overlaid with vertical rows of Russian braid.

We have pattern No. 6563 in seven sizes for little girls from two to eight years of age. To make the dress for a girl of five years, will require six yards and an eighth of material twenty-two inches

wide, or three yards forty-four inches wide. Price of pattern, 10d. or 20 cents.



6563
Front View.



6563
View Showing Low Neck.



6563
Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)



6534
Front View.



6534
View Showing Low Neck.



6534
Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 6534.— This pretty dress is also pictured at figure No. 485 D in this DELINEATOR, where it is shown made of gray cashmere and trimmed with soutache braid and ruffles of the material.

The dress, while it introduces the prominent features of the day, still retains that air of simplicity which is so desirable in children's garments. It is here portrayed made of dress goods in a beautiful shade of scarlet and is plainly completed. The full skirt, which is hemmed deeply at the bottom and gathered at the top, falls in pretty rolling folds from the low-necked, short-waisted body, which is arranged over a high-necked lining simply shaped by under-arm and shoulder seams. The body has a full center-front and full center-backs, which are turned under and shirred at the

top to form a dainty frill finish; and at the lower edge the fulness is collected in forward-turning plaits at each side of the center of the front and in backward-turning plaits at each side of the closing, which is made invisibly at the center of the back. Overlapping the side edges of the full portions are smooth side-fronts and side-backs which are joined by under-arm and short shoulder seams. The lining is exposed at the top with round-yoke effect and is faced with the material, and at the neck is a moderately high standing collar. Empire puffs extending midway to the elbows are arranged over the smooth, coat-shaped sleeves; they are gathered at the top and bottom and spread in balloon fashion. Joined to the neck

edges of the side-fronts and side-backs are wide, smooth bretelles that have square ends and flare broadly over the puffs. The dress may be made with a low, round neck, as shown in the small illustration.

The fancy silks with old-time patterns will make up exquisitely by this mode, as will also crépon, challis, vailing, and the dainty silk-and-wool novelty suitings of which the shops offer such a variety. Lace, Russian embroidery, fancy bands, galloon and passementerie will form handsome garnitures and may be applied



6529

Front View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

in numerous pretty ways. Velvet or fancy silk will frequently be selected for facing the exposed portion of the lining, for the standing collar and for the coat sleeves.

We have pattern No. 6534 in seven sizes for little girls from two to eight years of age. Of one material for a girl of five years, the dress will need four yards and three-fourths twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 6529.—At figure No. 486 D this dress is pictured made up in

pale-blue merino and daintily trimmed with white lace insertion.

The little dress is here attractively portrayed made of cream dress goods. It has a long, full skirt that is deeply hemmed at the bottom and gathered at the top. The skirt falls in pretty, rolling folds from a square yoke, which is mounted on a body lining extending to the waist-line and shaped by under-arm and shoulder seams; and the dress is closed invisibly at the center of the back. The puff sleeves are arranged on smooth, coat-shaped linings, which are faced with the material below the puffs, with deep cuff effect; they

are gathered at the top and bottom and droop gracefully from the shoulders, and each wrist is encircled with two rows of golden-brown velvet ribbon. Topping the sleeves are epaulettes that are gathered at the top and flare stylishly, their free edges being followed by a row of velvet ribbon. Included in the seam joining the yoke to the skirt are frills of the material having square ends, their lower edges being outlined with velvet ribbon. Two rows of similar ribbon are applied on the yoke in Pompadour outline, and at the neck is a low standing collar closed invisibly at the back.

The frills and epaulettes render the mode quite fanciful, though in reality it is very simple in construction. Cashmere, merino, crépon, challis and light-weight camel's-hair will develop attractively in this way, and lace, embroidery, gimp, passementerie or ribbon may form the trimming. The skirt may be prettily decorated with *entre deux* of lace, and the yoke may be overlaid with heavy lace or all-over embroidery.

We have pattern No. 6529 in seven sizes for little girls from one to seven years of age. Of one material for a girl of five years, the

dress requires four yards and three-eighths twenty-two inches wide, or two yards and a fourth forty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S COAT, WITH HOOD, WHICH MAY BE OMITTED.

(For Illustrations see this Page.)

No. 6544.—Tan cloth and velvet are united in this coat at figure No. 484 D in this magazine. It is also illustrated at figure No. 14 on the Ladies' Plate for Winter, 1893-'94.

The coat is here pictured made of gray cloth, with bright plaid silk for the hood lining and bow. The skirt is box-plaited all round and is finished at the bottom with a deep hem, while narrower hems complete the front edges; it is joined to a short-waisted body, which is simply shaped by under-arm and shoulder seams. The coat is closed at the center of the front with button-holes and large fancy buttons. The bishop sleeves are mounted on smooth, coat-shaped linings, which are revealed at the wrists with round-cuff effect; they are gathered at the top and bottom and droop gracefully from the shoulders, and each wrist is tastefully trimmed with Astrakhan binding. An attractive feature of the coat is the Capuchin hood, which has a seam at the center extending from the neck to the point; its edges are trimmed with Astrakhan binding and prettily reversed to disclose the lining of bright plaid silk. The rolling collar is made with a seam at the back and flares broadly at the throat, its free edges being prettily outlined with Astrakhan binding; and at the throat is fastened a large bow of plaid silk having fringed ends. Crossing the back at the waist-line is a strap having pointed ends,

which are fastened to the coat beneath fanciful buttons; the free edges of the strap are trimmed with Astrakhan binding. The Capuchin hood may be omitted at the option of the wearer.

Very natty coats are fashioned by the mode in wool Bengaline, camel's-hair, serge, velours, Sicilienne cloth and rough-surfaced suiting. Velvet, satin and heavy-corded Bengaline will contrast nicely with any of these fabrics, and may be used for the rolling collar and cuff facings. A handsome coat for a little brunette is made of dark-blue rough-surfaced suiting, with dark-blue velvet collar and cuff facings, the hood being lined

with satin of a brilliant shade of scarlet. An equally stylish coat is cut from dark-red hopsacking and black velvet, the latter material being used for the collar, straps and cuff facings. The hood is lined with black Bengaline showing red pin-dots.

We have pattern No. 6544 in five sizes for children from two to six years of age. To make the coat for a child of five years, requires six yards and seven-eighths of material twenty-two inches wide, or three yards and three-fourths forty-four inches wide, or three yards



6529

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)



6544

Front View.



6544

View without Hood.



6544

Back View.

CHILD'S COAT, WITH HOOD, WHICH MAY BE OMITTED. (COPYRIGHT.)

(For Description see this Page.)

and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S COAT.

(For Illustrations see this Page.)

No. 6547.—At figure No. 482 D in this magazine this coat is shown made of light cloth, with fur bindings for a completion. It is further illustrated at figure No. 13 on the Ladies' Plate for Winter, 1893-'94.

The coat is designed with a view to comfort and is here represented made of chestnut-brown cloth and trimmed with beaver fur. It has a short body shaped by shoulder and under-arm seams and closed at the center of the front with button-holes and buttons, and a full skirt that extends to a fashionable depth. The skirt is gathered at the top of the front and sides to fall in graceful folds from the lower edge of the body, and the back is extended to the neck.

The side edges of the extended portion are joined in a seam underneath, and the top is drawn by two rows of shirings to fall with Watteau effect to the lower edge, which is finished with a deep hem. The sleeves are in mutton-leg style, shaped by inside seams only; they are sufficiently full at the top to spread fashionably on the shoulders and are smooth and comfortably close-fitting upon the forearm. The wrists are decorated with bindings of beaver fur, and similar fur ornaments the edges of the rolling collar, the ends of which flare widely at the throat. The coat may be made up with or without the butterfly collar, which is in two sections that extend to the lower edge of the body at the front and back and are disposed with pretty fullness by

gathers at the top. The butterfly collar stands out broadly on the shoulders, and its back ends pass beneath the Watteau and are sewed flatly to the body at each side of the center of the back; its free edges are trimmed with fur.

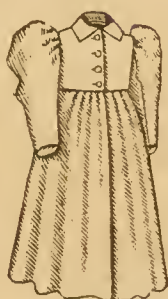
Comfortable little coats for wear during extremely cold weather may be developed by the mode in melton, kersey, chinchilla and beaver, and top garments for the intermediate seasons may be made of serge, flannel, cheviot and light-weight cloth. Beaver, otter, Astrakhan or any other fashionable variety of fur, fancy braid, gimp, etc., may provide the garniture, or a plain tailor finish of machine-stitching may be adopted. A stylish coat of this description may be fashioned from tan broadcloth and emerald-green velvet, the latter being used for the collars. Plaid cloth may be suitably combined with velvet or Bengaline.

We have pattern No. 6547 in six sizes for children from one to six years of age. Of one material for a child of five years, the coat requires six yards and seven-eighths twenty-two inches wide, or three yards and a half forty-four inches wide, or two yards and seven-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



6547

Front View.



6547

View without Butterfly Collar.



6547

Back View.

CHILD'S COAT. (COPYRIGHT.)

(For Description see this Page.)

LITTLE GIRLS' CLOAK.

(For Illustrations see this Page.)

No. 6524.—This cloak may be seen made of gray cloth and trimmed with gimp-headed fur fringe by referring to figure No. 483 D in this magazine.

The little cloak is here portrayed made of light-brown cloth, with dark-brown velvet ribbon for garniture. It has a full back and full

fronts, which are joined in seams at the sides and are shaped by two long dart seams at each side. A box-plait is laid at each side of the center of the back and at each side of the closing, which is made invisibly at the front, the dart seams being tacked together under the plaits for some distance from the top, below which the plaits fall free. The fronts and back are joined to a square yoke, which is shaped by shoulder seams, the yoke being outlined by a row of velvet ribbon. Very full puffs which extend to the elbows are arranged over the smooth, coat-shaped sleeves; they are

gathered at the top and bottom and droop gracefully from the shoulders, and the sleeves are plainly completed at the wrists. At the neck is a rolling collar having rounding ends which flare widely at the front.

The cloak will make up beautifully in Bengaline, Sicilienne, cloth, velours, camel's-hair and whipcord. The yoke and sleeves will frequently be cut from velvet of a deeper shade than the material used for the cloak or in contrast with it, and braid, gimp, passementerie or fancy bands will afford attractive garniture. Navy-blue armure silk will make a pretty cloak, and moss edging may trim it.

We have pattern No. 6524 in seven sizes for little girls from one to seven years of age. To make the cloak for a girl of five years, calls for five yards and a fourth of material twenty-two inches wide, or three yards forty-four inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



6524

Front View.

LITTLE GIRLS' CLOAK. (COPYRIGHT.)

(For Description see this Page.)



6524

Back View.

LITTLE GIRLS' CLOAK. (COPYRIGHT.)

(For Description see this Page.)

LITTLE GIRLS' APRON.

(For Illustrations see Page 550.)

No. 6564.—White nainsook and colored embroidery are represented in this apron at figure No. 488 D in this magazine.

The apron is here pictured made of fine white lawn and embroidered edging, and is so dainty that it cannot fail to find favor even with the most severe little critic, to whose youthful mind the thought of such useful garments is obnoxious. The full front and full backs, which are joined in under-arm seams and gathered at the top, fall gracefully from a square yoke shaped by seams on the shoulders. The back edges of the apron are hemmed, and the closing is made at the center with button-holes and small pearl buttons. A fanciful air is given the garment by the full sleeves of embroidered edging; they are quite broad at the top, are narrowed becomingly under the arms, and are made sufficiently full to stand out

prettily over the sleeves of the dress. The admired broad-shouldered effect is produced by the gathered Bertha-bretelle of embroidered edging, which is arranged upon the apron to give a round outline to the yoke. The apron may extend to the throat, or it may be cut away above the bretelle, as illustrated.

Cambric, mull, fine nainsook, linen lawn, Swiss and organdy are the materials usually selected for making aprons intended for best wear, and the dainty garniture may consist of lace, insertion, fancy embroidered bands, Swiss, appliqué or Irish point embroidery. The sleeves and frills may be made of the same fabric as the body and their free edges may be finished with a



6564
Front View.

6564
View Showing Low Neck.

6564
Back View.

LITTLE GIRLS' APRON. (COPYRIGHT.)
(For Description see Page 549.)

hemstitched hem and decorated above the hems with *entre deux* of fine Swiss embroidery. A dainty apron may be made of India dimity and Swiss embroidery. Insertions of the embroidery may be let in the skirt, and in the yoke above the bretelle, with good effect.

We have pattern No. 6564 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 a fourth of lawn thirty-six inches wide, and three yards and seven-eighths of embroidered edging five inches and a half wide. Of one mate-

rial, it will need four yards twenty-seven inches wide, or three yards thirty-six inches wide. Price of pattern, 7d. or 15 cents.

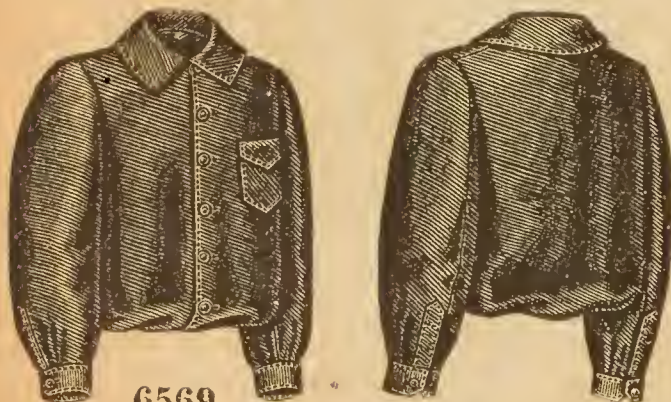
Styles for Boys.

BOYS' BLOUSE.

(For Illustrations see this Page.)

No. 6569.—This blouse, which is pictured made of navy-blue flannel, is a comfortable and serviceable garment to accompany kilt skirts or long or short trousers. It is simply shaped by shoulder and under-arm seams and is closed at the center of the front with button-holes and buttons. The lower edge is turned under and stitched to form a hem, through which a tape or elastic is inserted to draw the blouse in about the waist, the fulness drooping in regulation fashion. The shirt sleeves have outside seams that end at the tops of extensions left in one edge and turned under for hems, the other edge being finished with a facing that is pointed at the top. The lower edges of the sleeves are gathered and finished with wristbands closed with button-holes and buttons. The facings and wristbands are finished with machine-stitching, and the free edges and flaring ends of the rolling collar are similarly stitched. To the left front is applied a patch pocket having a pointed overlap. The edges of the pocket and the front edges of the fronts are completed with a row of machine-stitching.

For blouses of this kind flannel and serge are usually chosen, the



6569

Front View.

6569

Back View.

BOYS' BLOUSE.

(For Description see this Page.)

of age. To make the blouse for a boy of eleven years, requires two yards and seven-eighths of material twenty-seven inches wide, or a yard and seven-eighths thirty-six inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 7d. or 15 cents.

flannel being either plain or fancy. Various other fabrics, such as Galatea, percale and madras are also adaptable to the mode, and a simple finish is in order.

We have pattern No. 6569 in twelve sizes for boys from five to sixteen years

BOYS' SHIRT-WAIST, WITH STANDING AND TURN-DOWN COLLARS.

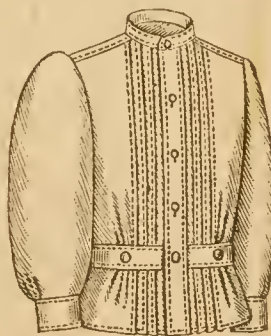
(For Illustrations see this Page.)

No. 6570.—Shirt-waists like the one here shown made of plain white linen are worn with kilt skirts or long or short trousers and with or without a jacket. The shirt-waist is shaped by shoulder and under-arm seams and stitched in three forward-turning plaits at each side of the front and three box-plaits at the back. The front edge of each front is finished with a rather broad hem, and back of the hem of the left front is arranged a backward-turning plait. The closing is made at the center of the front with button-holes and buttons. The slight fulness back of the plaits in the front is collected in gathers at the waist-line, and very slight fulness between the box-plaits is similarly gathered. A belt is stitched on the outside, and to it buttons are attached for the suspension of the skirt or trousers with which it is worn. The shoulder seams are finished and strengthened with applied straps machine-stitched to position. The sleeve

is in shirt sleeve style and is slashed at the back of the arm; one edge of the slash is finished with a narrow hem and the other with an overlap that is pointed at the top. The lower edge of the sleeve is slightly gathered at the back of the arm and finished with a wristband having rounding ends closed with

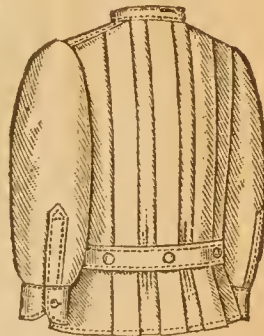


6570



6570

Front View.



6570

Back View.

BOYS' SHIRT-WAIST, WITH STANDING AND TURN-DOWN COLLARS.

(For Description see this Page.)

studs. At the neck is the customary neck-band, at the ends and center of which button-holes are made for the attachment of the collar, which may be of the standing or turn-down variety, both styles being provided by the pattern. All the edges of the shirt-

waist are neatly finished with a single row of machine-stitching.

The standing collar is fashionably high and its ends are bent in Piccadilly style. A row of machine-stitching finishes all its edges, and a button-hole is made in each end and at the center.

The turn-down collar rolls deeply and its ends flare widely. It is mounted upon a band that is deep at the center and is narrowed with an easy curve to the ends, which show a wide space between the ends of the collar. Button-holes are made in the ends and at the center and the collar is finished with machine-stitching.

Shirt-waists of this kind are variously developed in figured or striped percale, linen and cambric, with a finish like that here illustrated. The collars are usually made of plain white linen.

We have pattern No. 6570 in ten sizes for boys from three to twelve years of age. To make the shirt-waist for a boy of seven years, requires two yards and an eighth of material twenty-seven inches wide, or a yard and five-eighths thirty-six inches wide, each with three-eighths of a yard of coarse linen or muslin thirty-six inches wide. Price of pattern, 10d. or 20 cents.

Styles for Dolls.

FIGURE No. 489 D.—LADY DOLLS' HOUSE TOILETTE.

(For Illustration see this Page.)

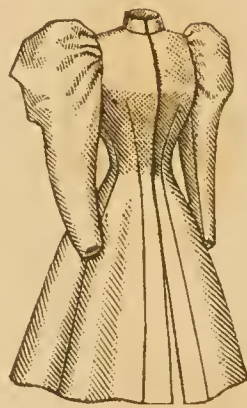
FIGURE No. 489 D.—This consists of the dress and zouave jacket contained in Lady Dolls' Set No. 163, which also includes a capc. The Set, which costs 10d. or 20 cents, is in seven sizes for lady dolls from twelve to twenty-four inches in height, and is pictured in full on page 553 of this *DELINEATOR*.

The dress is fashioned in the latest style, and is here shown made of a pretty variety of dress goods. It has a full, round skirt, which falls in natural folds from gathers at the top. The skirt is finished at the bottom with a deep hem and is stylishly decorated with rows of velvet baby ribbon, a single row being applied above the knee, three rows at the bottom and two rows midway between. The round body has a full front closed invisibly along the left shoulder and under-arm seams, and a full, seamless back separated from the front by under-arm gores and arranged upon a closely adjusted body-lining that is closed invisibly at the center of the front. The fulness in the front and back is drawn prettily to the center by gathers at the top and bottom, and the joining of the body and skirt is concealed by a crush belt, the frill-finished ends of which are closed invisibly at the center of the back. The coat sleeves have full balloon puffs, which extend to the elbow and droop in regulation fashion, and the wrists are trimmed with several rows of baby ribbon. A close-fitting standing collar overlaid with lace is at the neck.



FIGURE No. 489 D.—LADY DOLLS' HOUSE TOILETTE.—This illustrates the Dress and Zouave Jacket in Lady Dolls' Set No. 163 (copyright), price 10d. or 20 cents.

(For Description see this Page.)



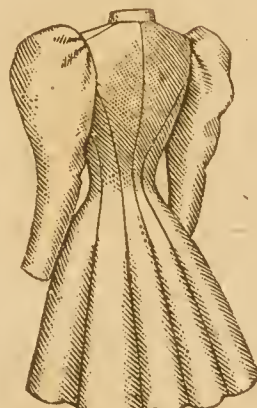
Front View.



Front View.



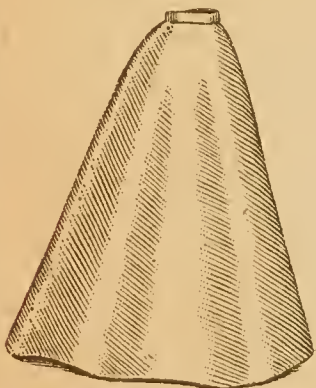
Back View.



Back View.

LADY DOLLS' SET No. 160.—CONSISTING OF A CIRCULAR SKIRT, LONG BASQUE AND RIPPLE COLLAR. (COPYRIGHT.)

(For Description see Page 552.)



Side-Front View.

The zouave jacket is made of velvet. It reaches nearly to the waist-line and is simply shaped by shoulder and under-arm seams. The fronts open widely, are prettily curved over

the bust and are square at their lower front corners. They are trimmed along their front edges with tiny brass buttons.

The toilette will prove a dressy addition to a fashionable doll's wardrobe and will be most effectively developed in a combination of fabrics. All sorts of pretty silks and woollens are adaptable to the mode, and a union of cashmere and velvet, serge and Surah *rougeant*, or hopsacking and satin will be very effective. Frills, bands, folds, ribbon, braid, etc., may trim the skirt, and flat

at the neck, and the closing of the basque is made invisibly at the center of the front.

The velvet ripple collar consists of two sections of unequal depth, which are shaped to fit the neck smoothly and roll below in a series of undulating folds or ripples all round.

A charming toilette for Miss Dolly's afternoon promenade may be developed by the mode in *crépon*, hopsacking, velours, cloth, satin or any fashionable silk, such as Bengaline, faille or Surah. Lace, ribbon, gimp, passementerie, etc., may trim the basque, and frills, ribbon ruching or rows of braid may adorn the skirt.

The large felt hat is fashionably adorned with feathers and ribbon.

garnitures of any kind may decorate the jacket.

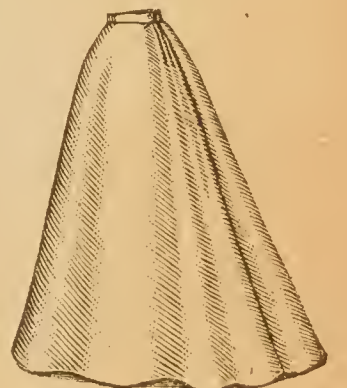
FIGURE No. 490 D.—LADY DOLLS' OUT-DOOR TOILETTE.

(For Illustration see Page 552.)

FIGURE No. 490 D.—This consists of a Lady Dolls' circular skirt, long basque and ripple collar. The Set, which is No. 160 and costs 10d. or 20 cents, is in seven sizes for lady dolls from twelve to twenty-four inches tall, and is again illustrated on this page.

The toilette introduces the popular flaring skirt and the three-quarter basque with umbrella back, and is here pictured made of cloth and velvet. The skirt is in circular style and presents the fashionable smooth effect at the top of the front and sides and the regulation distended appearance at the bottom. The fulness is massed at the center of the back in long flutes or rolling folds by gathers at the top, the flutes spreading gracefully to the lower edge, where the skirt is trimmed with a frill of velvet finished at the top to form a self-heading.

The umbrella basque extends to the fashionable three-quarter length and is adjusted by the customary darts and seams to fit the figure perfectly to the waist-line, below which it flares handsomely, the back displaying the tubular folds seen in a half-open umbrella. The velvet sleeves are of the mutton-leg order and are stylishly broad at the top and smooth and comfortably close-fitting upon the forearm. A moderately high standing collar is



Side-Back View.

FIGURE NO. 491 D.—GIRL DOLLS' STREET TOILETTE.

(For Illustration see Page 553.)

FIGURE NO. 491 D.—This consists of a Girl Dolls' coat and cap. The Set, which is No. 161 and costs 7d. or 15 cents, is in seven sizes for girl dolls from twelve to twenty-four inches high, and is displayed again on page 554 of this DELINEATOR.

The coat is a very stylish top-garment for Winter and is here portrayed developed in tan cashmere and brown velvet. It is fashioned to resemble the Empire modes, having a short body shaped by shoulder and under-arm seams and joined to a full, round skirt, the lower edge of which is deeply hemmed. The closing is made at the center of the front with button-holes and buttons. Bretelles are arranged upon the body to stand out broadly and with pretty fulness on the shoulders, and are narrowed almost to points at the ends, the effect being decidedly modish. The full puff sleeves are gathered at the top and bottom and are joined to round velvet cuffs decorated at the wrist edges with bands of fur. Bands of similar fur trim the loose edges of the bretelles.

The cap is made of velvet. It fits the head closely and has a center section, which extends to the neck between sides that join it in well curved seams. The front edge forms a slight point at the center, the front and lower edges are trimmed with fur, and ribbon ties are bowed underneath the chin.

A jaunty top-garment to protect Miss Dolly from the cold weather may be developed by the mode in melton, kersey, flannel, cloth, hopsacking, cheviot or camel's-hair. Silk or satin may be used, if a more dressy coat be desired, and velvet may be chosen for the bretelles and cuffs. The cap may match or contrast with the coat and may be trimmed with a ruching of ribbon or lace. For the fashionable little lady's best toilette cardinal-red Bengaline may be united with black velvet in the coat, the bretelles and cuffs being cut from velvet. The cap may also be made of velvet, and its edges, as well as the edges of the bretelles and cuffs, may be edged with black curled-silk feather-trimming.

FIGURE NO. 492 D.—GIRL DOLLS' VISITING TOILETTE.

(For Illustration see Page 554.)

FIGURE NO. 492 D.—This consists of a Girl Dolls' dress, guimpe and bonnet. The Set, which is No. 162 and costs 7d. or 15 cents, is in seven sizes for girl dolls from twelve to twenty-four inches in height, and is differently represented elsewhere on this page.

The little dress, which will without doubt be one of the most useful in Miss Dolly's wardrobe, is here represented developed in sheer white lawn and embroidered edging. The skirt is full and round and is finished at the bottom with a deep hem fancy-stitched to position. The skirt is gathered at the top at the sides and joined to the body, and at the center of the front and back it is extended to the top of the short body, the extended portions being turned under at the top and gathered to form standing frills. The body is shaped in Pompadour fashion both front and back and is adjusted by shoulder and under-arm seams; and the closing is made invisibly at the center of the back. Bretelles that are narrowed

almost to points at the ends cross the shoulders and stand out in broad, full folds upon the short puff sleeves; and the sleeves are turned under at the lower edges and gathered to form frills.

The guimpe is made of spotted silk. It is simply adjusted by shoulder and under-arm seams and is closed at the center of the back with button-holes and tiny buttons. A tape or elastic inserted in a casing at the waist-line draws the guimpe well to the figure. The shirt sleeves are gathered at the top and bottom and are finished with wristbands. A tiny frill of embroidery trims the neck.

The bonnet, which is made of lawn and embroidered edging like the dress, has an oblong crown, to which a full side is joined, the side being gathered along its front and back edges to produce a puff effect. A plain band separates the side from the face frill, which is wide at the top and narrows toward the ends, forming a pretty framing for the face. A curtain-frill droops from the lower edge of the bonnet, and ribbon ties are bowed under the chin.

The toilette is charmingly simple, yet is picturesque enough to please the most fastidious little mother. The dress will make up beautifully in lawn, nainsook, cambric, barred muslin or any variety of wool goods, and the guimpe may be of plain or spotted India silk, Surah, mull, etc. Lawn and embroidered edging may be chosen for the bonnet, or it may be made of silk.



FIGURE NO. 490 D.—LADY DOLLS' OUTDOOR TOILETTE.—This illustrates Set No. 160 (copyright), price 10d. or 20 cents.

(For Description see Page 551.)

LADY DOLLS' SET, CONSISTING OF A CIRCULAR SKIRT, LONG BASQUE AND RIPPLE COLLAR.

(For Illustrations see Page 551.)

No. 160.—Velvet and cloth are prettily combined in this Set at figure No. 490 D in this magazine.

Very stylish will Miss Dolly look when arrayed in this fashionable toilette, which is here portrayed made of dress goods of a seasonable variety. The skirt is in circular Empire style, and its straight back edges are joined in a seam at the center; it fits smoothly at the top at the front and sides and falls in rolling folds below, and the fulness at the back is massed in gathers at the top and spreads in reed-like folds to the lower edge. The top of the skirt is finished with a belt, and a placket is made above the seam.

Since the long coat-basque is so fashionable, Miss Dolly must of necessity have one in her wardrobe. The one here pictured extends to the approved three-quarter depth and is adjusted by single bust darts that extend to the lower edge of the garment, under-arm and side-back gores and a well curved center seam, the gores and backs spreading in umbrella fashion below the waist-line. The closing is made invisibly at the center of the front to a short distance below the waist-line with hooks and loops. The sleeves are in leg-o'-mutton style and are shaped by inside seams only; they are of great width at the top, where they are gathered to stand out gracefully; and below the elbow they follow closely the outline of the arm. At the neck is a close-fitting standing collar that closes at the front.

The ripple collar consists of two sections of unequal depth, each of which is in two parts that are joined in a seam at the center of the back; the lower section extends to the bust, and while the collar fits smoothly at the top, below it falls in a succession of rip-



Front View.



Back View.



Front View.



Back View.

GIRL DOLLS' SET NO. 162.—CONSISTING OF DRESS, GUIMPE AND BONNET. (COPYRIGHT.)

(For Description see Page 553.)

pling folds. The collar closes at the throat with a hook and loop, and the neck edge is prettily decorated with a box-plaited ruche of satin ribbon.

The dress may be made of cloth, cheviot, tweed, camel's-hair, velours, cashmere or *épingeline*, and trimmed with soutache or fancy braid, ribbon, gimp, galloon, etc. The sleeves and ripple collar may be cut from Bengaline, satin or velvet, or of material like the dress. A dressy combination suit may be made of black cloth and Bengaline. The skirt may be of Bengaline and trimmed with three ruffles of the material edged with narrow white ribbon. The basque may be made of cloth and the collars and sleeves of Bengaline. White ribbon may edge the ripple collar and sleeves.

Set No. 160 is in seven sizes for lady dolls from twelve to twenty-four inches in height. For a lady doll twenty-two inches tall, the Set requires two yards and a half of material twenty-two inches wide, or a yard and a fourth forty-four inches wide, or a yard and an eighth fifty inches wide. Price of Set, 10d. or 20 cents.

GIRL DOLLS' SET, CONSISTING OF DRESS, GUMPE AND BONNET.

(For Illustrations see Page 552.)

No. 162.—At figure No. 492 D in this *DELINEATOR* this Set is again illustrated, white lawn being used for the dress and bonnet and polka-dotted silk for the guimpe.

Quaint and artistic is the little dress, which is here shown made of fine white lawn and embroidered edging. It has a very short body, which is joined in under-arm and short shoulder seams and is shaped in low, Pompadour outline at the top, the closing being made invisibly at the center of the back. The full skirt extends to the fashionable depth and is finished at the bottom with a deep hem, which is fastened to position with a row of fancy stitching; and the top is gathered at the sides and joined to the lower edge of the body. At the front and back the skirt is extended to the top of the body and is turned under at the upper edge and shirred to form pretty standing frills, the side edges of the extended portions being sewed flatly to position. The short puff sleeves are gathered at the top, and turned under at the lower edge and shirred to form dainty frills. Bretelles of embroidered edging that are becomingly broad on the shoulders are gathered to fall with pretty fulness over the sleeves, and their ends, which taper gracefully, are sewed to position over the side edges of the extended portions of the skirt.

The guimpe is also made of lawn and has a smooth front and backs, which are joined in under-arm and shoulder seams and closed at the back with button-holes and small pearl buttons. It fits smoothly at the top, and at the waistline a easing is formed, through which tapes are run to draw the fulness well in to the figure. The full shirt sleeves are gathered at the top and bottom and finished with wristbands, which are daintily trimmed at the hand with tiny frills of lace; and a standing frill of lace prettily decorates the neck.

The bonnet is very quaint and will be wonderfully becoming. It is made of white lawn and embroidered edging and insertion, and has a back to which is sewed a full puff. The puff rises prettily above the band of insertion that is joined to its front edge, and a frill of narrow embroidered edging is included in the joining of the back and puff. The front is made of edging and is gathered at the back, where it joins the band; it is very broad at the top and narrows becomingly at the ends. The bonnet is lengthened by a curtain of embroidery, which is gathered at the top and sewed to the puff, band and back, and falls gracefully over the shoulders. Plaited ties are sewed to the front underneath and bowed daintily.

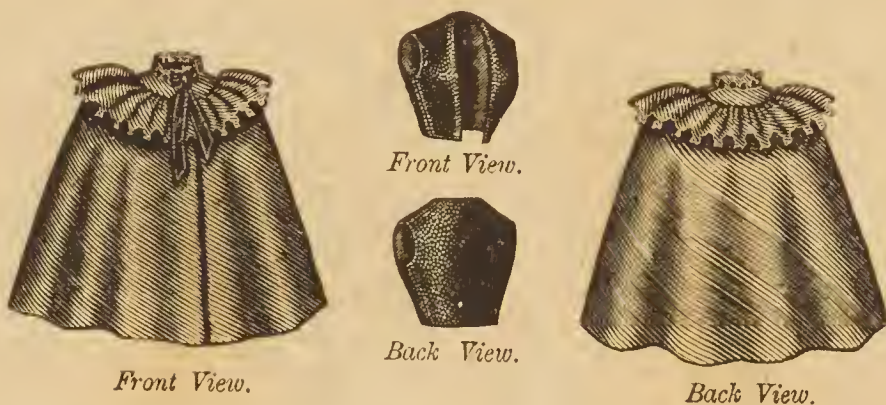
The dress will make up prettily in challis, cashmere, vailing, *erépon* and plain or figured India silk, and may be trimmed with ribbon, gimp, lace and very narrow insertion. The guimpe is usually made of fancy ticking, mull, nainsook, dimity and organdy, and tiny frills of lace or embroidered edging and fancy-stitched or embroidered bands are the garnitures usually selected. The bonnet may be cut from silk, Bengaline, Surah, lawn, nainsook and piqué, and a neat finish may be provided by scolloping its loose edges and embroidering them with fine French marking cotton or silk. Very dainty will be a dress fashioned from pink India dimity. The skirt may be trimmed above the hem with two rows of white *point de Gène* insertion, and two rows may trim the bretelles.

Set No. 162 is in seven sizes for girl dolls from twelve to twenty-four inches in height. For a doll twenty-two inches tall, the dress will require one yard of lawn thirty-six inches wide, and one yard of embroidered edging three inches wide. The guimpe will need three-eighths of a yard of lawn thirty-six inches wide; while the bonnet calls for half a yard of lawn thirty-six inches wide, and a yard and an eighth of embroidered edging three inches and a half wide. Price of Set, 7d. or 15 cents.



FIGURE NO. 491 D.—GIRL DOLLS' STREET TOILETTE.—This illustrates Set No. 161 (copyright), price 7d. or 15 cents.

(For Description see Page 552.)



LADY DOLLS' SET, CONSISTING OF DRESS, ZOUAVE JACKET AND CAPE.

(For Illustrations see this Page.)

No. 163.—The jacket and dress included in this Set are again pictured at figure No. 489 D in this magazine, velvet being employed for the jacket and dress goods for the dress.

This fashionable little outfit will be just the thing for Miss Dolly to wear on her Autumnal travels, and is here pictured made of blue India silk, velvet and *biscuit* cloth. The dress is made of silk and has a full skirt that is deeply hemmed at the bottom and gathered at the top, where it falls with pretty fulness from the full, round waist, which is closed invisibly along the left shoulder and under-arm seams. The waist is shaped just like one of Mamma's blouses; it has a full front and back separated by under-arm gores, and is mounted on a lining fitted by single



LADY DOLLS' SET NO. 163.—CONSISTING OF DRESS, ZOUAVE JACKET AND CAPE. (COPYRIGHT.)

(For Description see this Page.)

bust darts, under-arm and side-back gores and a well curved center seam; and the closing is made with hooks and loops at the center of the front. The fulness at the front and back is drawn well to the center and tastefully disposed by gathers at the top

and bottom, and at the neck is a close-fitting standing collar, which closes at the left side and is daintily overlaid with cream lace. The smooth, coat-shaped sleeves have very full puffs, which are gathered at the top and bottom and stand out well from the arm; and the waist is encircled with a crush belt displaying shirings and frills at the ends.

As Miss Dolly is a very dressy young lady, she wears a smart little Eton jacket of dark-blue velvet, which is made without sleeves and is shaped by under-arm and shoulder seams. The fronts of the jacket round gracefully toward the shoulders and flare slightly below the bust and have square lower corners. The jacket should be lined with silk or satin of some prettily contrasting color.

The cape is an extremely stylish little affair and is made of biscuit cloth; it is in circular style and is fitted smoothly at the top by a tiny dart on each shoulder. The cape is given a very modish appearance by the addition of a gathered Bertha-bretelle, which is arranged on the garment to simulate a round yoke; the lower edge of the bretelle is pinked, and a box-plaited ruching of ribbon finishes the neck. The closing is made invisibly at the center of the front, and at the throat is placed a bow of ribbon with long flowing ends.

The dress may be made of cashmere, Surah, challis, crépon or merino, with feather-stitching, ribbon, narrow braid or embroidery for garniture. The zouave is usually made of cloth, velvet, satin or heavy silk, and the edges may be followed with gold or silver braid applied in coils, with pleasing effect. When the cape is intended for Miss Dolly to wear over her party gowns it may be made of camel's-hair, cashmere, serge or light-weight cloth and lined throughout with silk, and the bretelle made of velvet, silk or lace, with coarse embroidery for a yoke facing. The very fashionable black-and-white combination may be carried out effectively in Miss Dolly's clothes and especially in this suit. The dress may be made of black-and-white striped silk, and three rows of narrow jet may furnish a foot trimming and also a decoration for the sleeves above the wrists. The jacket may be made of black velvet edged with jet, while for the cape black cloth and black-and-white silk may be used for the trimming.

Set No. 163 is in seven sizes for lady dolls from twelve to twenty-four inches in height. For a lady doll twenty-two inches tall, the dress requires two yards and three-eighths of silk twenty inches wide. The jacket calls for a fourth yard of velvet twenty inches wide; and the cape needs five-eighths of a yard of cloth fifty-four inches wide. Price of Set, 10d. or 20 cents.

The Small Catalogue of Fashions for Winter, 1893-'94.—This Publication is now ready for delivery. It is a very handy book of reference for those who may have Winter clothing of any kind to prepare, consisting of a pamphlet of 32 pages, with cover, replete with illustrations in miniature of the current styles. If you cannot obtain a copy at the nearest agency for the sale of our goods, send your order for it to us, with a two-cent stamp to prepay postage, and we will mail it to your address.

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GIRL DOLLS' SET, CONSISTING OF COAT AND CAP.

(For Illustrations see this Page.)

No. 161.—At figure No. 491 D in this DELINEATOR this Set is shown made of cashmere and velvet, with trimmings of fur.

As Miss Dolly will accompany her little Mamma on her various drives and promenades, it is fitting that a suitable outdoor toilette be provided for her. In this instance gray cashmere was selected for the coat, which has a very full skirt that is deeply hemmed at the bottom and narrowly at the front edges. The skirt is gathered at the top and falls in pretty rolling folds from the short-waisted body, which is shaped by under-arm and shoulder seams, and is closed at the center of the front with button-holes and tiny pearl buttons. The puff sleeves are gathered at the top and bottom and finished with round cuffs, which are tastefully trimmed with three rows of white braid. The little coat is rendered fanciful by the addition of bretelles, which are of great breadth on the shoulders, where they are also gathered, and are becomingly narrowed at the ends, which pass into the seam joining the waist to the skirt. The loose edges of the bretelles are outlined with a row of braid, and two rows of similar braid are applied on the body to follow the outline of the bretelles. At the neck is a rolling collar having widely flaring ends, and the free edges are daintily

trimmed with a row of braid.

The little cap is made of cashmere matching the coat and has a center section which extends to the neck between sides that join it in prettily curved seams. The cap is very becoming to Miss Dolly and its free edges are daintily trimmed with a box-plaited frill of narrow white lace. The plaited ends of narrow ribbon tie-strings are sewed to the lower front corners, the strings being bowed prettily.

The coat will make up attractively in Bengaline, satin, Surah, fine camel's-hair, cashmere and merino, and may be decorated with lace, gimp, passementerie or bébé ribbon. The cap may be of material to match the coat or it may be cut from Bengaline, velvet or cloth and its free edges decorated with fur bindings, swansdown or curled-silk feather-trimming. Plaid cloth and plain velvet will develop a stylish coat of this kind.

Set No. 161 is in seven sizes for girl dolls from twelve to twenty-four inches in height. For a doll twenty-two inches tall, the Set will require a

yard and seven-eighths of material twenty-two inches wide, or one yard forty-four inches wide. Price of Set, 7d. or 15 cents.



FIGURE NO. 492 D.—GIRL DOLLS' VISITING TOILETTE.—This illustrates Set No. 162 (copyright), price 7d. or 15 cents.

(For Description see Page 552.)



Front View.



Back View.

GIRL DOLLS' SET NO. 161.—CONSISTING OF COAT AND CAP. (COPYRIGHT.)

(For Description see this Page.)

and manuals of fancy work of various kinds. The following books are published at Four Shillings or \$1.00 each: "Good Manners," "Needle-Craft," "Needle and Brush," "Homemaking and House-keeping," "Social Life," "The Pattern Cook-Book," "Beauty: Its Attainment and Preservation," and "The Delsarte System of Physical Culture." Those named below are sold for 2s. or 50 cents each: "Drawing and Painting," "The Art of Knitting," "The Art of Crocheting," "Drawn-Work," "The Art of Modern Lace-Making," "Wood-Carving and Pyrography or Poker-Work," and "Masquerade and Carnival: Their Customs and Costumes."

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.

Illustrated Miscellany.

HATS AND BONNETS.

(For Illustrations see Pages 555 and 556.)

The feathered world is largely represented on fashionable *apeaux*, wings and small birds, however, being seen more frequently than plumes. La Mode shows great wisdom in this selection, as wings are far better suited to inclement weather than plumes, the softly curled flues of which are soon reduced to deplorably straight condition when exposed to impness.

Black-and-white head-gear is a natural evolution of the fancy for this color scheme in women's clothing; and black or white hats with adornments in which the two tones are mingled are the usual and most fitting accompaniments of gowns in the fashionable magpie combination.

Ribbons, of course, are used extensively, but not exclusively, silk and velvet are quite as pretty, and, moreover, may be more readily disposed to give that appearance of warmth and compactness which is so desirable a feature of hats to be worn during late Autumn.

FIGURE NO. 1.—LADIES' HAT.

LADIES' HAT.—A charmingly modest hat in dark-brown here shown. The shape is of French felt, and the brim undulates softly all round. Mercury wings stand stiffly against and above the crown at the back, and a corresponding decoration is arranged in front, a handsome bow of satin ribbon formed in a rosette at the center being placed below the wings at the front. Fancy silk braid edges the brim. The hat is especially suitable for promenade wear and may be reproduced in any admired color.

FIGURE NO. 2.—LADIES' DRESS BONNET.—This be-



FIGURE NO. 1.—LADIES' HAT.



FIGURE NO. 2.—LADIES' DRESS BONNET.

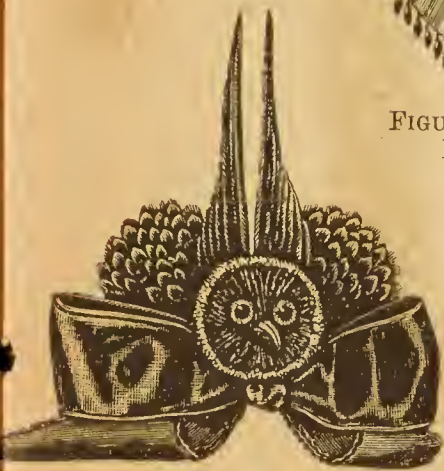


FIGURE NO. 3.—LADIES' HAT.



FIGURE NO. 8.—LADIES' HAT.



FIGURE NO. 4.—LADIES' HAT.



FIGURE NO. 6.—LADIES' HAT.

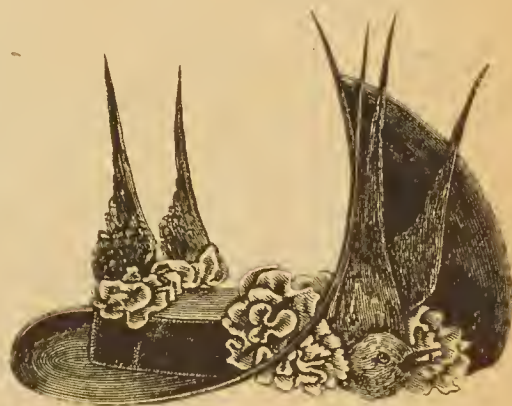


FIGURE NO. 5.—YOUNG LADIES' HAT.



FIGURE NO. 7.—LADIES' LARGE HAT.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6, 7 and 8, see "Hats and Bonnets," on Pages 555 and 556.)

is adjusted at the front and another at the right side, and a soft, wrinkled loop and long pointed end of dark-brown velvet spread at each side from a *pouf* of the same at the center of the front. The design could be copied in dark-blue and two shades of tan, and a gold buckle could be secured at the center of the *pouf*.

FIGURE NO. 5.—YOUNG LADIES' HAT.—A very unique shape in dark-olive felt is here shown. The crown is low, and the brim is narrow, except at the front, where it is peaked and very broad, turning up in a sharp point that towers high above the crown and forms a background for a gray bird which nestles snugly between two pretty rosettes of gray satin. The crown is encircled by a band of dark-olive velvet ribbon.

Two gray Mercury wings stand high above two rather small rosettes at the back, and at the front of the crown are placed two very full rosettes. This hat is becoming only to youthful faces.

FIGURE NO. 6.—LADIES' HAT.—The favored magpie combina-

stand upright, while the remaining two extend toward the sides. This bonnet in black is most suitable for elderly ladies, but the shape is generally becoming and, copied in light colors, will be appropriate for young matrons or maidens.

FIGURE NO. 3.—LADIES' HAT.—This is a picturesque shape in red felt. The brim is cleft and flares widely at the center of the front, and is rolled at the edge, the roll growing less pronounced and the brim decreasing in width toward the back. On the front of the low crown is secured an owl's head and wings in natural colors, the head resting on a wide bow of red satin ribbon. Red silk braid follows the edges of the brim, and completes a hat that will be remarkably becoming to a dark-eyed maiden with a clear complexion.

FIGURE NO. 4.—LADIES' HAT.—This shape is of Havane felt, and has an oddly bent brim and a low, sloping crown. A rosette of fawn satin

coming bonnet is made of black velvet. It has a facing of heliotrope silk, and the front edge is followed by jet pendants. Two shaded heliotrope roses are disposed in deep indentations made at the front, and just back of the roses are arranged fans of lace, two of which

tion is strikingly illustrated in this hat, which is of black felt. The broad brim is turned up at the back and sharply peaked in front, where it supports a twist of black velvet arranged in a soft knot and flat-lying loops. A twist of the velvet is passed around the very low crown, and a full bunch of black coq-feathers stands high above a ro-

STYLISH LINGERIE.

(For Illustrations see Pages 556 and 557.)

Lingerie to accord with the season must suggest the warmth that seems a part of all raiment donned in late Autumn and early Winter. Boas, fancy collars and ruchings are particularly welcome at this time of the year, as, besides being dressy, they afford considerable protection against chill air and bleak winds. They are popular both with old and young, giving a pretty roundness to youthful faces and effectively concealing those defects in the throat which appear at the first approach of age.

Fur and lace are closely associated in some accessories with fine effect and without a hint of incongruity, but to produce pleasing results in this combination great skill and excellent taste are requisite.

FIGURE NO. 1.—FANCY VEST AND ETON JACKET.—These dainty accessories, worn with a modish skirt, will complete a charming toilette for driving or the promenade. The jacket is of *mousse*-green velvet and was shaped by pattern No. 6305, price 1s. or 25 cents. It is of even depth at the back, where it extends to the waistline, and the lower front corners are pointed. A rolling collar reverses the fronts in lapels at the top, and a fancy collar lies smoothly at the front and back and ripples softly over the shoulders.



FIGURE NO. 9.—LADIES' LARGE HAT.

(For Description see "Hats and Bonnets," on this Page.)

sette at the back. The magpie effect is produced by a pair of jaunty white Mercury wings, which are placed against the crown at the center of the front.

FIGURE NO. 7.—LADIES' LARGE HAT.—This fancifully bent shape is of felt in a dark shade of green, and will prove particularly becoming to fair-haired damsels. A great bow of green satin ribbon overlaid at one edge with white lace is placed at the right side, the loops and ends falling indiscriminately at the front, side and back. Upreared against the bow are three large plumes, which droop softly over the low crown and give height to the trimming.

FIGURE NO. 8.—LADIES' HAT.—This pretty shape in dark-blue felt has a flat crown, and a brim that is rolled all round in suggestion of a turban, and deepened into a point that extends above the crown in front. A row of



FIGURE NO. 2.—Coq-FEATHER COLLARETTE.

fawn open-work silk passementerie follows the edge of the brim at the under side, and the crown is banded with fawn gros-grain cord-edge ribbon. Similar ribbon is disposed in a cluster of loops in front back of the point in the brim, and Mercury wings rise stylishly high above the loops. A hat of this kind will prove a suit-

standing out on the mutton-leg sleeves. The jacket is edged with beaver. The vest is white and has a full portion of *chiffon* which extends from the neck to below the bust. The lower edge is concealed by a gir- dle formed of sections of satin ribbon, which extend from side to side, ending at the left side under a succession of bows. Two frills of lace of unequal depths cover the lower part of the full portions and droop over the upper edge of the gir- dle. A standing collar at the neck is covered with *chiffon* put on with pretty fulness.

FIGURE NO. 2.—Coq-FEATHER COLLARETTE.—A pretty framing for the face is provided by this collarette, which is only of sufficient length to encircle the neck closely. It may be fastened beneath the chin with a bow of satin ribbon or secured invisibly, the two methods being equally effective.

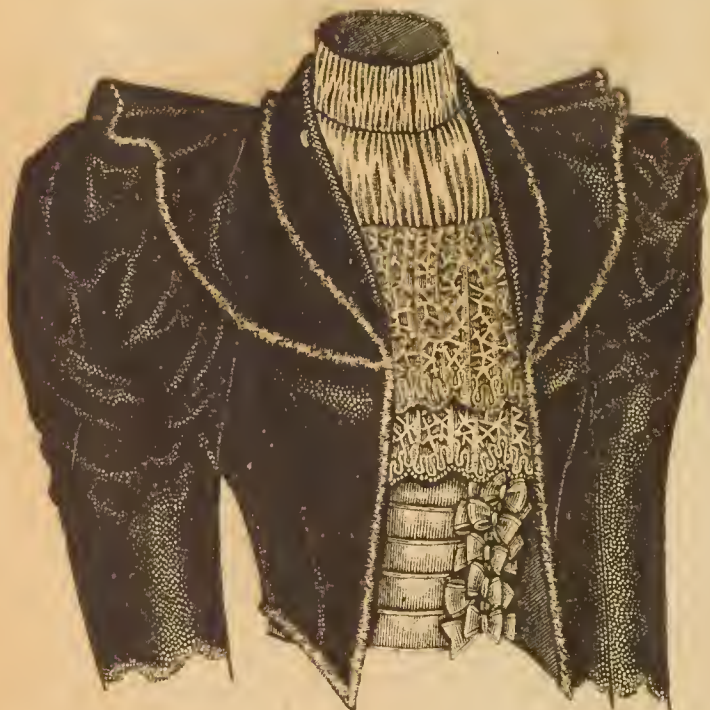


FIGURE NO. 1.—FANCY VEST AND ETON JACKET.— (Jacket cut by Pattern No. 6305; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

able companion to a tailor-made suit of tweed, cloth or similar fabric. FIGURE NO. 9.—LADIES' LARGE HAT.—One of the large shaded felts is here shown, *réséda*, dark green and intermediate shades being harmoniously blended in its coloring. The crown is low, and the broad brim is turned up at the back and stylishly indented at the front. The trimming is simple but effective, consisting of a huge bow of green *ombré* ribbon at the front, and three black ostrich plumes, which are held in place by and partly conceal the bow.



FIGURE NO. 3.—LONG BOA.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Stylish Lingerie," on Pages 556 and 557.)

It may be fastened beneath the chin with a bow of satin ribbon or secured invisibly, the two methods being equally effective.

FIGURE NO. 3.—LONG BOA.—This boa is of *coq* feathers and is of great length. It is wound gracefully about the neck, and the right end is crossed over the left and falls across the left shoulder

collar and a shallow cape, and is also decorated at both edges with fur fringe. These garnitures are the product of the Kurshecht Manufacturing Co., and are equally suitable for top garments or basques.

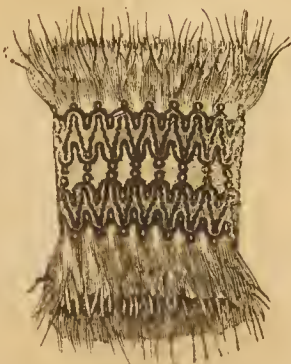
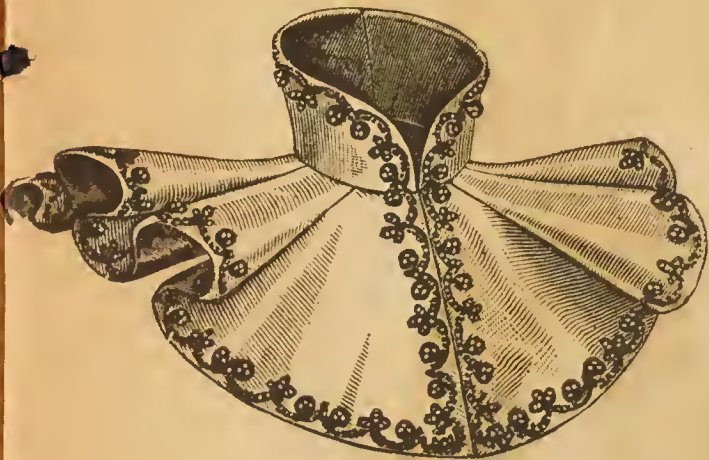


FIGURE NO. 6.

FIGURES NOS. 8 AND 9.—NECK RUCHE.—Figure No. 8 shows a handsome ruche of coarse black silk net edged with narrow butter-colored lace. It is laid in triple box-plaits which are held by a ribbon adjusted a little above the center. The ribbon extends beyond the ruche at each end and serves to secure the ruche at the throat.

At figure No. 9 is pictured the stylish effect of the ruche when worn. The box-plaits above the ribbon

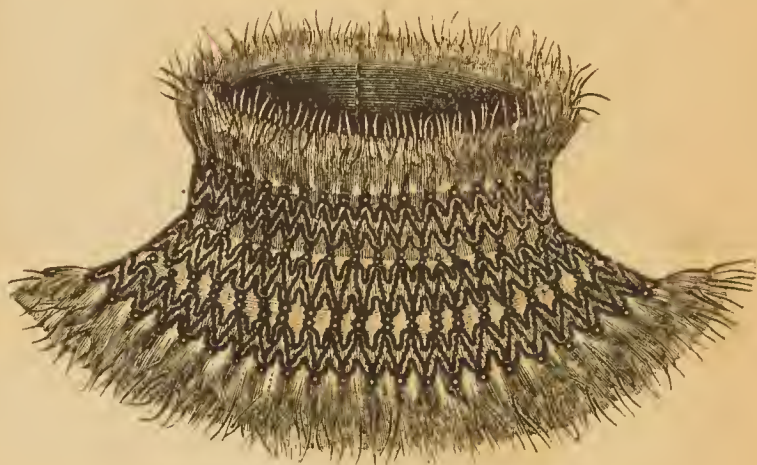


FIGURE NO. 7.

FIGURES NOS. 6 AND 7.—COLLAR AND CUFF GARNITURE.

FIGURE NO. 4.—LADIES' UMBRELLA COLLAR.—(Cut by Pattern No. 6549; 3 sizes; small, medium and large; price 5d. or 10 cents.)

and at the back, while the left end extends down the front upon the skirt. Long boas are quite protective and are exceedingly becoming to slender figures; and they may be procured in all varieties of fur and feathers.

FIGURE NO. 4.—LADIES' UMBRELLA COLLAR.—Biscuit cloth was chosen for this stylish collar, which consists of a Medici collar having rounding front ends that flare in characteristic fashion, and a cape to which the Medici collar is joined. The cape is in five sections, which are shaped to be smooth at the top and produce umbrella folds on the shoulders. All the free edges of the collar are decorated with jet passementerie, the jet appearing to particular advantage on

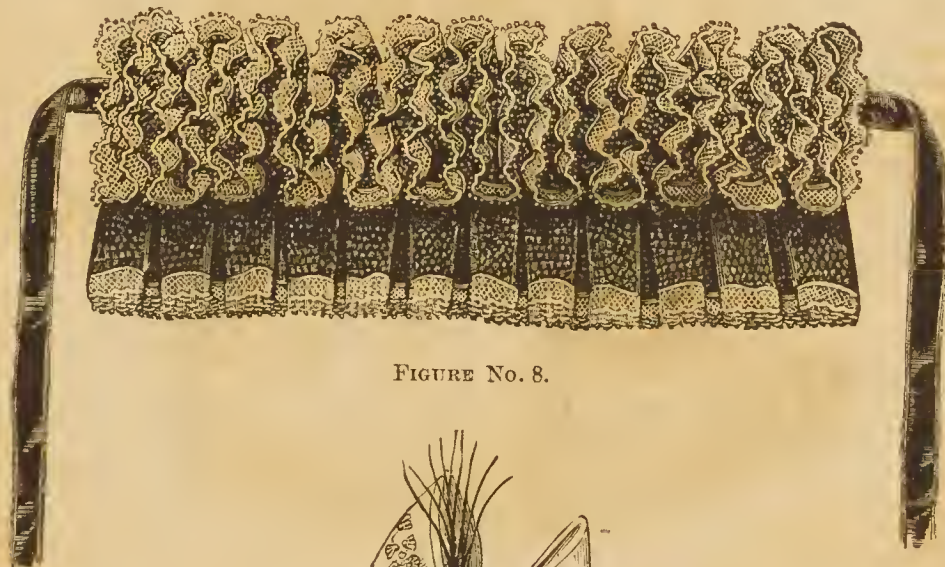


FIGURE NO. 8.

form a ruche about the neck, while below they lie in pretty folds on the shoulders. Ruches are very fashionable and improving adjuncts of the toilette, imparting as they do a dressy air to the plainest of gowns.

DRESSMAKING AT HOME.

(For Illustrations see Pages 558 to 561.)

Amplitude is still the keynote of the modish skirt, but so skilfully is it made to follow the outline of the figure about the hips, and so varied are the trimmings, that it would seem all figures had been considered in its fashioning.

The double skirt is a novelty in which individual fancy may assert itself in the matter of decoration, its circular upper skirt, and gored under skirt with circular flounce attached forming a foundation for unique disposals of fur, ruchings, rich passementerie, etc.

Another innovation in the world of Fashion is the serpentine skirt, the drapery of which envelops the figure in sinuous lines and graceful curves. This skirt is also singularly well adapted to novel garnitures, and the woman of quiet taste may adorn it with a simple edge decoration of braid, fur or gimp, its unique fashioning obviating the necessity of a much befrilled or furbelowed completion.

FIGURE NO. 1.—STYLISH DECORATION FOR A LADIES' BASQUE.—Light dress goods were used in the making of this basque, which was cut by pattern No. 6480, price 1s. 3d. or 30 cents. The fitting is perfectly close, and the closing is made invisibly at the left side, the lower outline being pointed. Above the bust are applied six spaced rows of ball braid in suggestion of a square yoke. The

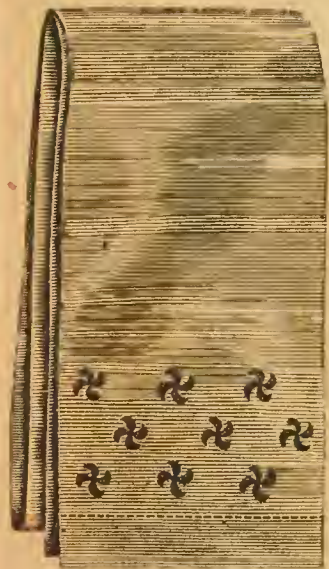


FIGURE NO. 5.—SILK TIE.

the light cloth. The collar was cut by pattern No. 6549, price 5d. or 10 cents.

FIGURE NO. 5.—SILK TIE.—This tie is long enough to pass around the neck and tie in a generous bow. It is of red silk decorated at the ends with conventional figures embroidered in dark-blue. The tie will be pretty for wear with a blouse of blue or red répon or silk, or with a red-and-blue changeable silk waist.

FIGURE NOS. 6 AND 7.—COLLAR AND CUFF GARNITURE.—Dark fancy braid and fur fringe are represented in these pretty adjuncts. The cuff, which is shown at figure No. 6, is of rather deep, round outline and is stylishly edged at both its upper and lower edges with fur fringe.

The collar is illustrated at figure No. 7. It is formed of a standing



FIGURE NO. 9.

FIGURES NOS. 8 AND 9.—NECK RUCHE.

(For Descriptions of Figures Nos. 4, 5, 6, 7, 8 and 9, see "Stylish Lingerie," on this Page.)

fitting is perfectly close, and the closing is made invisibly at the left side, the lower outline being pointed. Above the bust are applied six spaced rows of ball braid in suggestion of a square yoke. The

standing collar shows two encircling rows of the trimming, which is applied in five rows on each mutton-leg sleeve. Alternate rows of straight and serpentine soutache braid would also prove an effective decoration.

FIGURE NO. 2.—DECORATION FOR A LADIES' EMPIRE SKIRT.—Écru faced cloth was used in making this skirt, which was cut by pattern No. 6494, price 1s. 6d. or 35 cents. The skirt is circular and is close-fitting at the top, and flute folds that are better defined at the back than elsewhere result from the shaping. A band of brown velvet scalloped at both edges is applied at the bottom of the skirt, which is also cut in scallops at the edge. A stylish finish for such a skirt would be a plaiting of silk adjusted beneath the edge.

FIGURE NO. 3.—COMBINATION AND DECORATION FOR A LADIES' EVENING COSTUME.—Shell-pink crystal Bengaline and white lace are united in this costume, the shade of the silk being made more pronounced by contact with the trimmings of

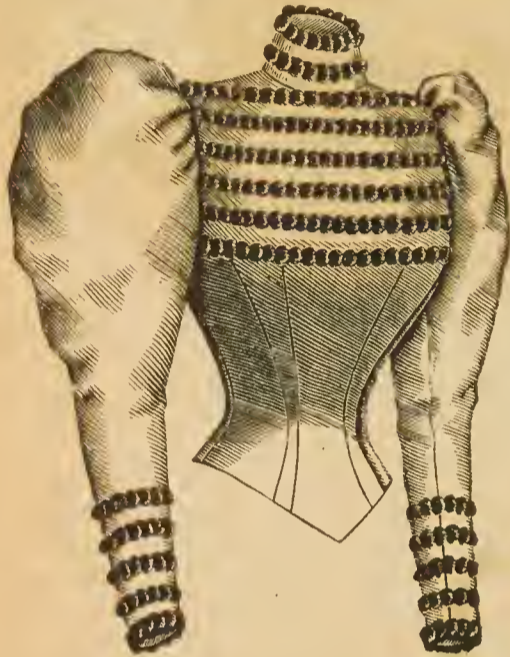


FIGURE NO. 1.—STYLISH DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 6480; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE NO. 3.—COMBINATION AND DECORATION FOR A LADIES' EVENING COSTUME.—(Cut by Pattern No. 6550; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Dressmaking at Home," on Pages 557 and 558.)



FIGURE NO. 2.—DECORATION FOR A LADIES' EMPIRE SKIRT.—(Cut by Pattern No. 6494; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

green velvet and pearl passementerie. The lower edge of the costume is decorated with a frill of velvet surmounted by a band of pearl passementerie, and from the top of the skirt five bands of velvet finished in points fall to graduated depths upon the skirt, the longest being at the center of the front. The fronts, which form a shapely point at the lower edge, are lengthened by a frill of velvet. The lapels are trimmed along their free edges with passementerie, and crosswise rows of



FIGURE NO. 4.—DECORATION FOR A LADIES' SERPENTINE SKIRT.—(Cut by Pattern No. 6535; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

similar passementerie applied at the center of the front between sections of velvet lend tapering effect at the waist line. The short sleeves are formed of lace edging, and over them droop broad lace bristles, the ends of which underlie the lapels and taper to a point at the lower edge of the front. A row of passementerie decorates the lower edge of the fronts. The costume may be made up with long or elbow sleeves and with a high or a low pointed square neck for dinner or reception wear. The pattern used is No. 6550, price 1s. 8d. or 40 cents.

FIGURE NO. 4.—DECORATION FOR A LADIES' SERPENTINE SKIRT.—Mauve cloth was selected for the de

velopment of this skirt, which was cut by pattern No. 6535, price 1s. 6d. or 35 cents. The back displays two box-plaits that widen toward the lower edge, and the front presents the fashionable distended appearance at the bottom. The serpentine drapery, from which the skirt takes its name, winds gracefully about the figure and is narrowed to a point at the left side. The edges of both the skirt and drapery are trimmed with a band of silver-gray curled-silk feather-trim-

ing of black satin ribbon. Upon the under-skirt is arranged a circular flounce that extends nearly to the knees, and is decorated with short strips of satin ribbon applied in vertical rows.

Figure No. 7 shows the skirt made up in a combination of cloth and tartan plaid goods. The



FIGURE NO. 5.—DECORATION FOR A LADIES' BABY WAIST.—(Cut by Pattern No. 6525; 11 sizes; 28 to 42 inches, bust measure; price 1s. or 25 cents.)

ming, the effect against the mauve background being that of handsome fur.

FIGURE NO. 5.—DECORATION FOR A LADIES' BABY WAIST.—Dainty and elegant in its simplicity is the baby waist here shown made of ciel China silk. The neck is exposed in low, round outline, but accompanying the waist is a high-necked slip with long sleeves, which may be worn if the low neck be undesirable. The deep Bertha-frill is decorated with three rows of lace beading through which baby ribbon is run. The short balloon sleeves spread in the prevailing fashion, and the waist is encircled by a crush belt, the frill-finished ends of which are closed invisibly at the center of the back. This waist was cut by pattern No. 6525, which costs 1s. or 25 cents.

FIGURES NOS. 6, 7 AND 8.—ATTRACTIVE

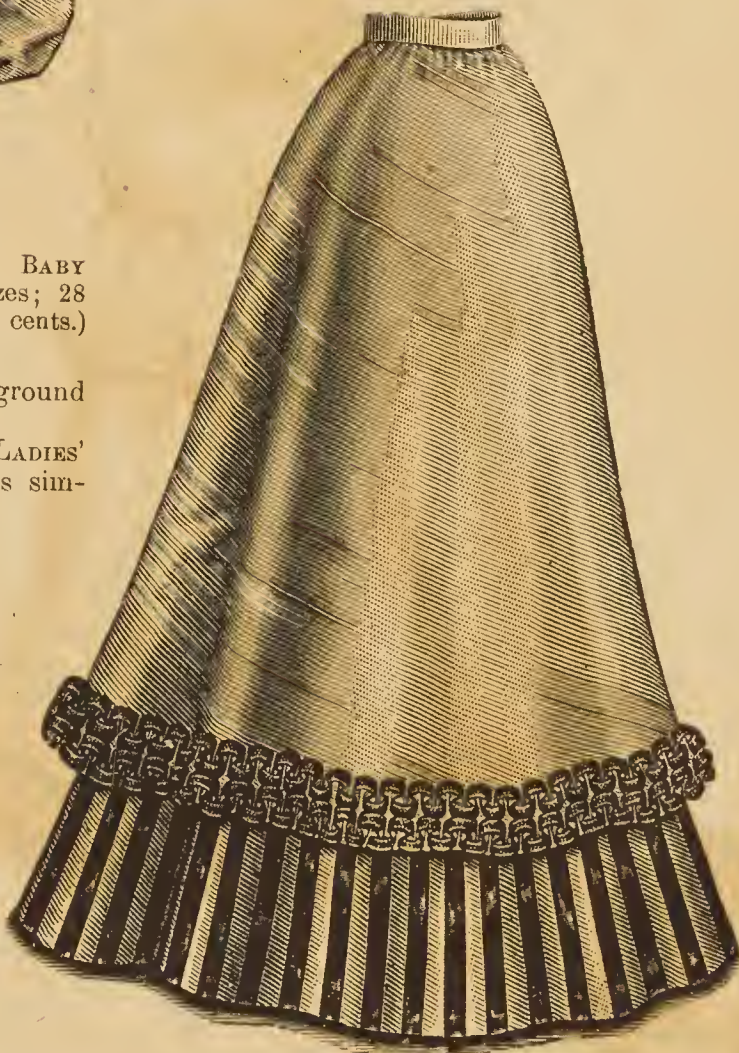


FIGURE NO. 6.

FIGURES NOS. 6, 7 AND 8.—ATTRACTIVE DECORATIONS FOR A LADIES' DOUBLE SKIRT.—(Cut by Pattern No. 6559; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

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



FIGURE NO. 9.—DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 6452; 13 sizes; 32 to 50 inches, bust measure; price 1s. 3d. or 30 cents.)

upper skirt is omitted, and the five-gored under-skirt with a circular flounce is used, the flounce being made of the plaid goods cut bias and headed with a band of velvet edged at both sides with jet passementerie.

The skirt shown at figure No. 8 is made of golden-brown diagonal and comprises five gores; the upper skirt and flounce being omitted. At the bottom is a decoration of dark-brown velvet cut in deep points that turn upward, and between the points are applied jet ornaments. All fashionable materials are adaptable to the mode.

FIGURE NO. 9.—DECORATION FOR A LADIES' BASQUE.—Silk was used in the construction of this basque.



FIGURE NO. 7.

DECORATIONS FOR A LADIES' DOUBLE SKIRT.—This group represents various effects carried out on one style of skirt, which was cut by pattern No. 6559, price 1s. 6d. or 35 cents. At figure No. 6 the skirt is shown made of gray faced cloth. It consists of a circular upper-skirt and a five-gored under-skirt. The upper-skirt is considerably shorter than the under-skirt and is bordered with a very full ruch-



FIGURE NO. 8.

Hand-crocheted gimp covers the under-arm seams and darts, being extended above the latter to the neck, and a row is placed over the closing. The rolling collar is trimmed with gimp, and three rows are applied to the mutton-leg sleeves at the wrists. Pattern No. 6452, price 1s. 3d. or 30 cents, was used in shaping the basque, which may also be made up in wool goods.

FIGURE NO. 10.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Satin and cloth, a combination which promises to be in high favor this Winter, were selected for this costume, which was cut by pattern No. 6551, price 1s. 6d. or 35 cents. The four-gored skirt is decorated near the lower edge with bands of satin overlaid with braid applied to form points all round. The round waist is lengthened by a frill of the contrasting material edged with fancy braid, and a crush belt appears above the frill, its ends being frill finished as usual. Two braid-decorated frills of satin of unequal depth are adjusted on the waist at the top, the lower one falling with quaint effect over the full double sleeve-caps, which are arranged upon the coat sleeves and ornamented at the edge with fancy braid. At the neck is a standing collar overlaid with a crush collar having frill-finished ends.

FIGURE NO. 11.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Olive-green diagonal and black velvet effect an attractive combination in this costume. The upper part of the skirt is covered by



FIGURE NO. 10.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6551; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)



FIGURE NO. 11.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6531; 11 sizes; 28 to 42 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 10, 11 and 12, see "Dressmaking at Home," on this Page.)

two flounces of unequal depth, each flounce being edged with a velvet band below a band of Escorial passementerie. A stylish foot-garniture is contributed by a row of passementerie between two velvet bands, the upper band being the narrower. The waist introduces exceptionally novel features and comprises a square yoke, a velvet center-portion and a deep girdle-portion, all the parts being cut bias. A narrow ripple basque-skirt of velvet falls from the edge of the waist. Bands of Escorial passementerie are applied above and below the center portion and above the basque-skirt. Over each sleeve fall

two ripple caps; the upper one, which is the narrower, is cut from velvet and the lower one from the diagonal; and the decorative idea in the skirt flounces is repeated on the lower cap. The standing collar is of velvet. Pattern No. 6531, price 1s. 8d. or 40 cents, was used in shaping the costume.

FIGURE NO. 12.—DECORATION FOR A LADIES' SKIRT.—A stylish skirt is here pictured made of plum-colored camel's-hair. It consists of five umbrella-gores, and a whole back that hangs in graceful folds, the remainder of the skirt presenting undulating folds. A unique decoration is arranged with black satin ribbon disposed in three overlapping ruffles some distance above the knees in a half circle, the ends of the ruffles being concealed by ribbon bows. The trimming only crosses the front and suggests a tablier-drapery. The pattern used in the construction is No. 6511, price 1s. 3d. or 30 cents.

FIGURE NO. 13.—DECORATION FOR A LADIES' SKIRT.—Old-blue faced cloth is the material represented in this skirt. The seams joining the front and side gores are covered with black silk passementerie, which contrasts effectively with the material. If desired, the skirt may be trimmed with encircling rows of passementerie or with ruffles of silk or ribbon. Pattern No. 6560, price 1s. 3d. or 30 cents, was used in the making.

Any of the stylish skirts mentioned above will prove fitting companions for the waists shown at figures Nos. 1 and 9 in this department.

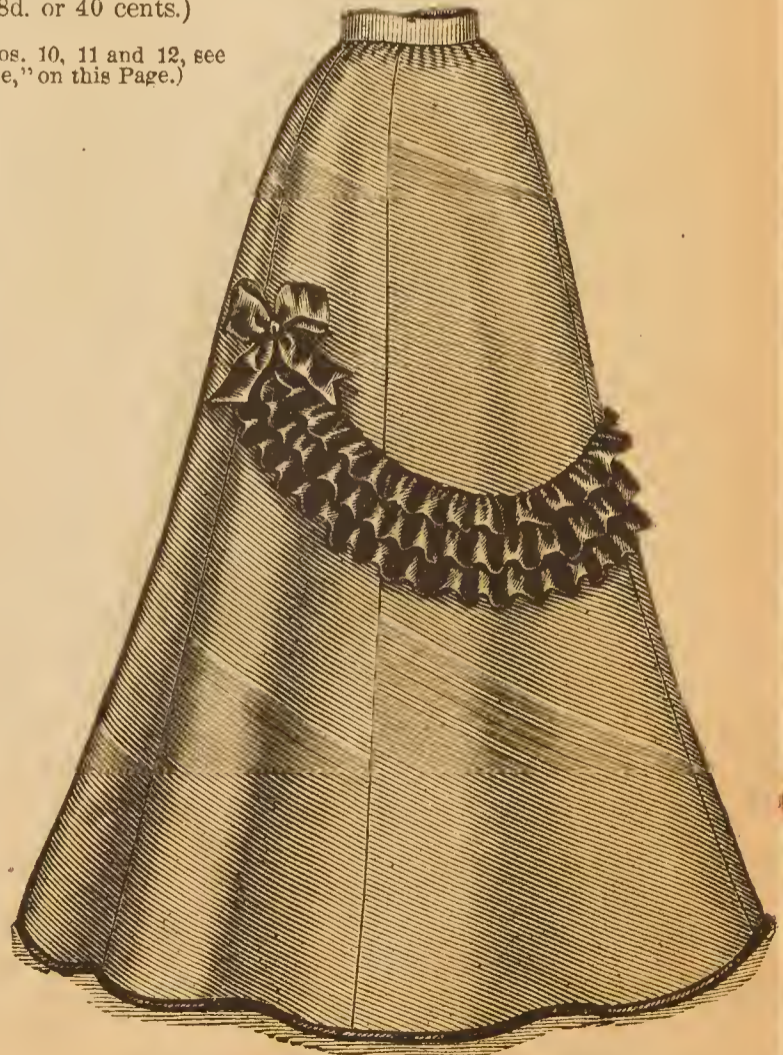


FIGURE NO. 12.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 6511; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

THE WORK-TABLE.

(For Illustrations see Pages 561 and 562.)

FIGURE No. 1.—FANCY BOX.—An odd and pretty idea is carried out in this box with corn husks, which, if no longer fresh and flexible, may be steamed just before using, to soften them. The box is

over a white enamelled or gilded wicker chair. Figured China or any fancy silk may be appropriately used in the construction. A serviceable head-rest may be made of colored denim embroidered with silk and edged with silk cord trimming or colored silk cord.

FIGURES NOS. 3, 4 AND 5.—FANCY COVERED BOX, AND DESIGN

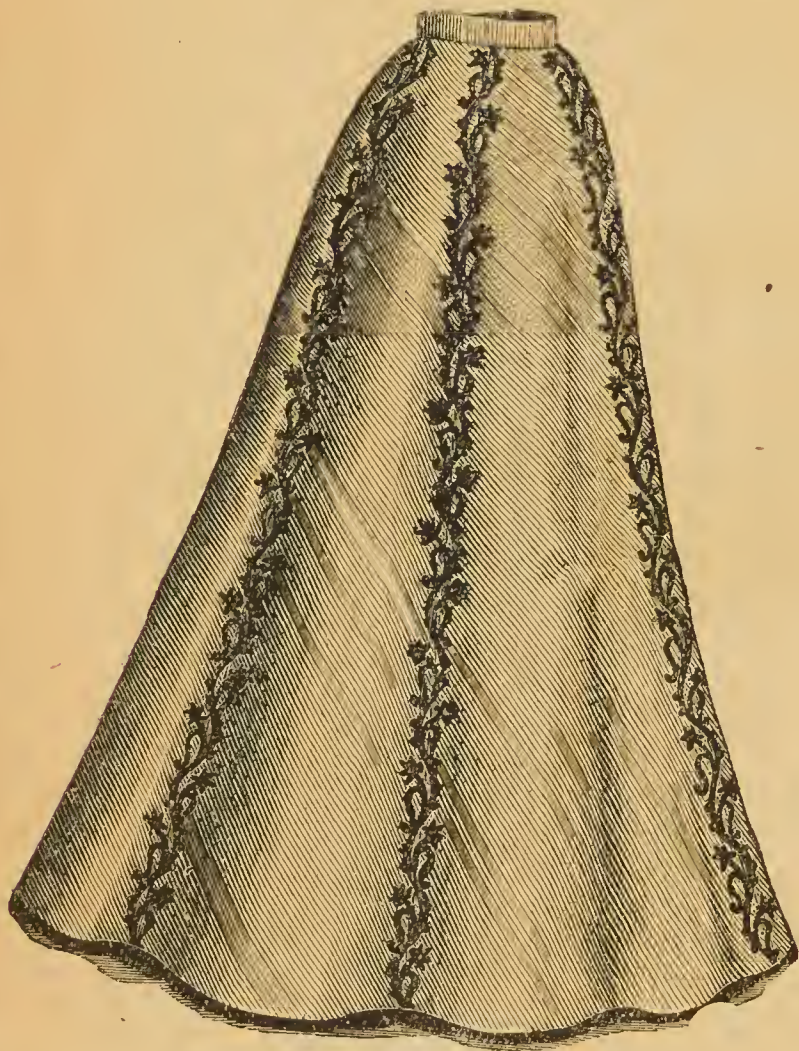


FIGURE No. 13.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 6560; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)
(For Description see "Dressmaking at Home," on Page 560.)

made of pasteboard and covered with husks, which are held down at the bottom by rope made of twisted husks, the upper edge being simply tacked. Over the lid are also adjusted husks, upon

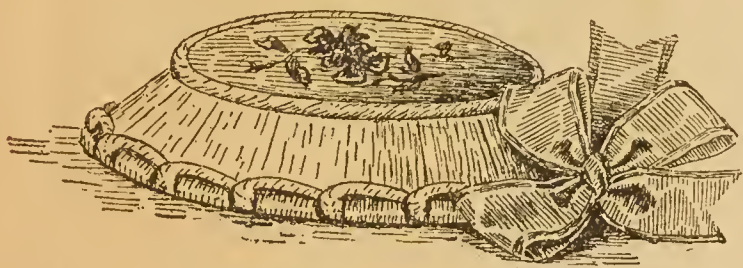


FIGURE No. 1.—FANCY BOX.

which is painted a dainty floral design; and a rope of husks encircles the lid at the edge. A large, bright-colored bow of ribbon is decoratively arranged at the right side of the box. A pretty effect may be produced with gold paint upon the husks.

FIGURE No. 2.—HEAD-REST.—Shell-pink India silk is the covering used upon this dainty cushion. On the upper side is painted an artistic design in water-colors, and about the edges is adjusted a doubled ruffle of pale-green silk. At each upper corner is tacked a loop of white silk cord. A head-rest of this kind may be effectively hung



FIGURE No. 2.—HEAD-REST.

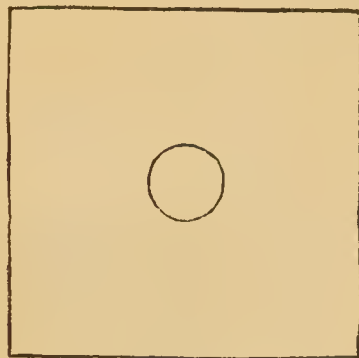


FIGURE No. 3.

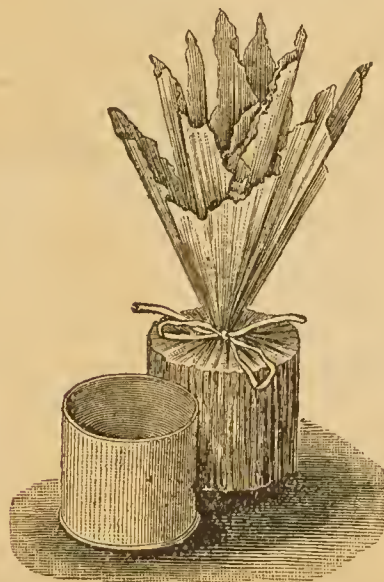


FIGURE No. 4.

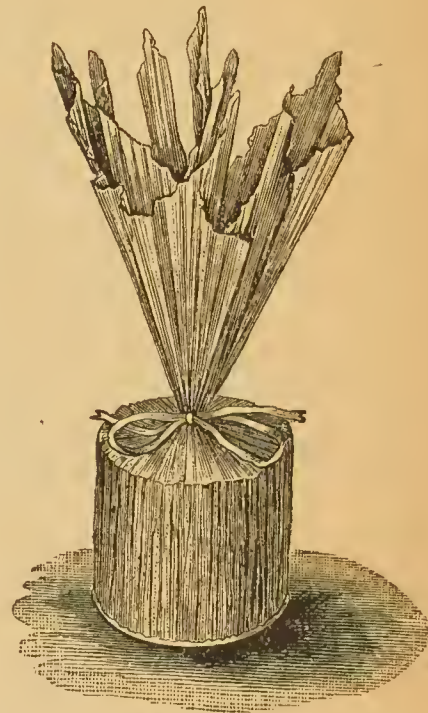


FIGURE No. 5.

FIGURES NOS. 3, 4 AND 5.—FANCY COVERED BOX, AND DESIGN FOR MAKING COVER.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "The Work-Table," on this Page.)

FOR MAKING COVER.—The decorative possibilities of tinted crimped tissue paper are illustrated in this box, which may be used for bonbons or merely to serve an ornamental purpose.

At figure No. 3 is shown the design for the paper cover. The paper, which may be purchased crimped, is cut square, and a round opening is made at the center.

Figure No. 4 pictures the box and cover. A paper cuff-box may be used, though boxes of this description are sold by stationers and dealers in fancy goods at trifling cost. The paper is slipped over the cover, and the lower edge is gummed neatly round the edge of the box. The paper is then tied at the center of the lid with narrow ribbon, above which it will stand out very effectively.

Figure No. 5 portrays the box closed and completed. Any color of paper may be selected for a box of this kind.

FIGURE No. 6.—HEAD-REST.—China silk presenting a dark-red ground and a graceful floral pattern in white and green is shown in this engraving. The pillow, which is oblong, is alike on both sides. Tassels introducing the colors in the silk finish the lower edge, and at each upper corner a loop of narrow red silk ribbon is adjusted to secure the pillow to the chair. The edges may be finished with metal or colored silk cord, with effective results.

FIGURE No. 7.—FANCY SCREEN.—A serviceable screen for the sewing-room is here shown. It is enamelled in white and is made with narrow shelves on the inner side. The screen is covered with cream silk, and at the top various designs are painted in water-colors on the several leaves. To the under sides of the shelves, upon which stand pretty ornaments, are adjusted bags of dark-red silk, each bag being slashed for a short distance at the center, and tied with a red silk cord far enough from the end to produce a frill finish. The bags may hold sewing materials and unfinished fancy-work or other sewing.

Linen, denim or crêtonne may be used instead of silk for the bags, if preferred, and figured material may cover the screen. If a room cannot be used exclusively for sewing, a corner of an apartment may be shut off with a screen of this character.

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 562 to 564.)

FIGURES NOS. 1 AND 2.—CURTAIN FOR BOOK-CASE, AND DESIGN FOR BORDER.—By the aid of these pictures lovers of the æsthetic can make a pretty and effective book-case curtain, selecting silk in an old-rose tint, and using for decoration the Roco embroidery, a description of which was given at length in the July DELINEATOR. The border wrought near the lower edge of the curtain is done with the braid that comes especially for this style of work. The design for the border is given in its actual size at figure No. 2, and will prove effective on silks of neutral tint. The curtain is tastefully hung and can be made without an extravagant expenditure.

FIGURE NO. 3.—JEWEL-CASE AND HAIR-PIN HOLDER.—A pretty and practical suggestion for a jewel-case and hair-pin holder is here presented, and the illustration gives an excellent idea



FIGURE NO. 6.—HEAD-REST.



FIGURE NO. 7.—FANCY SCREEN.

(For Descriptions of Figures Nos. 6 and 7, see "The Work-Table," on Page 561.)

of the details. Card-board forms the foundation for the tray on which rests the jewel-box, which occupies the central position, being flanked by cylindrical boxes, also constructed of card-board. The tray and boxes are neatly covered with cardinal silk, and each is finished with silk cord to match. The embroidery on the front of the tray is done with Japanese gold thread effectively supplemented with imitation jewels, while the floral decoration on the cover of the jewel-box is worked with embroidery silk. The hair-pin holders are filled with hair and covered with net,

through which the hair-pins are thrust, the hair underneath forming a sufficient support. In making a tray and boxes of this kind it is always well to recall the color scheme of the bed-room and to use silk that matches or harmonizes with it. Young ladies with deft fingers will have no difficulty in reproducing this design as described, and it will prove a useful and ornamental accessory for the dressing-table.

FIGURE NO. 4.—GROUP OF SACHETS.—These sachets are made of pale-pink and blue silk, the pink being used as a border on the blue. On one sachet thistles are embroidered, and on the other two wild-roses are wrought in their natural colorings. The tops of the bags are fringed, and they are tied a short distance from the upper edge with a pink silk cord having tasselled ends.

FIGURE NO. 5.—FANCY BAG.—A tasteful bag of light-colored satin is shown in this engraving, the decoration being provided by a frayed ruche of silk to match, and feather-stitching and embroidery done with bright-colored silks. The bag is gathered up closely at the bottom and finished with two tassels. The top is turned under for a hem, and a heavy silk cord is run through the hem to draw it in closely and permit of the bag being conveniently hung. It may be utilized either in the sewing or sitting room or in the library, where it may be suspended at convenient height to keep at hand the various small necessities of a well ordered home, such as twine, darning cotton, etc., etc. Frequently a remnant of plain or figured silk or satin may be used to make a bag of this

kind, so that but little outlay is required to produce one.

(CHILDREN'S CORNER.

(For Illustrations see Pages 564 and 565.)

It is now some years since you made the acquaintance of Mother Goose and her large family of queer friends, about whom you

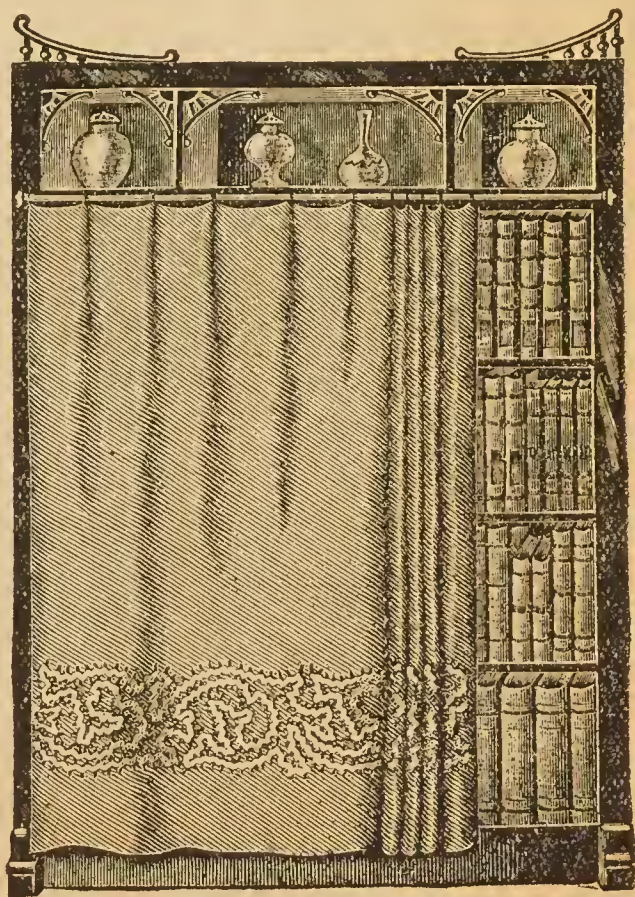


FIGURE NO. 1.—CURTAIN FOR BOOK-CASE.

(For Description see "Artistic Needlework" on this Page.)

doubtless know dozens of jingles and rhymes. Perhaps some of you do not know that Mother Goose was a real personage, who

actually composed the many short tales and rhymes now known as "Mother Goose's Melodies." This dear old lady lived in Boston more than a hundred years ago, and she sang and crooned to her little grandson those very songs, which were afterward published

sport to have a party of this kind? The various characters assumed by your little guests could be accurately represented by means of proper costumes, which could easily be copied from the highly colored pictures in your book of nursery rhymes.



FIGURE NO. 2.—DESIGN FOR CURTAIN FOR BOOK-CASE.

(For Description see "Artistic Needlework," on Page 562.)

and have ever since provided amusement for countless little folks.

How would you like to give a Mother Goose party and have it attended by live Jack Horners, Margery Daws, Jacks, Jills and all the others in this jolly circle? Don't you think it would be

First you must send out invitations to your friends, and these must be as novel as your entertainment. The outline sketch at figure No. 1, which shows the merry old dame riding her famous goose, will appear on each invitation and will suggest the nature of

the party. Use a folded sheet of paper, folding according to the dotted lines and the three A's illustrated; and draw the outlines of the two funny creatures. If you are not clever at free-hand drawing, trace the design from the picture and then reproduce it on the folded sheet, tinting it with brilliant colors. Cut very carefully all round the figures when completed, and write the invitation on the under fold of the paper, which is, of course, blank, but shows the same outline as the one upon which the figures are painted. The address should be written on the goose.

How picturesque and interesting the group of Mother Goose folk will be! I am sure the sight will be a delight to the older people who are permitted to look on. You can have refreshments—all sorts of dainties and hobbons; and if you like, you can have Jack Horner preside over a huge pasteboard pie made to look like a real one, and containing favors and gifts for the various guests. Is not the idea a de-

folded. The diagonal dotted line indicates where the paper is to be folded once more to produce the shape seen at figure No. 6.

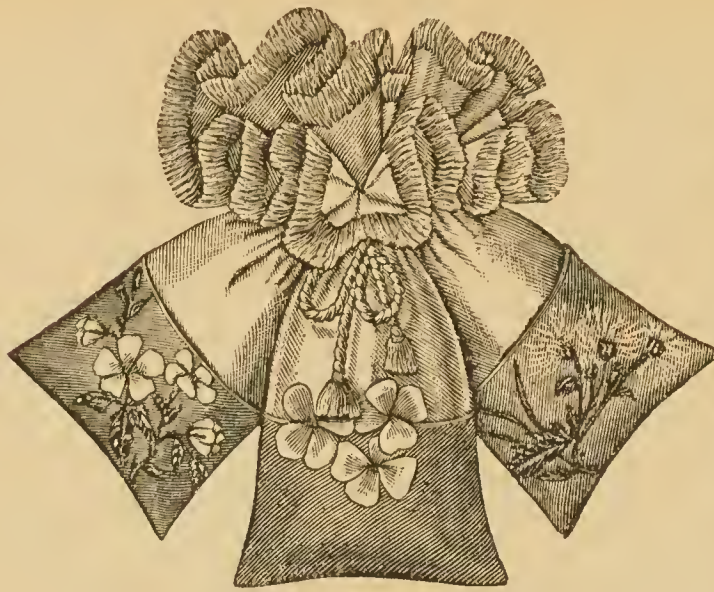


FIGURE NO. 4.—GROUP OF SACHETS.

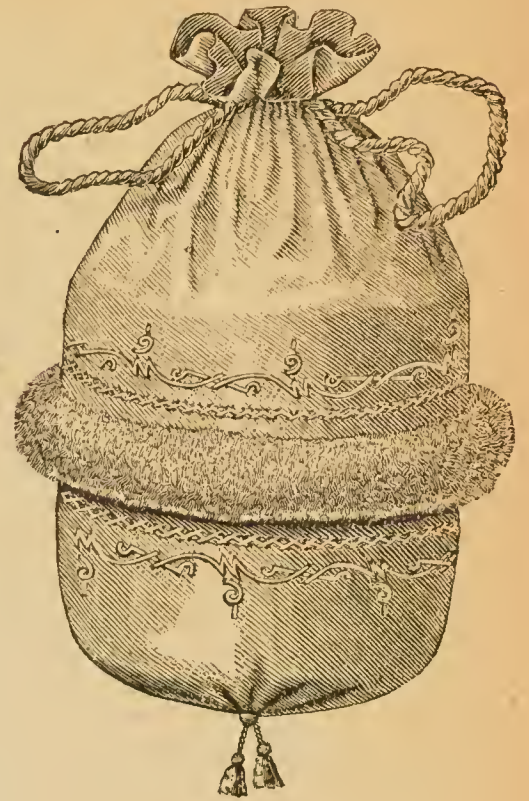


FIGURE NO. 5.—FANCY BAG.

(For Descriptions of Figures Nos. 3, 4 and 5, see "Artistic Needlework," on Page 562.)

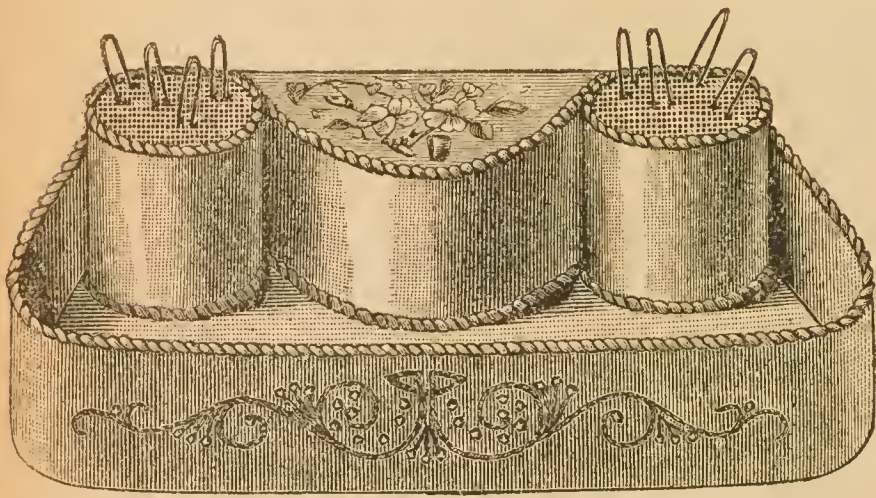


FIGURE NO. 3.—JEWEL-CASE AND HAIR-PIN HOLDER.

lightful one? I wish that I might be present at your Mother Goose party.

An interesting pastime for fingers that hate idleness is introduced this month. You will be able to cut a ladder out of paper, if you carefully follow the directions. Cut an oblong of paper like figure No. 2, and fold it double lengthwise, as at figure No. 3. At figure

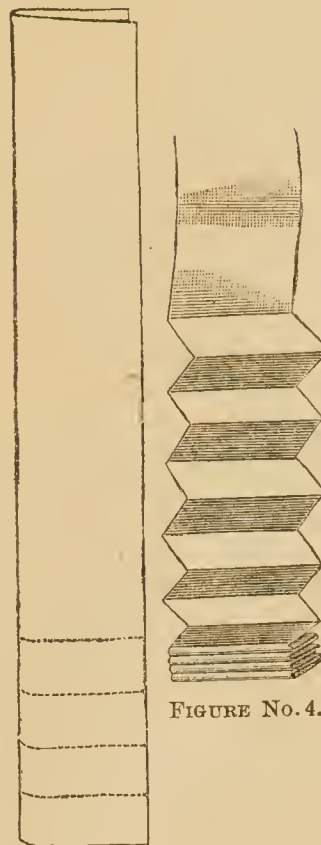


FIGURE NO. 4.

FIG. NO. 3.

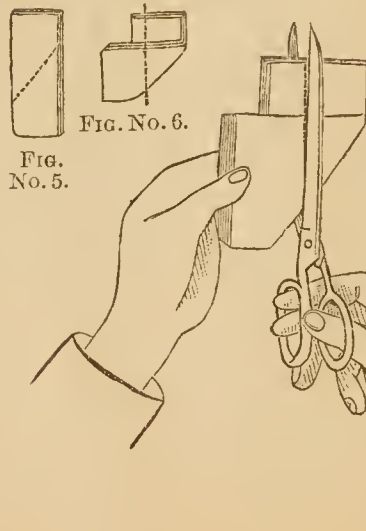


FIG. NO. 5.

FIG. NO. 6.

FIGURE NO. 7.

FIGURES NOS. 2, 3, 4, 5, 6 AND 7.—DIAGRAMS FOR MAKING PAPER LADDER.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6 and 7, see "Children's Corner," on Pages 563 and 564.)



FIGURE NO. 1.—MOTHER GOOSE.

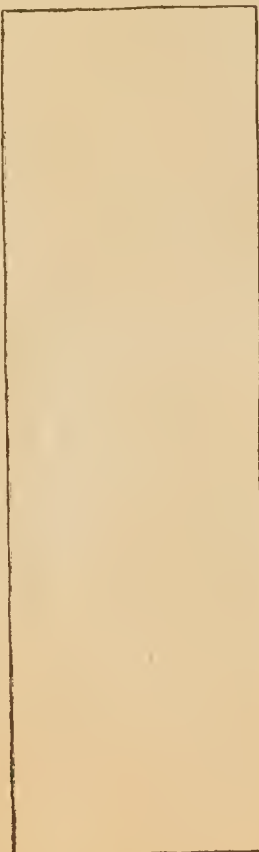


FIGURE NO. 2.

No. 4 the paper is shown being folded according to the dotted lines at figure No. 3; and figure No. 5 represents the paper entirely

these "hot" colorings are most harmonious, as they seem to comfortably fill the opening in the waistcoat and improve the general ensemble.

When the paper is folded it is cut as pictured at figure No. 7, the dotted line showing just where to cut. Figure No. 8 illustrates the ladder complete, and very like the wooden ladders used for climbing. If you rest the paper ladder against your doll house, it will actually stand.

STYLES FOR GENTLEMEN.

(For Illustrations see Page 565.)

In neckwear for the past two seasons all-silk goods have received most attention, but they have not given satisfaction as regards durability, and, besides, the public are tired of them and demand a change. Satin is offered to occupy this envied place in the public esteem. Nothing shows its value so well as this glossy fabric, and the new offerings far surpass in all respects any that it has been our privilege to criticise in many years. The great favor accorded the Persian and cashmere effects during the past two seasons has been catered to again—in fact, this liking must be more decided than ever, for the new offerings are more brilliant and beautiful. During cold weather

In the satin family are offered most decided novelties in the shape of the Loie Fuller or serpentine effects. These patterns are in nature prismatic, presenting changing tones and tints that remind the beholder of the shifting of hues produced by the calcium light. Among the most unique of the satin-ground fabrics are the de Joinville or Ca wnpore effects, which are

made of handsome white satin that is uniquely spotted in self. The knot is very small, and the apron flares considerably.

FIGURE NO. 2.—GENTLEMEN'S DE JOINVILLE TECK.—This shape is made up in both silk and satin, and the ends are fringed. The growing taste for many folds and wrinkles in made-up neckwear is fully exemplified in this scarf.

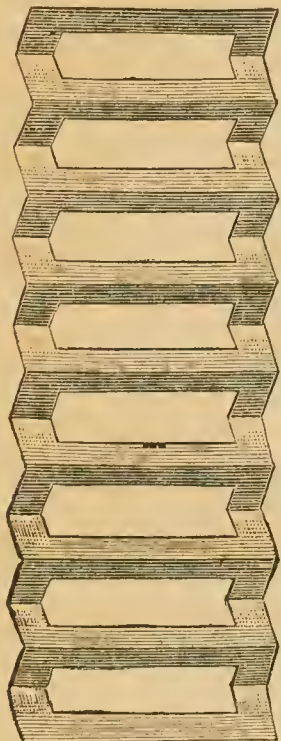


FIGURE NO. 8.—PAPER LADDER.

For Description see "Children's Corner," on Page 564.)

characterized chiefly by thin, dainty, well-spaced figures.

Two classes of goods are of a very high grade; they are the Persian Vale and India



FIGURE NO. 3.—GENTLEMEN'S WINDSOR TECK.



FIGURE NO. 2.—GENTLEMEN'S DE JOINVILLE TECK.

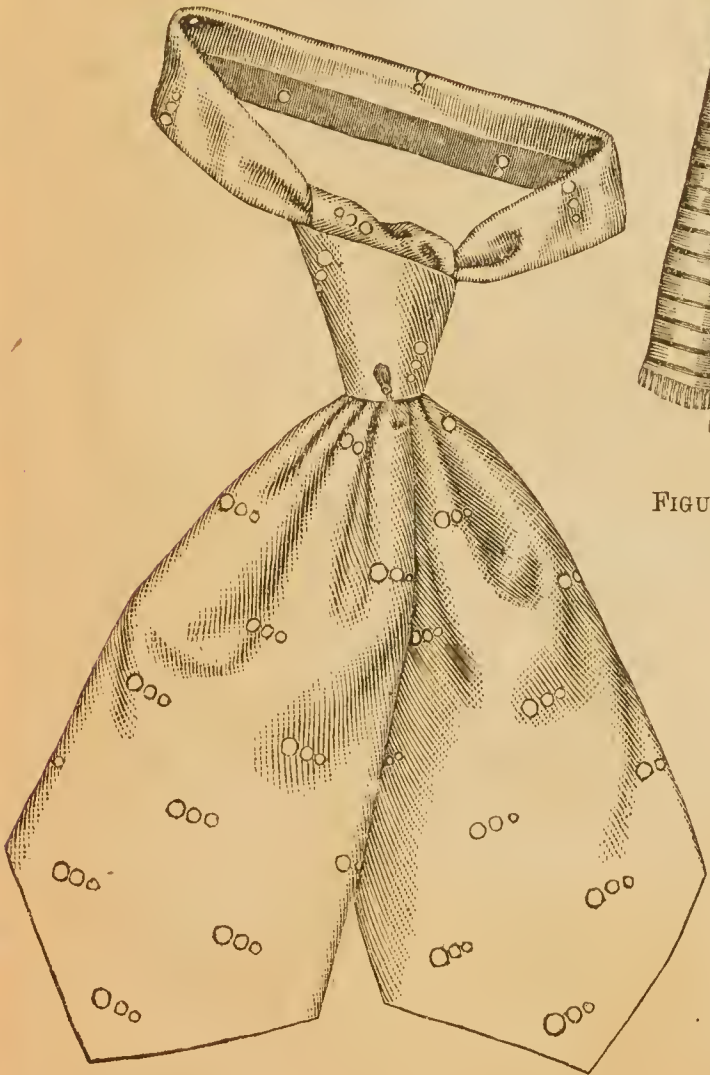


FIGURE NO. 1.—GENTLEMEN'S TECK SCARF.

cashmeres. The former are from the Persian districts of Push-ti, Kuristan, Khargan and Teheran. The goods furnished by India comes from Mahar-adi, Kalkapur, Mirzapan, Chota and Nagpur. Four of the leading shapes in

—GENTLEMEN'S WINDSOR TECK.—Figured white silk was chosen for making this scarf, which is characterized by numerous folds above the knot. The wearing of a scarf-pin as pictured gives the scarf the appearance of having been tied by the wearer.

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



FIGURE NO. 4.—GENTLEMEN'S KNOT SCARF.

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

scarfs are illustrated in this department for the current month.

FIGURE NO. 1.—GENTLEMEN'S TECK SCARF.—The scarf here pic-

Black satin was selected for the construction of the scarf shown at this figure, which will be a general favorite with conservative men.

FANCY STITCHES AND EMBROIDERIES.—No. 23.

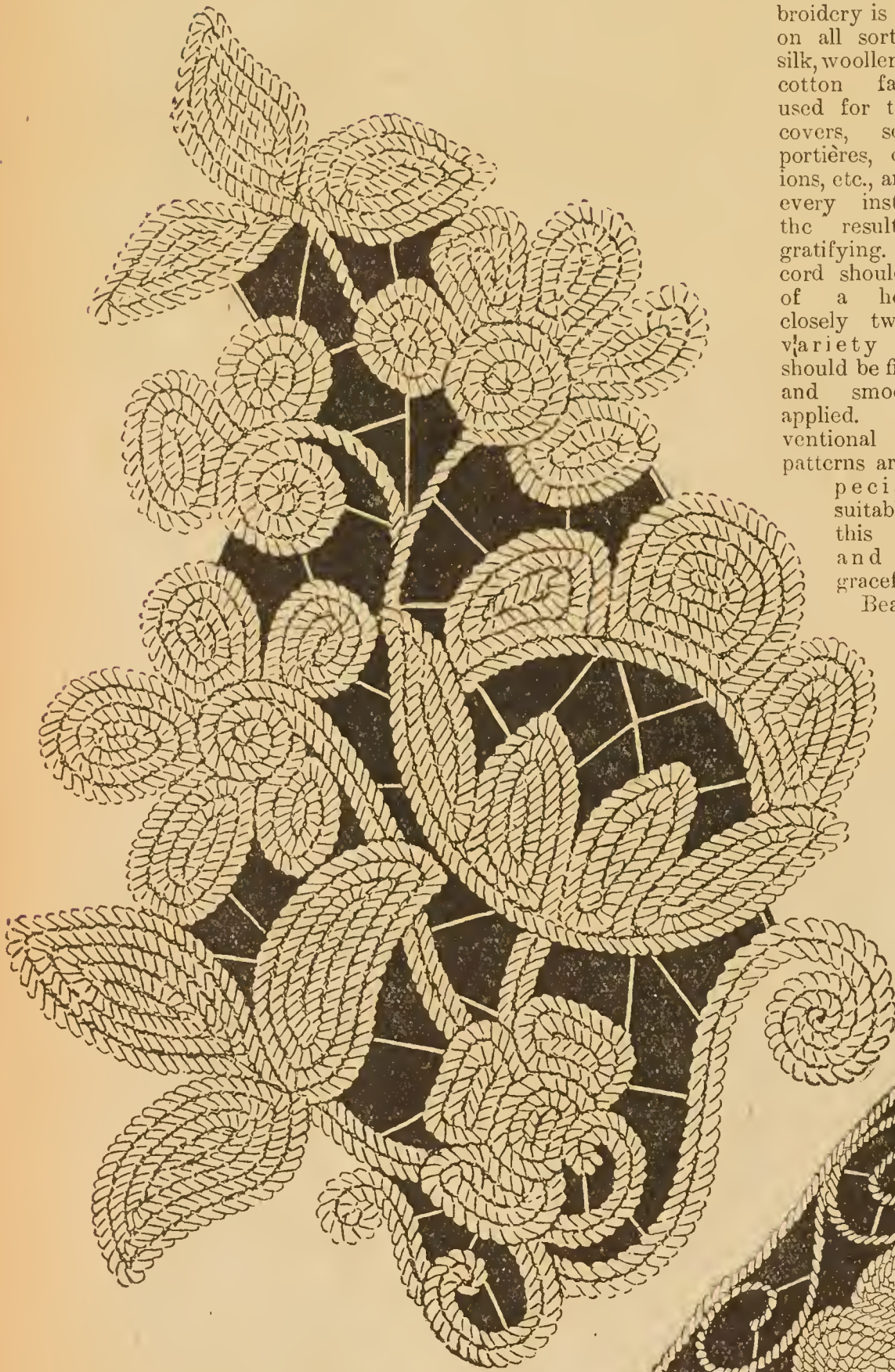


FIGURE NO. 1.—DESIGN IN CORRECT SIZE.

Embroidery that is very elegant and effective in appearance, though not at all difficult of execution, is done with silk, metallic or cotton cord couched on, and a dainty, lace-like effect is produced by lace stitches done with silk, linen or cotton thread to harmonize with the cord. Work of this kind compares very favorably with the elegant embroideries done in silks or bullions with laborious stitches and is wonderfully simple in de-

tail. This embroidery is done on all sorts of silk, woollen and cotton fabrics used for table-covers, scarfs, portières, cushions, etc., and in every instance the result is gratifying. The cord should be of a heavy, closely twisted variety and should be firmly and smoothly applied. Conventional floral patterns are especially

suitable for this work and are gracefully and very easily followed.

Beautiful designs for this style of embroidery are shown at figures Nos. 1, 3 and 4, and a scarf and portière decorated with it are pictured

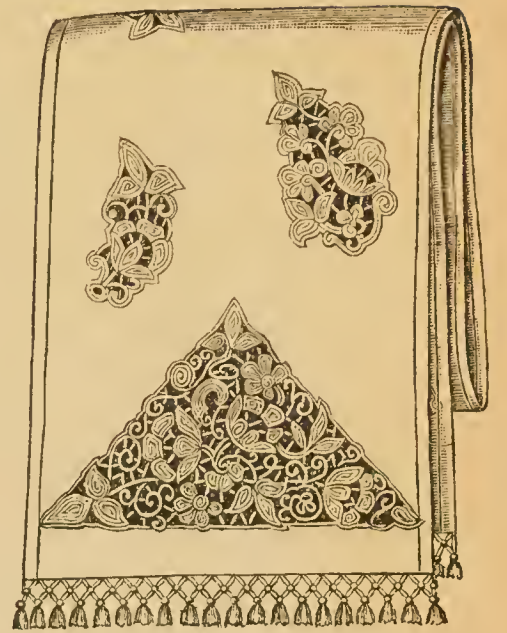


FIGURE NO. 2.—SCARF.

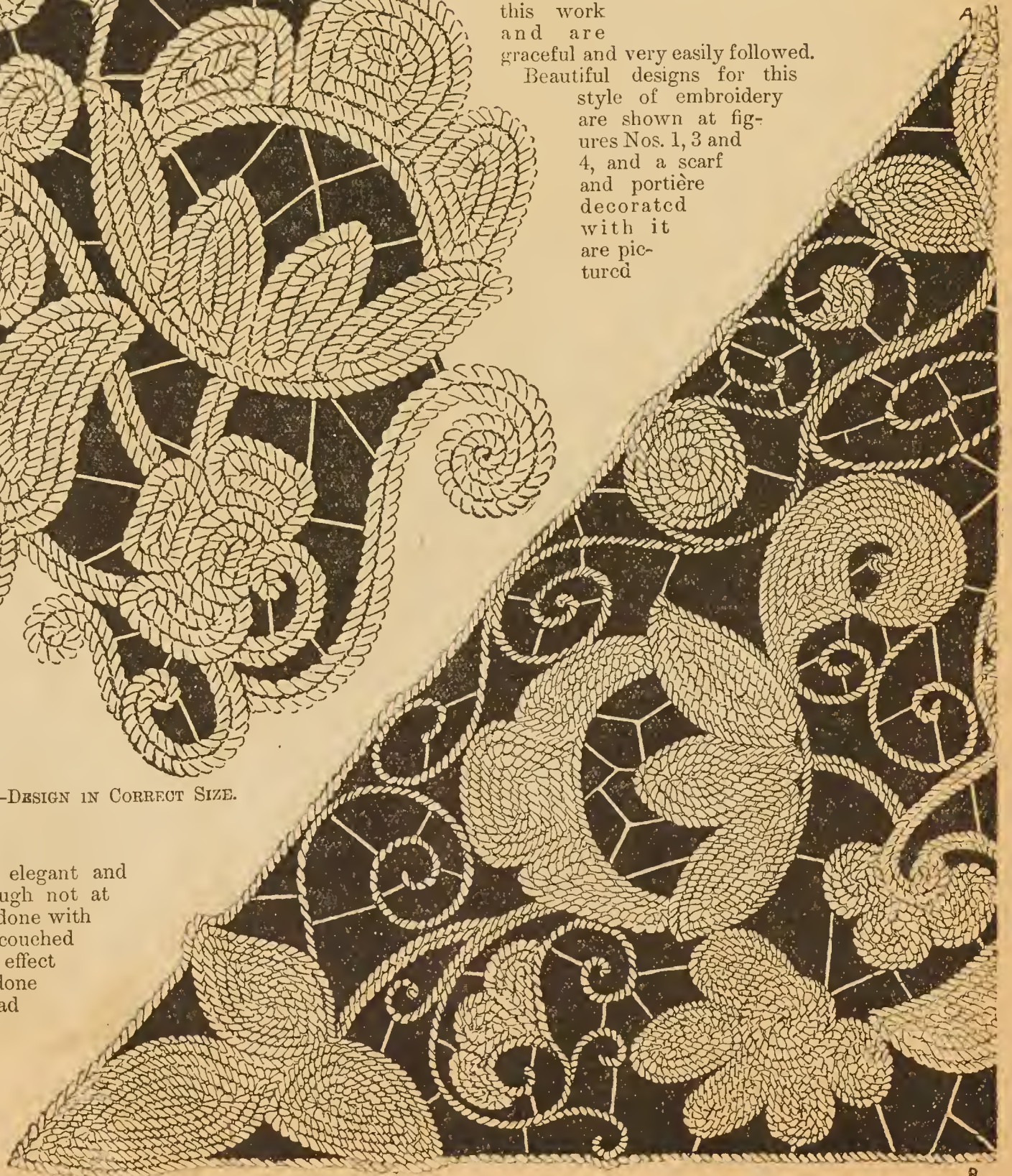


FIGURE NO. 3.—SECTION OF DESIGN IN CORRECT SIZE.

at figures Nos. 2 and 5. The designs may be used together or separately, as desired, or either or both designs may be repeated as often as necessary to form a border or all-over decoration.

The scarf illustrated at figure No. 2 is made of pale-blue silk and embroidered with both designs, which are given in their correct sizes. The triangular figure is formed by connecting figures Nos. 3 and 4, which are two parts of the one design, at the sides marked B A. The other figures include the whole of the design shown at figure No. 1, and also a section of this same design. The figures are all carefully traced on, the material and then filled in with iridescent cord couched on and pale-blue embroidery silk, tightly twisted. The ends may be finished plainly or with fringe, lace, etc.

The handsome portière illustrated at figure No. 5 is made of silk and decorated with a border formed by connecting and repeating the designs shown at figures Nos. 3 and 4. The side of figure No. 3 marked B A is placed close to the side of figure No. 4 marked B A to complete the triangle; the designs are then traced and repeated so as to form a border design. Care is required in repeating the design for the border to make graceful connecting lines, and some of the margin figures will have to be cut out and replaced by other figures selected from the design to make a gracefully connected pattern. Any one accustomed to giving original touches to fancy work may easily do this.

In connecting the parts, the outlining cord should be omitted, but it should be added to the sides of the border. A thicker cord may be used for outlining the border, if preferred. The design is then filled in with metallic cord couched on, and the lace stitches are put in with twisted embroidery silk in a color contrasting with the material. The effect is beautiful and the work comparatively easy to accomplish.

The material is usually cut away from beneath the embroidery, giving a rich lace effect; but sometimes a contrasting color or material will be introduced beneath it, as, for example, when the embroidery is to embellish a sofa-pillow, head-rest or the like.

On covers, scarfs, portières and other draperies the open lace work is more elegant than the solid effect. In making an insertion or border, the design may be worked on book muslin, canvas or thin crinoline

and then cut out and added like an insertion, thus saving the more expensive drapery fabric.

An elegant vine design for insertion may be evolved by repeating figure No. 1, but the pattern is particularly effective when used in detached figures all over a large surface or in the corners or along



FIGURE NO. 4.—SECTION OF DESIGN IN CORRECT SIZE.



FIGURE NO. 5.—PORTIÈRE.

the ends of a scarf, table-cover, etc. Portières with a border like that illustrated at figure No. 5 and an all-over decoration of gracefully arranged figures like those shown at figure No. 1, would be very elegant; and in working them, both the cord and the silk used in making the lace stitches, while in contrast with the portière material, should harmonize with the tone of the room in which the portières are hung. With a little originality the designs could be used in a multitude of effects.

COSY CORNERS AND ARTISTIC NOOKS.—No. 23.

In the oddity of Chinese effects in decoration lie their great charm and fascination. Seemingly impossible colors are happily blended alike in ornament and drapery, and the very absence of conventionality in the disposal of these appointments is interesting.

Where it is possible and practical to devote one apartment to the

exclusive use of the master of the house and his friends as a smoking room, an oriental idea is often carried out in its furnishing. The expense of such an indulgence is moderate, since Chinese bazars offer cabinets, curios and even draperies at a very low cost; and if these articles are well selected, results at once correct and picturesque may be attained.

At figure No. 1 is pictured a corner of such an apartment opening into a library. The floor is covered with matting showing an odd design in Indian-red, and the walls are hung with cartridge-paper in the same warm tint.

At the left side is a gold-and-white lacquered cabinet containing curios, and on top rest unique vases.

Near the cabinet is placed a stand lacquered in dark-maroon and bronze, and upon it stands a most artistic bronze lamp having a dark-red bowl and an odd lamp-shade of figured China silk trimmed with ribbon fringe.

At the right side of the apartment is a cabinet of teak wood having the form of a pedestal, upon which rests a pot of growing palms, the pot being terra-cotta covered with strange figures in bronze and gold.

A curiously disposed drapery hangs in the doorway. On the library side is a Chinese bead portière, which, with its vividly colored characters, forms a fitting background for the drapery of China silk, the ground of the latter being yellow and the figures red, blue and dark-green. At the left side the draping is done with cord, while at the right a *papier-maché* mask is fastened, the silk

being draped in many graceful folds. The lambrequin is hung from three masks secured to the wall, and the ends are caught about spears with dark-red cords and tassels, a similar ornament depending from each end mask.

These masks have been but newly adapted to draping purposes.

They give an almost weird charm to the apartment and suggest the grotesquely carved stone masks seen in old Gothic architecture.

In regard to matting as a floor covering, a pretty idea, which, by-the-bye, is purely Chinese, may be expressed in it when desired for a *boudoir*. Before laying the matting, each strip may be bound with figured cotton China crêpe to the width of about two inches, the figure in the crêpe matching that in the matting, or contrasting with it if plain. The effect of the arrangement is really very fine, though the work is somewhat tedious and difficult.

At figure No. 2 is shown a window drapery, which could be very effectively introduced in the apartment described or in the library, as preferred.

A shirred French shade of tan silk is hung at the window. A cornice is arranged with dark-red silk and spear points, brass balls being adjusted on the points.

The draperies are of yellow velours. They are hung from short brass poles crossed at the top under a gilt laurel wreath, a gold cord and ball depending from the latter. The draperies are edged with silk tassel fringe to match, and are caught back with silk cord to brass knobs.

A fancy stand is placed between the draperies, which may be of silk tapestry, damask or satin, though these rich fabrics are more adaptable to a drawing-room. A careful study of the illustrations will enable an amateur to adjust the draperies pictured with very little difficulty.

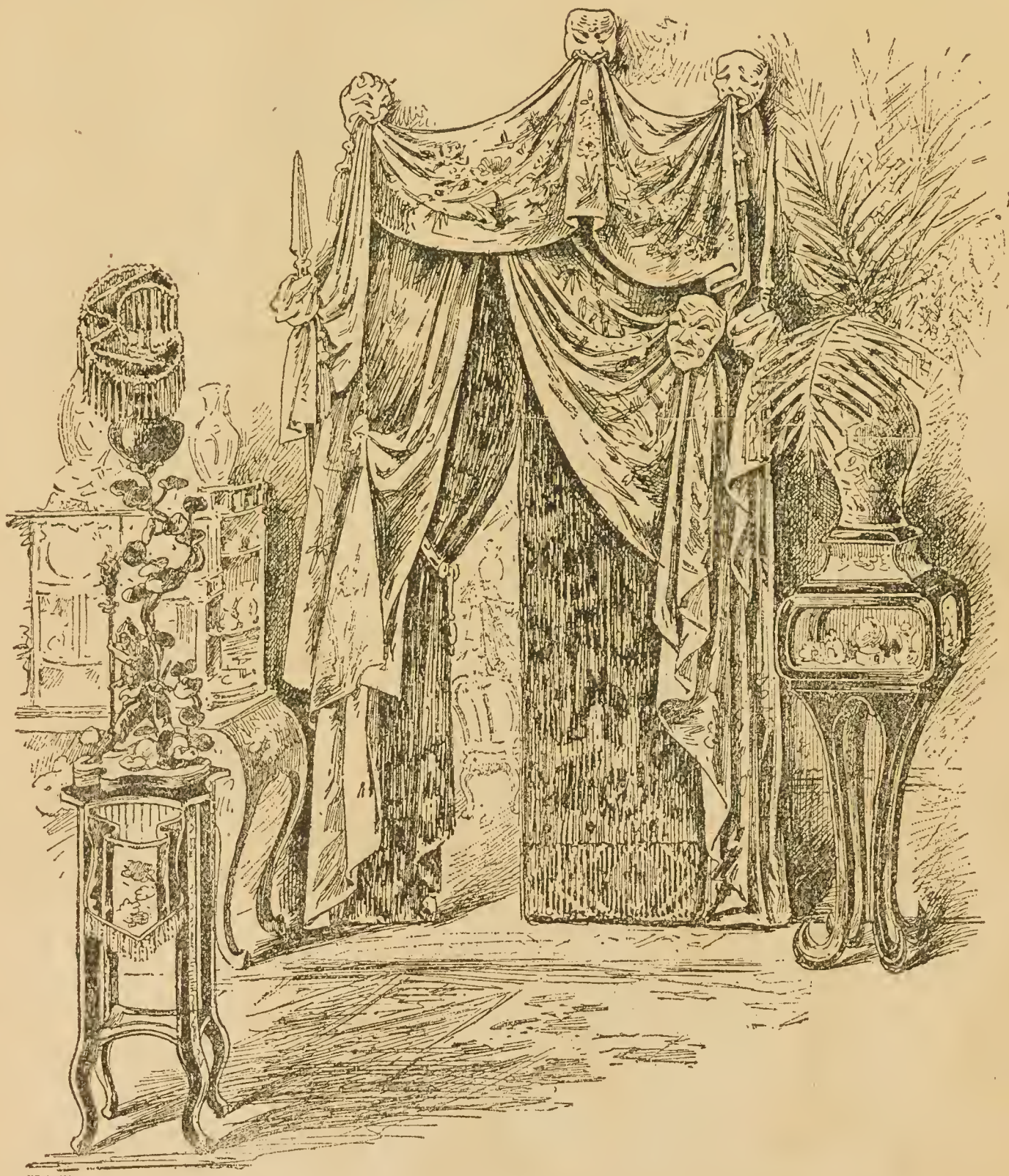


FIGURE NO. 1.—CORNER IN SMOKING ROOM.

WINTER DRESS GOODS.

Vague and shadowy patterns in subdued tones indistinctly visible through sable, net-like meshes; dashes and flecks of bright tints irradiating almost sombre backgrounds; loosely curled loops in marvellous color harmonies lying fluffily upon smooth, neutral-hued surfaces; closely clustered knots and tufts rising from dull grounds and forming designs to which the imagination only can give shape; irregular undulating cords in gay changeable tints clinging to dark surfaces which are sometimes smooth but oftener rough and shaggy—these are some of the interesting features which distinguish the novelties for late Autumn wear. All the new fabrics are artistic, and all possess a warmth of tone and texture that is delightful to contemplate when the mercury is on the decline. The illuminating colors in the various weaves are furnished by silken threads, which are introduced either in the grounds or in the patterns.

Very handsome for visiting or promenade gowns is a changeable silk-and-wool novelty figured with black ovals. The ground colors in one instance are navy-blue and cardinal, in another old-rose and black, and in a third olive-green and cardinal. So skilfully are the hues intermingled in this material that the light tints show through the dark ones as though seen in a subdued light.

Equally attractive is an all-wool fabric patterned with loose tufts, which are plain-colored, while the ground shows changeable effects. Thus, dark-brown tufts are woven upon a plum-and-tan ground, and gray tufts on a surface in which olive-green and écreu are united.

Small irregular figures that suggest the glasses in a kaleidoscope are strewn thickly upon another silk-and-wool novelty. The devices are variously colored and are thrown in relief by dark grounds, which are either plain or mixed.

Silken threads are woven like fine stitches in a loose, coarse-textured material resembling homespun and patterned with a raised design in black, a matted effect being produced. In one sample cornflower-blue silken threads glisten upon a sombre ground, in another the color is a brilliant shade of green that seems all the brighter from its

contact with black, in a third the combination is mauve and black, and in a fourth black and yellow are associated with the success that usually attends that artistic contrast.

Very novel effects are displayed in the new velours, which bear little resemblance to the material of the same name offered last season. The cords which distinguish the weave are introduced, of course, but with a difference. The surface of a myrtle-green velours is varied by square blocks and black frisé stripes, and between the cords are run fine scarlet silken threads. Another variety presents waved cords, and bright-colored *pointillés* of silk that are deeply sunken among the raised cords. Light-blue dots appear on a wood-brown ground, Nile-green points on a navy-blue surface, light-heliotrope on myrtle-green, and pale-green on plum color.

There is a frisé velours that is exceptionally stylish. Black frisés are woven at intervals over thick, irregular colored cords, and streaks of tinted silk are also introduced, all the fashionable color schemes being brought out in the designing. Conservative tastes will incline to a charming variety of velours showing rather pronounced wool cords in alternation with strongly contrasting slender lines of silk. Two tones of plum are associated in a very handsome specimen of this material, the silk being in the lighter shade. Bronze-

green and brown are contrasted in an equally attractive sample, navy-blue and copper in another, and black and emerald-green in still another.

A picturesque church costume was lately made up in velours showing the last-mentioned combination. The Marquise skirt flares stylishly and displays the regulation flute folds at the back, both the flare and the folds resulting wholly from the ingenious shaping; and the upper portion of the skirt is concealed by two flounces of unequal depth. The faultlessly adjusted bodice has a fitted lining and is made without fulness; it consists, both back and front, of a bias center-portion that joins a bias yoke-portion and a bias girdle-portion. From the bottom of the girdle portions falls a

ripple basque-skirt that only reaches to the hips and lends a novel appearance to the bodice. The standing collar is close and moderately high, and over each sleeve fall two caps of unequal depth that are gathered at the upper edges to fall in graceful folds. The hat selected to accompany this costume is a *plateau* of black felt with a green velvet lining, and is bent to suit the wearer and trimmed with black ostrich tips supported by a bow of green-and-black striped ribbon. The gloves are black Suèdes. The mode just described will make up admirably in combinations of textures. Any of the novelties mentioned above could be used in conjunction with black satin or velvet, the latter material being employed for the center portions, collar and caps of the bodice, and for folds on the skirt.

The pretty wool armures are liked for both dressy and general wear. In the more costly varieties silk is liberally used, while the less expensive grades show only a slight sprinkling of silk threads, which illuminate the almost invariably dark grounds very satisfactorily. An olive-brown armure is decorated with cross-like silk figures in which Nile-green, copper and pale-blue are associated; yellow, heliotrope and blue silk are similarly interwoven on a myrtle-green armure; and a wood-brown ground is brightened by figures in pale-blue, old-rose and orange silk. These goods are all finished

with a high lustre, which greatly enhances their charm.

Hopsackings grow more and more unique and effective. The newest weaves show rather large checks in various hues and tones. The prevailing fancy for tufted effects has found expression in these goods. A beautiful example of this class shows alternate olive-green and reddish-brown checks, transverse lines of gold-colored silk between the checks, and tufted geometrical figures, also in green and brown, rising from the surface like rich embroidery. A very handsome street toilette consisting of a flaring skirt and a Russian coat-basque may be fashioned from such a fabric, and with sufficiently warm underclothing, it may be worn without a top garment until very late in the season.

Other hopsackings show smoother surfaces. In one the dominant color is plum, and the surface is variegated by glints of green and red after the manner of the Scotch mixtures. In another specimen sapphire-blue and brown are brought together in the same way, in a third dashes of black are seen on a red surface, and a fourth displays the ever-popular combination of navy and cardinal, occasional glimpses of the bright color being visible through the dark checks.

Then there are ombré hopsackings, in which shaded stripes formed of silken checks alternate with dark woollen stripes. In one

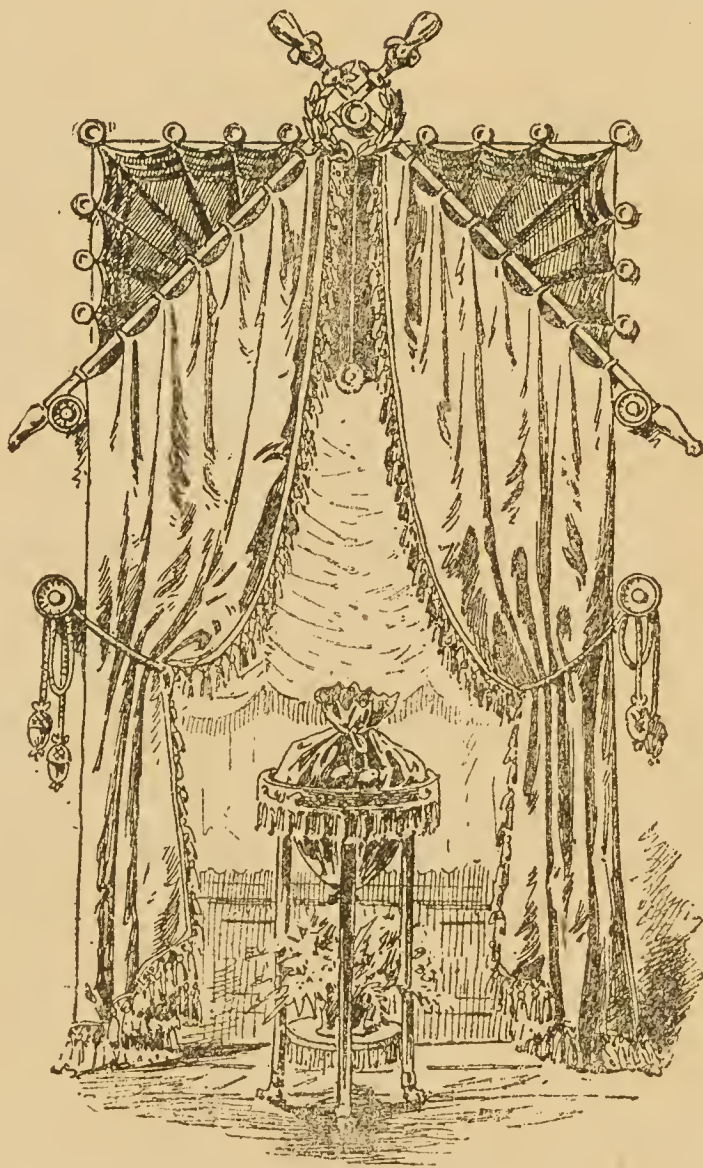


FIGURE NO. 2.—WINDOW DRAPERY.

instance stripes that shade from Nile to olive are woven on a plum ground, and an equally pleasing effect is produced on a dark-brown hopsacking by silk stripes in bright shades of the ground color.

Serviceable gowns for travelling and general wear may be fashionably developed in rough shaded hopsackings. A practical and generally becoming toilette is made of maroon and olive-green shaded hopsacking and olive-green Bengaline. The skirt is fashioned after one of the umbrella styles and consists of five gores and a whole, full back, the lower part spreading in the approved manner. The waist has a French back, and fronts that are reversed in lapels, between which is disclosed a full vest of Bengaline. At the neck is a crush collar and at the waist a crush belt; both are cut from Bengaline, and their ends are Shirred and closed at the back. Over the mutton-leg sleeves ripple shoulder pieces or caps of Bengaline that give the much-admired broad-shouldered effect. With such a toilette may be assumed a felt Alpine hat, trimmed or untrimmed, and brown glacé walking gloves.

Not unlike hopsacking is a beautiful new woollen fabric that will undoubtedly receive general attention among tasteful women. It has a floriated ground overlaid by a net-work that resembles honey-combing, through which the design looks shadowy and uncertain. In a very artistic sample red floral figures gleam dully through dark-green meshes which match the ground. Another group of the same family have changeable or plain-hued grounds that are visible through black meshes.

A charming camel's-hair novelty with a steel-gray ground is prettily relieved by curled loops in red, black, yellow and green that lie lightly upon the surface, the whole producing a most delightful color harmony. Woven diagonally upon a shaded dark-green and red camel's-hair are widely spaced welts in a lighter shade of green,

and between them are black irisé stripes. A very desirable camel's-hair in an invisible tone is illuminated by variegated serpentine bayadère cords that are woven at intervals in thick knots.

Corduroy is closely imitated in a material with a bright-hued silk ground that is revealed in narrow lines between dark, velvety welts. Drab and light-heliotrope, cadet-gray and red, and sage-green and gold are among the combinations effected in this fabric, the first-mentioned color in each instance being that of the welts. Entire costumes are made of this rich textile, and neither applied decoration nor a combining fabric is required to emphasize its beauty.

It is rumored that blouses will be worn through the Winter, and one of the most popular materials for these becoming garments is plaid Bengaline in the clan colors. This half-silken textile can be purchased in a forty-eight-inch width, which cuts to better advantage and is, therefore, cheaper in proportion than the narrower weaves. Plain, shaded and figured Bengaline, are still rivals of silks and satins; and there are satin-faced Bengalines, which, as may be inferred, possess a very high lustre, the cords being woven on the reverse side, so that they are scarcely visible on the right side. All colors may be obtained in this class of Bengalines, which will be chosen for carriage and dinner toilettes, and even for dressy promenade costumes.

Brocaded and plain satins, and plain satins and velvets are associated as often as they are used separately, because the brilliant lustre of satin renders it somewhat trying to the face. The designs are generally small in both brocaded satins and fancy silks, and they are fanciful rather than floral. As unique color schemes are executed in these goods as in the woollens. Black and white, the magpie colors, continue on amicable terms and receive the larger share of admiration in silken fabrics.

FASHIONABLE GARNITURES.

Flecks of white are wrought in many of the new black trimmings and suggest the effect of soft rays of light breaking through a sombre sky. Passementeries, folds, pipings, braids and even laces show this odd association of black and white, and they are deemed as appropriate for colored as for black or white fabrics.

The jet passementeries have very open patterns, which strongly favor the insertion of unique devices. In a novel sample crescents of satin studded with minute jet facets are introduced rather close together; and in another black net furnishes a foundation for an insertion of jet and white satin beads in a serpentine design, which appears between black appliqué edges that glisten with fine jet beads. The latter trimming is not very wide, and many rows of it are used on costumes, being applied horizontally on the skirts and vertically on the waists.

Pipings and folds of white satin are very stylish. Some are dotted with jet *cabochons*, others are embroidered with fine beads in vine or arabesque patterns, and others again are wound round and round with strands of jet beads, between which the satin shimmers in a fascinating manner. A rich and rather odd trimming presents a plaiting of jet passementerie that depends from a fold of white satin, which is edged at the top with loops of jet. A band of black satin is edged at both sides with pipings of white satin ornamented with tiny jet pendants.

Narrow, medium and wide galloons showing an open design, through which the dress fabric is distinctly visible, are made of jet and white satin beads, and also of finely braided black-and-white silk cord and jet beads, the latter being arranged in rows that alternate with the cord.

One of the most artistic of the black-and-white creations is a medium-wide passementerie formed of jet and white silk in a graceful scroll design. The beauty of this trimming is shown to advantage on a stylish new visiting gown fashioned from black hopsacking. The four-gored skirt is trimmed at the bottom with two rows of the passementerie arranged in serpentine fashion, and a single row is applied in a similar manner at the hips. The short waist displays plaits that spread upward from the bottom at the center of the front and back, and a vest effect is produced in front by revers that meet above the waist-line in a sharp point and flare very abruptly above. At the back also are revers, which form notches on the shoulders with those in front. The waist is encircled by a band of passementerie, and a short distance above is disposed another band. The revers are outlined with passementerie, and a row of the trimming overlies the standing collar. The sleeves are topped with great puffs, and each wrist is decorated with two undulating rows of passementerie. The hat designed to

wear with this costume also displays an artistic union of black and white, being a black felt *Garde Française* trimmed with black-and-white pompons and black satin ribbon; and the gloves are black *Suèdes* stitched with white. Passementerie like that just described could be effectively applied upon myrtle-green or plum camel's-hair or serge, or even upon one of the shaded fabrics.

Very elaborate trimming for a dinner toilette of black satin or of black-and-white brocaded satin may be provided by a new passementerie composed of steel and jet. The pattern is floral, and in addition to jet beads there is a moderate sprinkling of great jet *cabochons* that are covered with steel net, as if the designer wished to imprison their brilliance. Gold and silver passementeries of the same order are set with glistening mock gems, which flash their brightness through a net-work of gold or silver, as the case may be.

In all-jet trimmings fine beads are associated with diminutive *cabochons* more frequently than they are used alone, and the most popular designs are vines, scrolls and the serpentine or zigzag patterns. Great *cabochons* of jet with gold shadings, and in various shapes, such as diamonds, spikes, elongated ovals, etc., appear in jet passementeries made of tiny nail-heads, which they render wonderfully brilliant and artistic.

Festoons of jet enriched at the points with clover leaves composed of large nail-heads are exceedingly ornamental and figure conspicuously among the novelties. Jet galloons, formed of seven or even more strands of *cabochons* that are held together at intervals by upright bars of riveted jet, are very tasteful trimmings and admit of many novel disposals; and there are belts of jet made in precisely the same way, except that the beads are strung on elastic cords to make the belts fit snugly. The advantage of this arrangement will be especially appreciated by those whose waists are larger than is consistent with perfect symmetry. Clasps matching the bars are used to secure the belts, which are admirably adapted to the new Russian coats, serving to conceal very effectually the seaming of the skirt and waist portions. A toilette consisting of a sloped skirt and a Russian blouse could be very satisfactorily decorated with strand galloon and a belt to match; the galloon could be applied to the skirt in graduated horizontal rows, the wrists could be trimmed to correspond, and the belt would, of course, encircle the waist.

Plaitings of jet passementerie are a decided novelty, and the beads of which they are formed are so fine that they are by no means clumsy or unwieldy. They are usually made with fancy headings, and short pendants at the opposite edges.

Outline edgings composed of glittering jet *paillettes* or spangles that overlap each other like scales, and edged at the top and bottom

with fine beads, are applied above flounces, at the center of ruchings, at the edges of shoulder-caps, revers, bretelles and Berthas, and, indeed, wherever they can be effectively located. They are arranged in straight or undulating lines or in festoons, as seems most desirable.

Net and grenadine galloons are seeded with fine beads or *cabo-chons*, and spangles are often added to enhance their beauty. Silk, satin and velvet bands and platings are also enlivened by sparkling nail-heads and beads, which are introduced as pendants or in tracteries or straight or undulating lines.

Magnificent jet ornaments, each consisting of a huge star or wheel heading of *cabo-chons* and beads, and a straight or coral-strand fringe, are applied on the shoulders, at the hips, below the waist-line both front and back, or wherever else fancy directs; and their effect is extremely pleasing.

Very dressy garnitures are shown in jet, and also in jet and satin. A choice Bertha is formed of rich black satin frills embroidered with scrolls of jet, and is headed by a jet lattice insertion, while an edging to match finishes each frill.

An exceedingly ornamental set consists of jet-embroidered black satin epaulettes, a Bertha-frill to correspond, and a bow formed of loops and very long ends, which is embroidered with jet and tipped with fringe.

A charming jet garniture flares over the shoulders and has V pieces at the back and front, and another displays shoulder-braces connected by a series of chains that cross the bust. In this class are graceful Berthas composed of chains that are clasped at the center of the front and back; and there are rich bretelles, caps for sleeves, and round and square yokes finished with jet platings or fringes.

The Empire jet garnitures are particularly attractive. One style comprises a narrow, square yoke edged with fringe, and graceful shoulder-pieces; and another has a shallow yoke and ripple caps. The short-waisted effect is produced in these decorations by the yokes. Both silk and handsome stuff gowns may be enriched by such trimmings.

Narrow bands of sable and other furs having embroidered headings are applied at the lower edges of skirts and in any desired manner on waists; but the most decided novelties in this class are bands of Astrakhan goat in various widths, embroidered at one edge with silks in oriental color combinations.

Deep bands of this elegantly wrought fur supplied the decoration for a recently designed street toilette of wood-brown broadcloth and black velvet. A single band of the fur borders the Empire circular skirt, which hangs in decided folds at the back and in gently undulating curves at the front and sides. The coat is fashioned according to one of the Russian styles. The fronts fall open like jacket fronts to reveal a vest overlaid with two upright bands of fur, which are arranged so that the embroidery meets at the center. The skirt of the coat has a box-plait at the back and falls in slight folds all round, and the seam joining the body and skirt is hidden by a crush belt of velvet. A ripple collar of velvet falls

below a standing collar to match. The sleeves are of the *gigot* order, and each wrist is banded with fur. A brown felt *plateau* faced with black velvet and trimmed with black tips and brown satin ribbon, and brown glacé gloves buttoned at the wrists, complete the outfit. More than one row of this trimming will seldom be used on a skirt.

Unlimited praise is merited by the new white laces, which will be generously employed in bands, edgings and demi-flounces upon Winter house and evening gowns. The bands will be applied either vertically or horizontally, and in straight or waved rows; and the flounces will be disposed in spirals, Vandykes, festoons and numerous other arrangements, the new skirts favoring all sorts of fanciful modes of applying decoration. Butter-colored, *écru* and cream laces are largely preferred to the pure-white in both the real and the imitation varieties.

Among the costly hand-made laces shown for the adornment of pale-hued evening silks and *crêpes* are Honiton, Duchesse, and Duchesse and point combined. These are offered in demi-flounces, edgings and insertions, the same as the imitations; and they are wrought in open patterns, which are just now predominant.

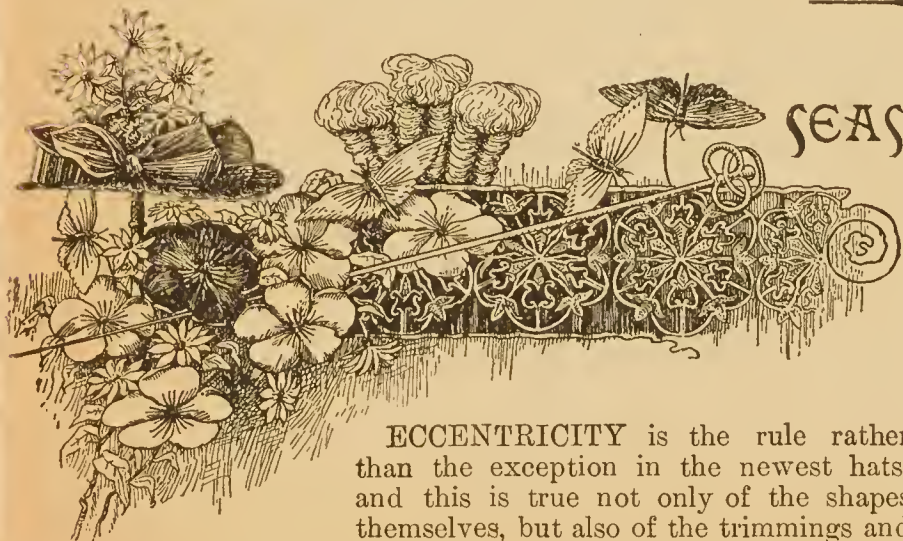
Point de Venise in both white and black silk is heavy enough to suggest a fine appliqué embroidery, and is rarely applied otherwise than in straight disposals, except where the shape of a garment requires slight fulness. Cotton *point de Venise* is only suited to the dressiest of fabrics and very strongly resembles the real variety in pattern, color and workmanship. Vandyke, straight and scalloped edges are noted in this make.

Flanders lace can scarcely be distinguished from Bruges, although the latter usually displays smaller designs than the former. *Point d'Alençon*, a very small-meshed lace; *point Margot*, which has a large, round mesh; *point d'Angleterre*, another small-meshed variety; imitation point; and Argentine, the design of which is in relief, are very popular; and so is *point de Gène*, which has now been in vogue for several years and has retained its hold upon the general fancy with remarkable pertinacity.

Tea-gowns, *négligées* and fluffy house and tea jackets are trimmed with oriental laces and silk-and-cotton *point appliqués*. New patterns are shown in these dainty, inexpensive laces, and both insertions and edgings are used extensively.

Among black laces, real guipure in festoon patterns, Chantilly, Marquise, Margot and *point de France* are in highest repute, and, like the white laces, are produced in demi-flounces, edgings and bands for trimming street and ceremonious gowns of velvet or silk. Black-and-white silk lace edgings and bands are very attractive and are in full accord with the prevailing fancy for the magpie combination.

It is quite in order to embellish a skirt and wholly omit trimming from the accompanying waist, especially when the latter is very fancifully fashioned; and the reverse is permissible if becomingness may thus be attained. Every woman must be largely governed by the peculiar requirements of her figure and face in deciding upon a method of adorning her gowns.



SEASONABLE MILLINERY.

ECCENTRICITY is the rule rather than the exception in the newest hats, and this is true not only of the shapes themselves, but also of the trimmings and the manner of their disposal.

Crowns are for the most part low, and are either square or round; and brims are convoluted in part or all round, or else are rolled back at the front and back in suggestion of the military *chapeau* of the first Napoleon.

Unnaturally colored flowers, principally roses, are used in addition to wings or plumes on many of the choicest hats. Silk-and-velvet roses in shaded purple or in black with yellow centers are extensively favored, being arranged in tufts entirely without foliage.

Wings are prettily shaded and spread, a small bird or a *chou* often dividing them. When arranged in this way they are known as Valkyria wings, on account of their resemblance to the wings

on the helmets said to have been worn by the war-maidens of Scandinavian mythology. A fancy for shaded effects is also evinced in birds and ostrich tips and plumes.

Both piece velvet and ribbon are used for *choux*, twists and bows. The fashionable bow is truly an inspiration. It is composed of loops in various sizes that are wired to retain certain positions, and an ingenious twist or smart rosette that takes the place of the cross-piece which was formerly the invariable finish; and the skilful milliner can effect the entire arrangement without cutting the ribbon.

Artistic bows of black satin furnish a very stylish decoration for a turban that is shaped from a pliant *plateau* or plaque of tan felt. The crown is of medium height, and the brim is rolled at the sides and fluted at the back. At each side of the back is a bow comprising a falling and an upright loop, and a long loop that projects upon the crown, against which it rests edgewise, short twists being arranged between the loops. The trimming is very simple, but the hat is exceedingly smart and, if worn with a brown veil showing black chenille dots, will prove a fitting companion for a gown of either brown or black hopsacking.

Another hat that is trimmed wholly with ribbon is a large shape in black satin lined with black felt. The brim is turned up at the back under a large black satin bow, and through a slash made at

each side of the back is drawn an end of rose-pink grosgrain ribbon that is formed in a large, handsome bow, at the center of which are placed pink and black rosettes. At the edge of the brim in front is set a rosette of black satin. Such a head covering would be rather conspicuous for other than carriage or drawing-room reception wear. Combination satin-and-felt hats are now regarded with special favor.

Another black satin hat has a fancifully indented brim edged with black satin cord. At the left side are turquoise-blue and black tips balanced by a rosette of blue satin, three of the tips standing upright and one lying flatly on the brim. At the right side is a great bow of the satin having a rosette in the center. A combination of white satin-faced Bengaline and black velvet is effected in a handsome wide-brimmed hat in answer to the present demand for black-and-white effects. The soft crown is made of velvet, and velvet faces the satin brim, which is edged with a spangled outlining. The back of the brim is cleft, and the opening is filled by a velvet bow. At the left side are three nodding black-and-white ostrich tips held by a pear-shaped pearl-and-gold pin that provides a very satisfactory finish.

Too dressy for aught but ceremonious wear is another artistic creation in which black and white are united, with the addition, however, of a color. The hat is a large one of black satin and is partially concealed by several fluffy plaitings of black *lisse* edged with narrow white lace. In front is a puffy bow of the *lisse*, and beneath the brim at the back are clustered several shaded purple silk roses.

Marquise hats of black felt lined with white felt, or the reverse, are very stylish for general wear. The brim of a black Marquise is turned up under black-and-white pompons, and a black or white aigrette is set at one corner with the pompon. On a white hat, however, the trimming is all black. With these jaunty shapes are worn black *chiffon* or *lisse* round veils edged with narrow white Valenciennes lace. Black net veils are made with tiny appliquéd figures of white lace and a narrow lace edge, or are dotted with a tiny device in white beads and edged to correspond.

An exquisite hat for the theatre is of velvet in one of the buff shades of yellow. The brim is rather broad, and in it are inserted three medallions of Duchesse lace. At the right side a single yellow-hearted black silk rose rests against the crown, the left side of the brim is bent up jauntily under a bunch of black tips and *coq* feathers, and another black rose shows against the crown at this point.

The brim of a chamois-colored felt *plateau* lined with black felt is rolled up at the back and more deeply in front, where are secured a bunch of black silk roses and a jetted wing. The crown is banded with black satin, and at the back two black tips that curl forward over the crown are sustained by a black satin bow, the brim being fastened under this arrangement.

A jaunty hat designed to accompany a toilette of brown faced cloth is all brown, save for a drapery of *écru* lace. The crown is square, and the rather broad brim is softly veiled with lace. At the front of the brim two large velvet *choux* support Valkyria wings, and at the back the lace is formed in a tasteful bow.

Wood-brown and plum agree perfectly, and this odd combination is pleasingly effected in the decoration of a stylish hat of brown felt. The brim is rolled back in front, and a three-looped bow of plum velvet made with a twist at the center is arranged on the brim and balances brown wings. At the back the brim is tacked up at each side under clusters of shaded heliotrope silk-and-velvet roses.

For every-day wear there are turbans, sailors and Alpine hats. The brims of the Alpines are wider than usual, and the crowns are lower and are deeply indented. The crowns are banded with ribbon, and at the left side may be placed an upright bow and aggressive-looking quills, or only a flat bow.

A pretty trimming for a brown felt sailor consists of a band of

brown satin ribbon, and a bow and a flight of crown or black birds at the left side of the crown.

A stylish turban in black felt has a square crown, and a brim that is rolled up and tacked to the crown at short intervals to produce a scalloped effect, a galloon of black-and-gold braid being applied to the brim. At the left side is placed a rosette of black velvet baby ribbon, from the center of which rises a black aigrette; and two jet balls are placed below the rosette. At the back is another rosette. A veil is imperative with any of these jaunty hats, for without one the dressiest toilette, if supplemented by such a *chapeau*, seems incomplete.

Black velvet shot with turquoise-blue and having the effect of *épinglé* or uncut velvet is united with plain black velvet in a very modish hat, and the same color scheme is followed in the trimming. The crown is plain black, and the brim is covered with the shaded velvet and edged with jet spangle trimming. At the left side the brim is bent up under a bow of shaded velvet, which upholds a bunch of blue-and-black tips; and at the back a single tip to match is held in place by a jet ornament.

Blue in its numerous shades is well liked in millinery, and every tint harmonizes with brown. Sapphire-blue *satin antique* is used with decidedly good effect on a brown felt hat, the brim of which is edged with *écru* lace. Where the brim is rolled up at the back is placed a *chou* of the satin, and in front the brim is more deeply rolled and is trimmed with a bow of satin, which supports fanciful quills consisting of mink fur and fine brown feathers. The hat has a notably wintry appearance and will look well with a gown of some shaded brown-and-blue fabric of shaggy weave trimmed with mink.

Black or black-and-white trimmings are just now considered more stylish than colored ones for white felt hats. A broad-brimmed, round-crowned white felt hat is faced with black velvet and edged with a white ostrich-feather band. The brim is bent back in front under a tuft of black silk roses and black and white aigrettes. On the crown in front are more roses, and the crown is encircled by a band of black velvet. At each side of the back a round jet ornament secures the upper end of a velvet string. When arranged in a bow under the chin the bridle gives the hat a quaint, picturesque appearance.

Bonnets are small and very fanciful, and strings may be used or omitted, as deemed more becoming. A bonnet that is dressy enough for any occasion is a small shape made of riveted jet. In front is a rosette of black satin, upon which a jetted butterfly is airily poised. At the back is another rosette, with a small black wing at each side. Black satin strings complete the bonnet, which, though all black, is not in the least sombre.

A *plateau* of sapphire-blue felt is fancifully bent in a bonnet shape that sets closely to the head, and the edge is defined by a row of *paillette* or spangle trimming. In front two black satin rosettes hold a pair of Valkyria wings tinted in various shades of blue. A bow of black satin is applied to the crown, and from it proceeds the bridle.

A dainty bonnet of creamy Honiton lace is very charming for evening wear. In front is a cluster of brown and pink silk roses, which rest just above the bang and are very softening to the face. On the crown are two narrow doubled frills of golden-brown velvet that are placed a short distance apart and stand erect with the effect of a coronet. At the back the floral garniture is repeated, and brown satin strings are added.

Coronet bonnets are admirably adapted for dressy evening wear. A coronet of jet and gold cord is set on a *bandeau* of black velvet. Crossing the open crown are two twists of gold-colored *satin antique*, the gleam of which is subdued by a covering of fine black lace. In front is a yellow aigrette held by a jet ornament, and at the back are yellow satin-faced velvet strings. The effect of this head-dress worn by a youthful woman with a soft olive complexion will be truly fascinating. Such a bonnet could be assumed with a dressy gown of almost any color.

THE IMPROVED QUARTERLY REPORT.—The Winter number of the *Quarterly Report*, now ready, displays several novel features which greatly increase its technical and artistic value. The Plate as usual presents the latest modes and the most fashionable fabrics, tints and garnitures; and the figures upon it are so grouped that the Plate may be readily divided into several smaller Plates suitable for convenient handling. Included in the issue for Winter, 1893, and furnished without extra charge, are three smaller Plates, illustrating respectively "Visiting and Carriage Toilettes," "Promenade Costumes," and "Evening Dresses." In addition, the illustrations and descriptions in the magazine, which forms part of the publication, are more numerous and complete than heretofore, thus giving the dressmaker the fullest measure of information regarding fashionable attire. The Subscription Price of the *Quarterly Report* is \$1.00 per year.

THE NEW WINTER SMALL CATALOGUE.—The Catalogue of Fashions for the Winter of 1893, illustrating in miniature the leading modes of the season, is now ready, and will be sent by us to any address on receipt of a two-cent stamp to prepay postage. It is a pamphlet of 32 pages, with cover, and is a handy book of reference for anyone who may have outfits to prepare.

FOR THE MASQUERADE AND CARNIVAL.—Everyone who contemplates giving or attending a masked or fancy-dress entertainment of any kind should possess a copy of "Masquerade and Carnival: their Customs and Costumes," a large and handsomely illustrated pamphlet in which costumes, decorations and all minor details are fully considered. A large variety of characters are represented and suggested, and careful instructions are given for their correct impersonation. Price, 2s. or 50 cents.

Special Announcement to Our Patrons.

AN IMPORTANT REDUCTION MADE IN THE PRICES OF OUR PATTERNS.

Purchasers of our Patterns will note that, beginning with the issue for the present month, a material reduction has been made from the prices hitherto charged, this reduction having been determined upon in view of the present financial and commercial depression, which is affecting every class of society, but particularly the wage-earners, who are necessarily the least able to withstand any condition which for a time decreases or wholly withdraws their income.

Forced economy is not pleasant under any circumstances, but it not infrequently happens that a period of financial depression is a valuable factor for good, in that it compels the individual to take account of resources, to scrutinize expenditures very closely and to see where money can be saved by judicious economy. *It is as an important aid in a system of sensible saving that we recommend at this time the extended use of our patterns.*

It is invariably the case, when expenses have to be reduced in the household, that the dress of the mother and family is the first item to be attacked, and a considerable proportion of saving is looked for from this source. While it is perfectly right that all luxuries should be dispensed with and only articles which are absolutely necessary purchased, it is a false economy which permits the continued wearing of garments so decidedly out of style that they proclaim to every one who cares to look the straightened circumstances of the wearer. It is a matter of individual pride to present a brave face to adversity, and also true economy to always appear well dressed, when this can be accomplished at the cost only of a little time and labor. By the aid of new patterns old garments can be remodelled to accord with present styles at the cost only of the patterns themselves; and, this being the case, it is inexcusable that the housewife and mother should be neglectful of her duty to her husband and children by allowing the family wardrobe to remain old-fashioned in shape and style of making.

The patterns offered by us were never so simple in construction as they are to-day, and the instructions were never more plain and devoid of aught that can confuse the maker. Even when a mode is elaborate, the amateur will have no difficulty in developing an exact copy of the illustration, if she faithfully follows the directions given in the label.

Our experience of thirty years in the making of patterns has resulted in the production of those that are essentially and practically perfect in fit and in everything else which contributes to the desired end. Nothing is left to the imagination, and nothing is so stated that it can possibly be misunderstood. Every detail of

cutting, fitting, making and trimming is described in such a manner that any woman who knows how to sew can successfully follow the directions, even if she has never before used a pattern or made a garment. For the economical shopper, also, our patterns are very helpful, as on every label are stated the exact quantities of materials in different widths, and also of trimmings, required to make the garment in the size indicated, with the least possible waste.

While on this subject of economy we would call special attention to THE DELINEATOR as a helpful and ever-ready assistant to the woman who desires to keep house well at a minimum of outlay and to provide fashionable clothing for herself and her family at the lowest cost consistent with genuine excellence of material. For practicality, comprehensiveness and general adaptability to the needs of womankind it is unsurpassed by any other magazine of its class in the world.

The Fashion department, which includes illustrations and descriptions of the latest modes, special articles on new dress goods, trimmings and millinery, lessons in dress, hat and bonnet making, and much miscellaneous matter of a kindred nature, is a thorough instructor in this branch of feminine work, and will enable any woman who studies it to be her own dressmaker and milliner.

Matters of interest to housewives also receive a large share of attention. The newest and most economical modes of house-furnishing and general renovation, the best methods and appliances for every kind of domestic work, recipes for preparing inexpensive but attractive dishes, and many hints and suggestions for lightening the burden of household toil are presented from month to month, and will be found of especial value by those women who can procure little or no assistance in the performance of their daily duties.

The enormous circulation of THE DELINEATOR (the combined first American, English and Canadian editions of the present number are over 560,000 copies) is proof that it satisfies a very general need, and our aim for the future will be to merit an ever increasing share of popular favor by maintaining a continual improvement in the quality and scope of the magazine. In reducing the prices of our patterns we have been actuated by motives of regard for those who have contributed, by their constant patronage, to our own success. The demand for Butterick Patterns is now larger than ever before, and we are confident that by diminishing their cost we will lessen the financial pressure in many a household, and at the same time introduce our goods to women who have heretofore been unacquainted with their merits.

THE BUTTERICK PUBLISHING CO. [LIMITED].

THE ART OF NETTING.—No. 6.

PLATTER-DOILY, WITH NETTED BORDER.

FIGURE No. 1.—The doily illustrated is made of fine table linen and finished with a border of netted scollops and a row of feather-stitching. A fine hem is made all around the edge, and then the scollops are lapped as seen in the engraving, and sewed on by an over-and-over stitch. The feather-stitching is done last. Platter or table doilies may be made of any size desired, the scollops in each instance being made of proportionate size.

DETAIL FOR BORDER OF PLATTER-DOILY.

FIGURE No. 2.—With a small mesh-stick and fine crochet cotton, cast up 34 meshes over a piece of the cotton. This piece of cotton is tied closely, when the netting is finished, to draw the work into a scollop. Turn the work, and with a very fine mesh-stick make 4 rows of netting, always turning the work at the end of each row. Then take the larger stick and make 1 row of netting; turn. Then over the smaller stick make 4 rows of netting. Tie the foundation cotton tightly to complete the scollop. Having made a sufficient number of scollops, lap them as seen at figure No. 2, and sew them to the doily as seen at figure No. 1.

NETTED TIE.

FIGURE No. 3.—Use a small mesh-stick, and make 22 stitches over the foundation-loop; then, with the same mesh, make 170 rows, which form the body of the tie.

For the Border.—Take a wider mesh and use a double thread, and net plain, except at the corners, where you make 3 stitches in each of the three loops.

Second row.—Use the same mesh and double thread; net 3 loops (or 6 threads) together, and add 2 more stitches in the same loop, that is, up through the middle of the group, except at the corners, which you net plain.

Third row.—Use the small mesh, and net plain, putting a stitch in

every loop that may be formed by separating the double thread.

Fourth row.—Net plain with the same mesh.

The tie which results from these directions may be made as long as desired—long enough to pass around the neck and tie, or, as represented, just long enough to make the loop, knot and ends.

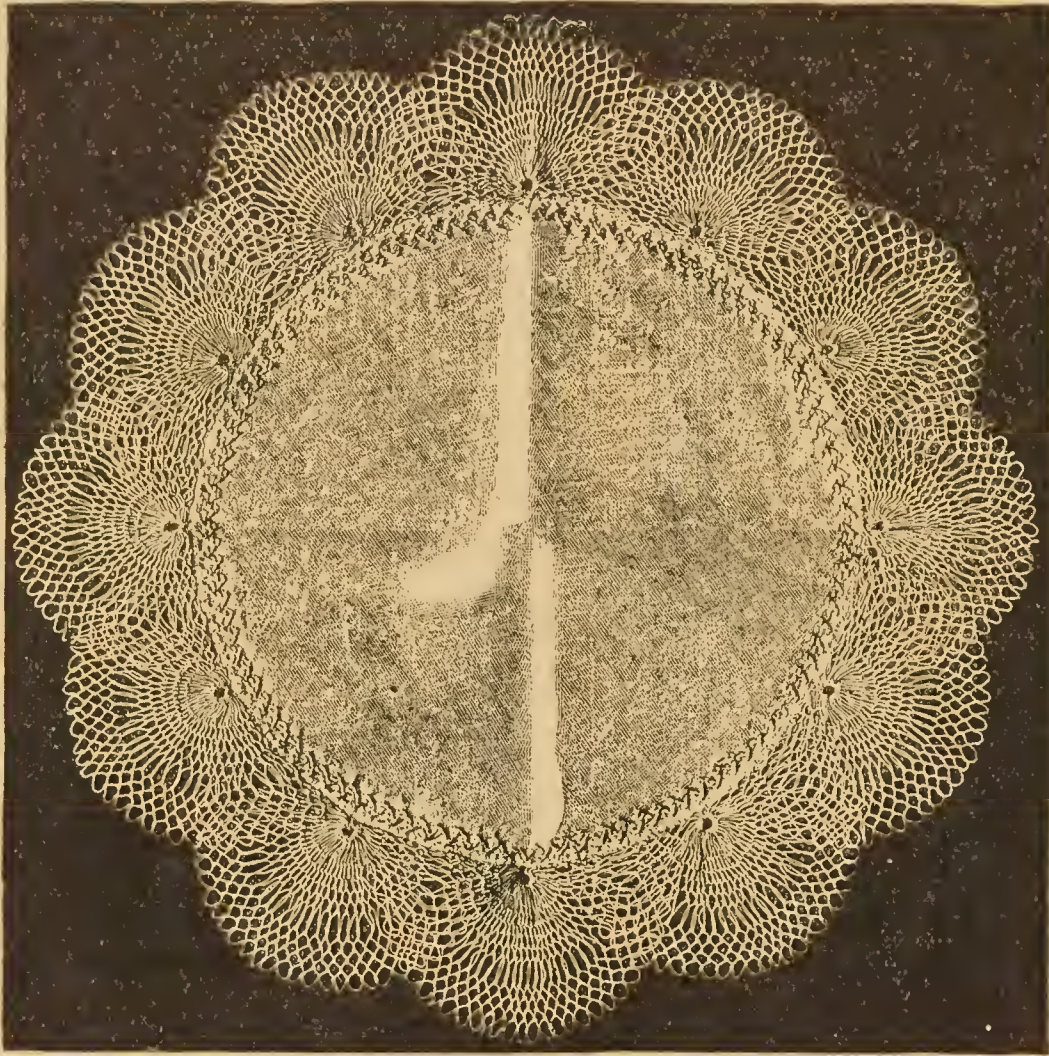


FIGURE No. 1.—PLATTER-DOILY, WITH NETTED BORDER.

NETTED EDGING.

FIGURE No. 4.—With a large bone needle for the mesh, make 5 rows plain, then use a coarser mesh and work 2 rows thus: make 1 stitch through the 2nd loop, then through the 1st, and so continue across the row. Next make 3 rows with the first mesh. Crochet a slip stitch in every loop across the upper row.

NETTED BORDER, WITH FRINGE.

FIGURE No. 5.—The border as here shown is made of very finely twisted cotton, but the German knitting cotton, rather fine, is better adapted to the pattern, especially when the border is used for finishing table-covers. Net as many stitches as the length of the strip requires, using a quarter-inch mesh, and make 5 rows. Next, take the cotton and work with 3 strands at once; make one row of this with a mesh a

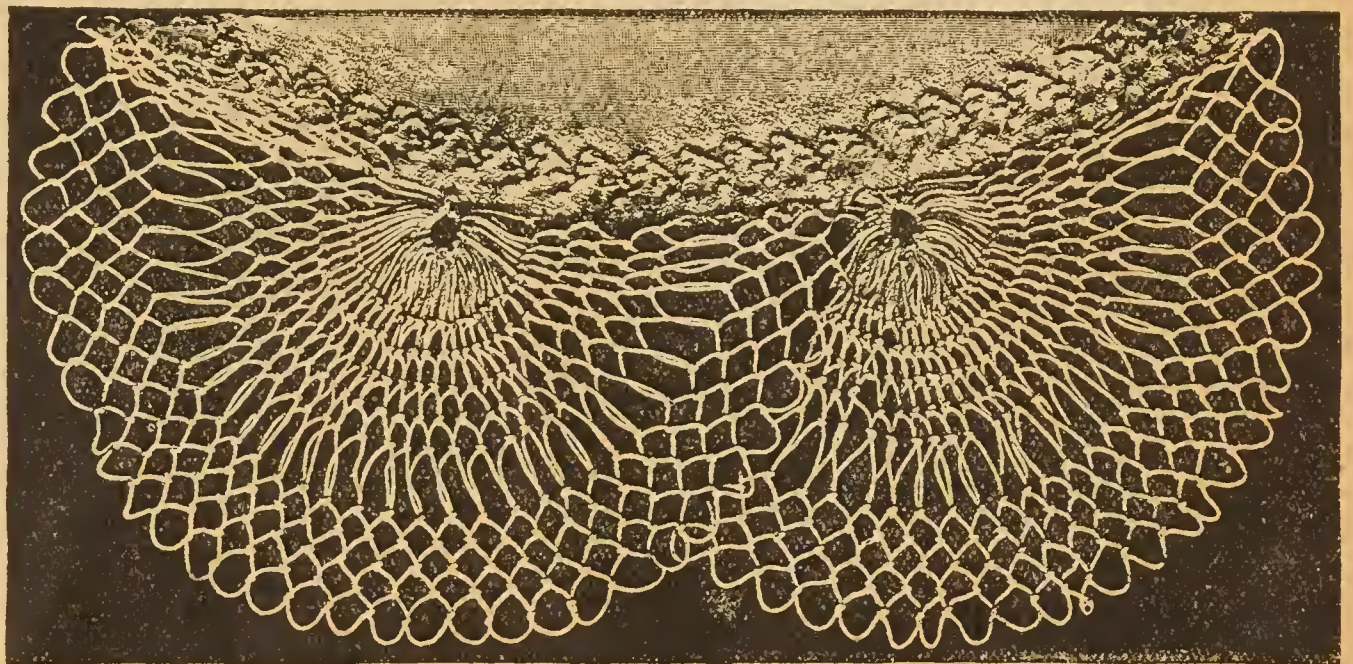


FIGURE No. 2.—DETAIL FOR BORDER OF PLATTER-DOILY.

very little smaller than the one just used, to make the loop smaller. Next, make one row with the quarter-inch mesh and single thread, but in this row twist the loop (see picture).

Next, use a little larger mesh than the first one, and make 2 loops; then make the puff thus: make 1 stitch in the next loop, then pass the thread over the mesh and up through the loop just worked in, and continue this 9 times; then tie in the regular way, except that you do not put the thread over the mesh and into the next loop, but

Fourth row.—Use the small mesh and draw the first loop through the second, then the second through the first; then work through the first loop, then through the second; this crosses the loops. Continue thus across the row.

Fifth row.—Use the large mesh, and net plain.

Sixth row.—Like the fourth row.

Seventh row.—Use the large mesh and net plain, except at the corners, where you net 6 stitches into 1 loop; now break the thread.

Eighth row.—Use the large mesh, and double the thread; begin at the top of left-hand corner, and net 2 stitches in each loop.

Ninth row.—Use the small mesh and net (with the single thread) through 4 loops at once.

Tenth row.—Use the large mesh and net plain.

Eleventh row.—The same as fourth row.

Twelfth row.—Use the small mesh and net 4 plain loops, then in the 5th loop put 14 stitches, which forms the shell; * net three plain loops, then 14 stitches in the next loop, and repeat from * across the row.

Thirteenth to the Twenty-second row inclusive.—Use the small mesh and net plain.

Twenty-third row.—Use the same mesh, and net 22 stitches, then through 10 loops at once; then net * 5 plain, through 10 at once, and repeat from *.

Twenty-fourth and Twenty-fifth rows.—Use the same mesh and net plain.

Twenty-sixth row.—Use the large mesh, and net plain.

Twenty-seventh row.—Same as the fourth row.

Twenty-eighth row.—Use the large mesh and the thread double, then net 1 stitch in each of 3 loops, then 6 stitches in the next one, and repeat across the row.

Twenty-ninth row.—Use the small mesh and single thread; net through the 3 double-thread loops which come between the group of 6 stitches, at one time; then, separating the threads, net through every loop in the group of 6, and so continue across the row.

Thirtieth row.—Break the thread which formed the foundation loop, then run a thread through the tenth row and tie to hold the work by; now tie the working thread in the first loop of the first row made, and, using the small mesh, work 1 row, working through 2 loops at once; this completes the collar. This gives only one-half

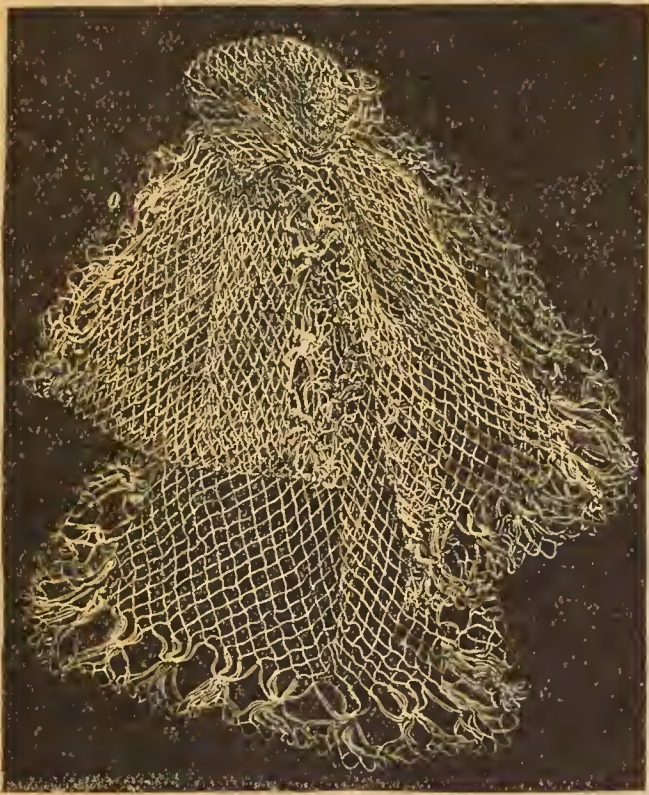


FIGURE NO. 3.—NETTED TIE.



FIGURE NO. 5.—NETTED BORDER, WITH FRINGE.

around the 9 loops, or between the cluster and the last single loop. Now make 2 more stitches, another puff, and continue in this way across the work.

Next row.—Plain, with the quarter-inch mesh; then another row with the 3-threads, then one plain twisted row. The last 6 rows may be repeated, if a wider edge is desired. Cut strands of the fringe as long as desired, and knot or tie 5 in each loop.

DIRECTIONS FOR HALF OF NETTED COLLAR.

FIGURE No. 6.—This collar is shown made of very fine thread, and 2 sizes of mesh-sticks are used.

First row.—Net 38 stitches over the foundation loop with the thread double, using the large mesh.

Second row.—Use the small mesh with the thread single, and net through every



FIGURE NO. 4.—NETTED EDGING.

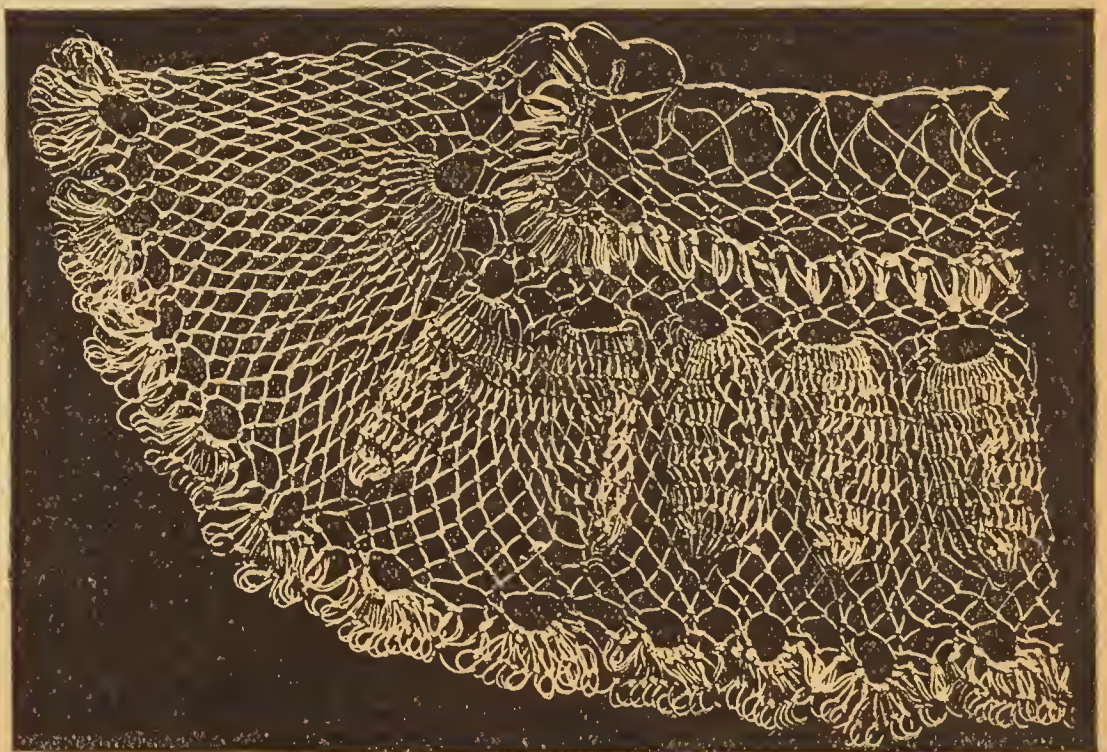


FIGURE NO. 6.—SECTION OF NETTED COLLAR.

loop that may be formed by separating the threads which were doubled in the 1st row.

Third row.—Use the large mesh, and net 1 stitch in each loop.

of the collar; therefore, in starting it, double the number of stitches directed for the first row and finish off the other end to correspond with the end given. These details form a very dainty collar.

THE ART OF KNITTING.—No. 30.

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 2 together. Same as n.
 th o or o.—Throw the thread over the needle.
 Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
 To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.
 sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.
 To Bind or Cast off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.
 Row.—Knitting once across the work when but two needles are used.
 Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.
 Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *) means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice after knitting it the first time, making it three times in all before proceeding with the next part of the direction.

KNITTED BAG.

FIGURE No. 1.—This bag may be made of either No. 12 knitting



FIGURE NO. 1.—KNITTED BAG.

cotton, or No. 16 Madonna crochet cotton. Cast onto each of three needles 30 stitches.

First, Second and Third rounds.—K 1, o, k 3, sl 1, n, pass the slipped stitch over, k 3, o, and repeat from beginning. Knit 2 rounds plain.

Sixth round.—* K 1, o, n, and repeat from *.

Purl the next 2 rounds.

Knit the next round, and make 1 extra stitch at the end of the third needle. K 1 round plain.

Eleventh round.—Sl 1, n, pass the slipped stitch over, o twice, and repeat from the beginning, and at the end, k 1.

Twelfth round.—K 2 and purl the second half of the 2 put-overs; repeat for the entire round.

Thirteenth round.—K plain, narrowing once on each needle. There should now be 88 stitches; arrange 32 stitches on each of 2 needles, and 24 on the third.

Fourteenth round.—Knit plain.

Fifteenth round.—* P 3, o, n, k 3, and repeat from *.

Sixteenth round.—P 3, o, k 1, n, k 2, and repeat from the beginning of round.

Seventeenth round.—P 3, o, k 2, n, k 1, and repeat from the beginning of round.

Eighteenth round.—P 3, o, k 3, n, and repeat from the beginning of round.

Nineteenth round.—* P 3, k 3, n, o (to make 1 stitch), and repeat from *.

Twentieth round.—P 3, k 2, n, k 1, o, and repeat from beginning of round.

Twenty-first round.—P 3, k 1, n, k 2, o, and repeat from beginning of round.

Twenty-second round.—P 3, n, k 3, o, and repeat from beginning of round.

These last eight rounds form a pattern which is to be repeated 7 times, or more, if you desire the bag longer.

Knit 8 rounds plain, then narrow until there are 8 stitches on each of 2 needles, and 6 stitches on the third.

Then in the next round, k 1, o, and repeat for the entire round. Next few rounds narrow until there is but 1 stitch on each needle, then bind off tightly. Draw narrow ribbon through the open spaces at the top, and tie a bow with long loops and ends at the bottom (see picture).

KNITTED SLEEVE-HOLDER.

FIGURE No. 2.—An article that is very convenient to wind around the sleeve when putting on a cloak, is made as follows. Cast on an even number of stitches to make the holder an inch wide. Make 5 ribs (like garter stitch), then knit half-way across; then work back and forth till the work is an inch and a quarter long; knit the other half the same way until of the same length; then knit across the two for five ribs, and then narrow until three-fourths of an inch wide or less; next alternately knit and purl till the plain part is fifteen inches long. Then make the other end the same as the first one, and bind off.

The holder can be made of yarn, silk or cotton, as preferred.

KNITTED LAMP-SHADE.

FIGURE No. 3.—Use unbleached linen thread, crochet cotton or a delicate shade of knitting silk. Cast on 50 stitches and knit across plain.

First, Third and Fifth rows.—Knit plain.

Second and Fourth rows.—Purl. This completes one rib.

Sixth, Eighth and Tenth rows.—Knit plain.

Seventh and Ninth rows.—Purl.

This completes the second rib; continue knitting these 2 ribs as directed until the strip is long enough to reach around the bottom of the lamp-shade; then bind off in the following manner. Knit 5, drop the 6th and pull it all



FIGURE NO. 2.—KNITTED SLEEVE-HOLDER.



FIGURE NO. 3.—SECTION OF KNITTED LAMP-SHADE.

the way through; pull the 5th stitich rather loosely so it will reach across the vacant space, k 5, drop the next stitich as before, and continue across the strip; then bind off. Dropping the stitiches widens the strip greatly. Finish the lower edge with a heavy fringe, knotted in. At the top finish the edge with a heading, thus:

First row.—Make 1 d. e. with 3 ch. between in about every other stitich.

Second row.—Make 7 ch., * 3 d. e. with 7 ch. between, in the first space, 7 ch., and repeat from * in all the spaces.

Run ribbon through the holes at the top, and tie in long loops and ends. If desired, ribbon may also be run through the spaces where the stitiches were dropped. This knitted shade fits a common porcelain globe, but it can be made larger or smaller, as desired.

KNITTED GARTER.

FIGURE NO. 4.—

This very pretty garter is made of knitting silk, although crochet cotton in any dainty shade may be used if preferred. Make the elastic the right size, and then knit the strip enough longer than the elastic to allow for stretching. Run the elastic in and out of the spaces when the garter is knit, and finish with a full bow of narrow ribbon.

Cast on 10 stitiches.

First row.—K 2, * th o 3 times, k 1, and repeat 5 times more from *; k 2.

Second row.—K 2, drop off the 3 put-overs in each instance, so as to make 1 long stitich, k 3 of these long stitiches together; cast on 4 stitiches, k the other 3 long stitiches together, then k 2. Repeat from first row for all the work.

INFANTS' KNITTED SOCK.

FIGURE NO. 5.—Pale-pink Saxony yarn and cream-white knitting silk were used for this sock, although, if preferred, two shades of Saxony may be used instead.

Cast on 61 stitiches with the silk, and knit 3 rows plain; then k 2 rows plain with the wool.

Sixth row.—K 1, th o, k 3, slip 1, n, pass slipped stitich over, k 3, o, and repeat 5 times more; then k 1.

Seventh, Ninth and Eleventh rows.—Purl.

Eighth and Tenth rows.—Like sixth row.

Twelfth, Thirteenth and Fourteenth rows.—Use the silk, and knit plain.

Fifteenth row.—Purl.

Sixteenth, Seventeenth, Eighteenth, Nineteenth and Twentieth rows.—Use wool and k plain.

Twenty-first row.—Purl.

Twenty-second row.—Use silk, k plain.

Twenty-third row.—Purl.

Twenty-fourth, Twenty-sixth, Twenty-eighth and Thirtieth rows.—Like sixth row.

Twenty-fifth, Twenty-seventh, Twenty-ninth and Thirty-first rows.—Purl.

Next five rows.—Use wool, k plain.

Next row.—K 2, o, n, * k 4, o, n, and repeat 8 times more from *; k 3.

Next row.—Purl; next k 5 rows plain, then p 1 row. Now, with the silk k 1 row, p 1 row, k 1 row, p 1 row, k 1 row, p 1 row. Next with the wool knit 38 stitiches, turn and knit back 15 stitiches, then knit 4 times more across the 15 stitiches (making 3 ribs). Next, with the silk, k 1 row, p 1 row, k 1 row, p 1 row.

Next with the wool knit six rows plain.

Then with the silk work like the last stripe of silk; next, another wool stripe like the former; then the silk the same as before, except that you narrow once at each side in the last row. Now make

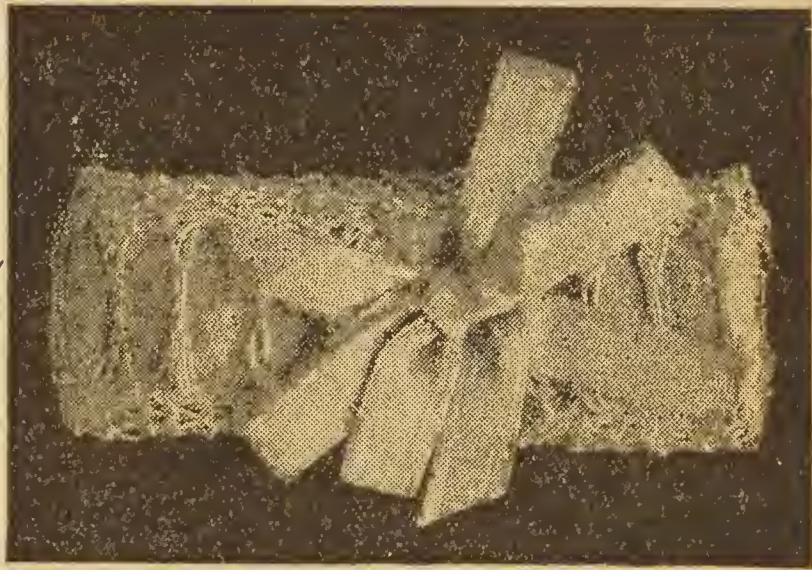


FIGURE NO. 4.—KNITTED GARTER.

another wool stripe; then a silk stripe the same as before, except that you narrow at each side in all the plain or knit rows. Now take the wool and pick up the stitiches along the right side of the instep; knit the stitiches across the toe; pick up the stitiches on the left side and knit the remaining stitiches on the left needle.

Knit plain until there are 6 ribs, then in the next row narrow at each end (the heel) and three times at the toe, thus: once in the middle and at each side, leaving 5 stitiches between. Narrow in the same way after the 8th, 10th and 11th ribs, and after the 12th rib bind off. Sew up the sock at the back and across the bottom,



FIGURE NO. 5.—INFANTS' KNITTED SOCK.

and make a silk cord finished with tassels, and run it through the holes at the ankle, tying in a pretty bow.

To shape the socks nicely, a good plan is to draw them over a last, dip in clear water, and dry them on the last. They will have a perfect shape when removed from the last.

DRILLS.—TWELFTH PAPER.

FANCY-DRESS DRILL.



BO-PEEP.

THIS very pretty drill is more elaborate than any of those previously given, as it necessitates an especial costume for each person taking part in it. To the mother whose means are limited and whose every moment is occupied, the making of a costume that is to be worn but once may seem to require effort and expense entirely out of proportion to the result to be attained; and yet the exquisite joy that a child experiences in any sort of "dressing up" will more than compensate the loving mother for the labor involved. To appear for a time in a fictitious character is invariably an unmixed delight to the childish heart, and for that reason the fancy-dress drill always finds particular favor with the little folks who take part in it.

A few words as to materials may be of assistance to those who have never made a fancy dress. It is always wise to avoid unnecessary expense in preparing costumes for this purpose. Paper cambric, which costs but a trifle a yard and may be obtained in a great variety of dainty colors, makes up very satisfactorily, and so do tarlatan and cheese-cloth, which are prettier and nearly as cheap. Paste-board crowns covered with gilt paper make admirable head-coverings for imaginary royalties, and the tiny bells that are sold by the dozen at trifling cost may be effectively used for trimming the ends of tash ribbons and bows. Wings for fairies may be made of coarse white netting wired in shape and covered with tarlatan. Spangles and silver or gold paper will provide the necessary glitter for the fairies' dresses, and the scepter carried by their queen may be a smooth, round stick covered with gilt paper. Raw cotton makes a realistic imitation of ermine for enriching the robes of a king.



BOY BLUE.

A drill of this kind should never be given by daylight. The charitable influence of artificial light is required to bring out the full brilliance of spangles and tinsel and to hide the cheapness of the materials used. Thus illuminated, the spectacle is certain to be a success if the costumes are only prettily colored and plenty of glitter is provided; but the strong, searching light of day would dispel every illusion and plainly reveal the tawdry nature of the ornaments.

Sixteen children about fourteen years of age are needed for this drill, eight boys and eight girls; and each should be costumed to represent a certain character. A picturesque group may be formed of the following characters, most of which are taken from Mother Goose's merry band: *Little Bo-Peep*, *Little Boy Blue*, *The Old Woman Who Lived in a Shoe*, *Little Jack Horner*, *Jack and Jill*, *The Fool*, *Mother Hubbard*, *Tommy Tucker*, *Little Red Riding-Hood*, *The Queen of Hearts*, *Old King Cole*, *Mother Goose*, *The King of Hearts*, *Tom the Piper's Son* and *Mistress Mary*. Appropriate costumes for all these characters are fully described, and most of them are illustrated, in "MASQUERADE AND CARNIVAL," published by us at 2s. or 50 cents. *Bo-Peep* carries a shepherd's crook, *Boy Blue* a brass horn suspended from his neck, and each of the other children something that is appropriate to the character assumed.

THE MARCH.—The girls enter the stage at A and the boys at B (diagram I), the order being as follows: Girls—*Bo-Peep*, *The Old Woman Who Lived in a Shoe*, *Jill*, *Mother Hubbard*, *Little Red Riding-Hood*, *The Queen of Hearts*, *Mother Goose* and *Mistress Mary*; and boys—*Boy Blue*, *Jack Horner*, *Jack*, *the Fool*, *Tommy Tucker*, *King Cole*, *The King of Hearts* and *Tom the Piper's Son*.

The music should be a spirited $\frac{4}{4}$ movement. The terms, *right* and *left* relate to the stage as viewed by the audience. Diagram I is referred to in the following directions.

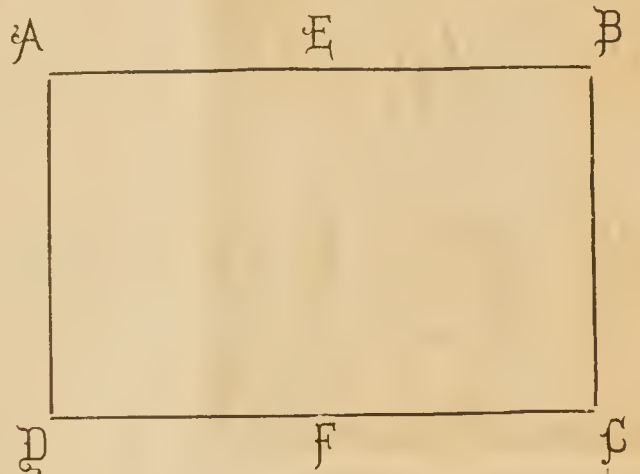


DIAGRAM I.

1.—From A and B the company march to the front of the stage, the file entering at A turning toward D and that at B toward C. Reaching D and C, the files turn right angles, meet at F, pass each other and continue around the stage until they meet at E.

2.—Here the files unite to form couples and pass to the front of the stage at F, where they again separate, *Bo-Peep's* file turning toward C and *Boy Blue's* toward D. The files then pass respectively to B and A.

3.—At B and A acute angles are turned, *Bo-Peep* marching diagonally toward D, and *Boy Blue* marching toward C. The files meet at the center of the stage, unite to form couples, pass to F,

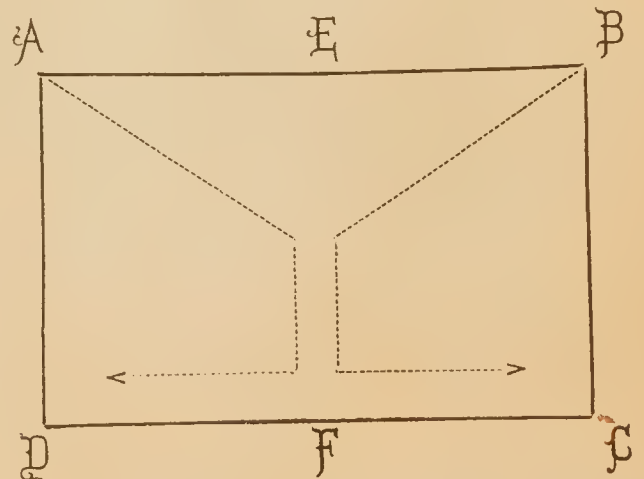


DIAGRAM II.

again divide, and pass to C and D. These movements are indicated by the dotted lines in diagram II.

4.—Reaching D and C, the files once more turn acute angles, the file at C turning toward A and that at D toward B. They pass

each other at the center of the stage and continue to A and B, where each file turns toward E.

5.—Meeting at E, the files unite to form couples and pass to F, each girl being now at her partner's right side. At F the first couple turns toward D, the second toward C, the third toward D, the fourth toward C, and so on; and the two columns pass around the stage, meeting at E.

6.—Here the members of each couple in the column from the left separate to allow the column from the right to pass through; and the columns march once more about the stage until they meet at F. At this point the members of the left-hand column (which passed through before) separate and allow the right-hand column to march between the files thus formed. The columns pass about the stage and meet at E.

7.—Here the two columns unite to form one column, led by *Bo-Peep* and *Boy Blue*. This change is effected by each pair of couples in *Bo-Peep's* column widening the space between them and allowing a couple from the other column to step in. Thus, immediately behind *Bo-Peep* and *Boy Blue* is the first couple of the other column, then the second couple of *Bo-Peep's* column, then the second couple of the other column, and so on. The column thus formed passes to F.

8.—Here *Bo-Peep* turns to the left and, with her file behind her, winds and unwinds a spiral on the left side of the stage, and at the same time *Boy Blue* and his file execute a similar movement on the right side. This figure is illustrated by diagram V of the drill in the July *DELINEATOR*. After the spirals have been unwound, the two files meet at F and pass respectively to C and D, where they turn acute angles as in 4. This brings *Bo-Peep* to A and *Boy Blue* to B. A chair is placed at A and another at B, and as the files pass them the members lay aside their accessories—*Bo-Peep* her crook, *Boy Blue* his horn, etc. The two files then march toward each other, meeting at E.

9.—Here the files unite to form couples and pass to F, where the first couple turns to the left, the second to the right, the third to the left, and so on; and the columns pass around the stage, meeting at E.

10.—There the couples unite to form fours, which pass toward the front of the stage. The first four halt two feet from the front, the second three feet behind the first, the third three feet behind the second, and the fourth three feet behind the third. The company is now ready for the drill.

THE DRILL.—The music should be changed for the drill; any $\frac{2}{4}$ movement played rather slowly at first will be satisfactory. Each maid drills with the partner upon whose right she stands. The members of the lines should stand well apart. Eight beats of the music should be allowed before the first figure of the drill.

1.—*Salute*.—Partners gracefully join right hands, holding them very high, and then, turning toward each other, make a deep salutation (eight beats).

2.—*Change to Circle*.—Partners still joining hands, the boys of the first and third lines lead their partners to gracefully describe a

his partner, and each couple advances four steps toward the couple opposite, retreats four steps, and then repeats the movement.

4.—*Cross Right Hands*.—The boys in each pair of couples join

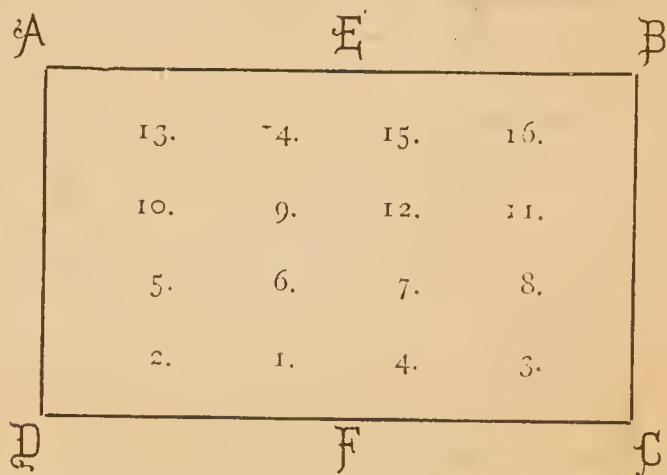


DIAGRAM IV.

right hands, the girls join right hands over those of their partners, and the four children walk to the left in a circle, keeping within their quarter of the stage, until each couple regains its former position.

5.—*Cross Left Hands*.—The boys and girls join left hands in the

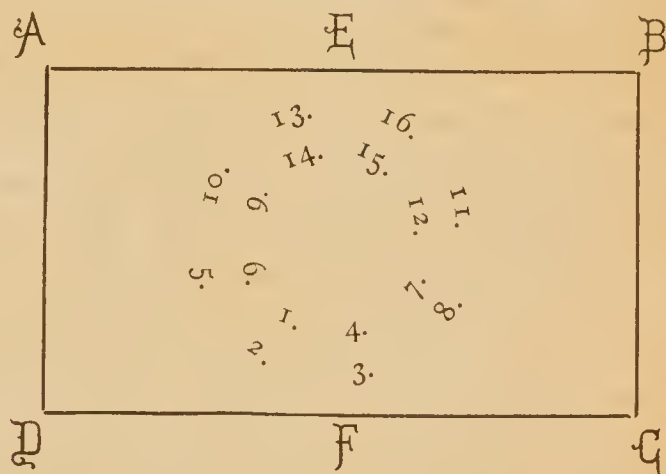


DIAGRAM V.

same way and circle to the right until original positions are reached.

6.—*Forward and Back Twice*.—Same as 3.

7.—*Forward and Under*.—Opposing couples take four steps toward each other and four steps back, and then couples 5-6, 13-14, 15-16 and 7-8 raise their joined hands high enough to allow the couples facing them to pass under. All the couples then forward four steps, and the four opposing couples pass under the raised arms of the other four couples. Each couple is thus brought face to face with a different couple, the positions being as indicated by diagram VI. Thus, couple 2-1 faces couple 13-14, 10-9 faces 12-11, 15-16 faces 4-3, and 7-8 faces 5-6. The movements from 3 to 7 inclusive are now repeated without pause, until each couple reaches its original position, as shown by diagram V. In the second *Forward and Under* the couples that raised their hands before now

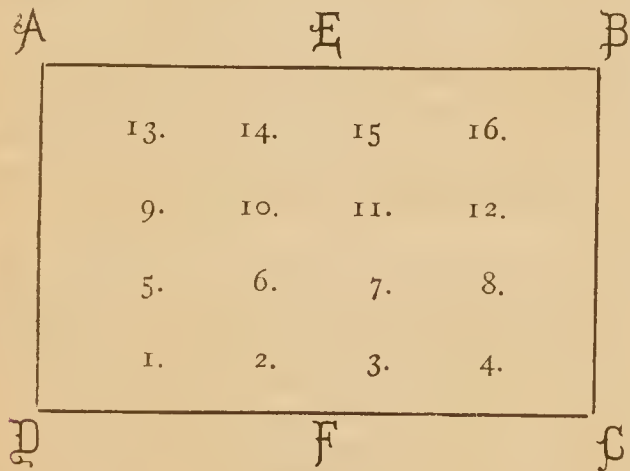


DIAGRAM III.

half-circle, each couple in these lines thus facing about, and partners changing places; and the eight couples arrange themselves to form a circle. Diagram III shows the positions of the children before the two lines face about, diagram IV their positions after this change, and diagram V their positions after forming the circle. In these diagrams the odd numbers denote girls and the even numbers boys. It will be seen that the couples 2-1 and 5-6, forming a quarter of the circle, face each other; and so do the couples 13-14 and 10-9, and the other two pairs of couples. The instructor will have little difficulty in teaching the children to quickly assume their positions in this figure. It must be remembered that the couples facing each other drill together.

3.—*Forward and Back Twice*.—Each boy gives his right hand to

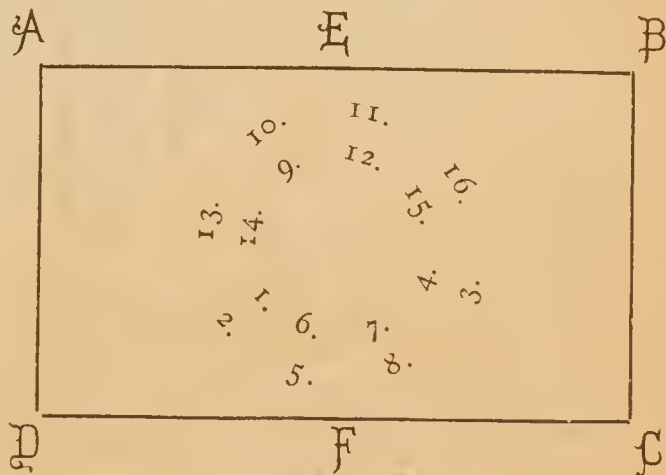


DIAGRAM VI.

pass under; the third time they raise their hands again; and so on. Thus, each couple alternately passes over and under as this figure

is repeated. When the couples have reached their original positions, a wait of four bars is allowed before the next movement.

8.—*Change to Square.*—Couples 2-1 and 4-3, forming the first line, take position across the front, facing the back; couples 5-6 and 7-8 place themselves respectively at the center of the sides,

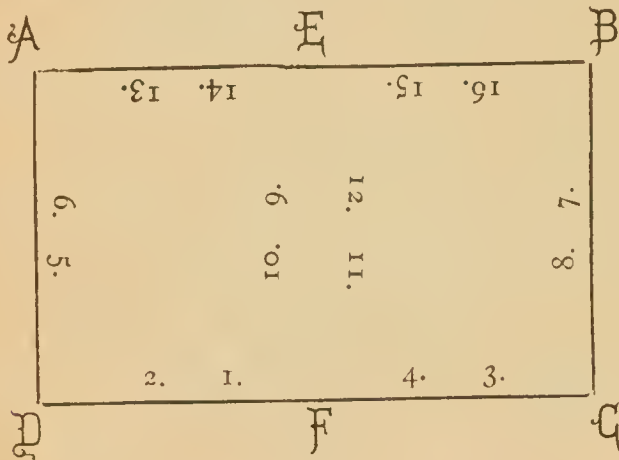


DIAGRAM VII.

facing the center of the stage; couples 13-14 and 15-16 fall in line at the back of the stage, facing the front; and couples 10-9 and 12-11 stand near the center of the stage, back to back. Each girl is on her partner's right, and the company is located as shown by diagram VII.

9.—*Circle Around.*—The boys and girls on the left half of the stage join hands in a circle, and those on the right half do the same; and the two rings circle gaily to the left until all are back in place.

10.—*Right and Left.*—Partners half face each other, joining right hands; and then the boys pass to the right (the direction in which they face), and the girls pass to the left, all presenting their hands in alternation to those they meet. For instance, in the ring formed on the left side of the stage Nos. 2 and 1 join right hands, and No. 1 then walks to the left, giving her left hand to No. 6, her right to No. 14, her left to No. 10, and so on until she reaches her original position; while No. 2, after relinquishing his partner's right hand, passes to the right, giving his left hand to No. 9, his right to No. 13, his left to No. 5, and so on until he also reaches his original position.

11.—*Forward and Salute.*—The eight children on each side unite to form a circle, and each child takes four steps toward the center of the circle, four steps back and four steps forward again, and then makes a deep courtesy or bow.

12.—*Right About.*—The sixteen children form four ranks, as indicated by diagram III, all facing to the front, and each girl being on her partner's right.

13.—*March.*—*Bo-Peep* and *Boy Blue* are the leaders on the left side, being Nos. 1 and 2. They march as far forward as possible, turn to the right and then pass to C and thence to B, followed by 5-6, 9-10 and 13-14. At the same time Nos. 3 and 4, followed by 7-8, 11-12 and 15-16, march to the front of the stage and proceed to D and A, passing between the couples of the other column at F.

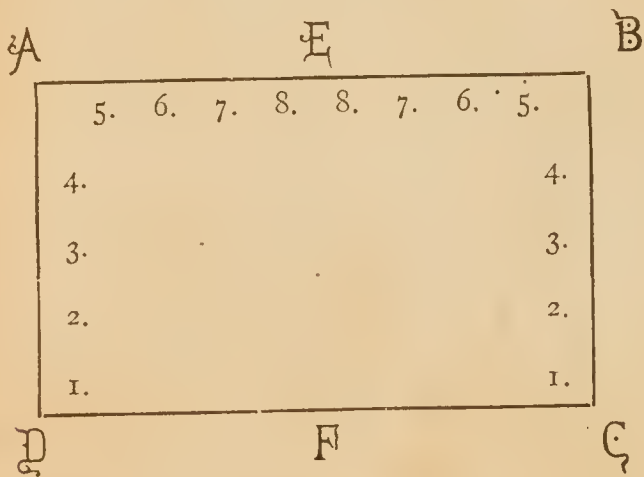


DIAGRAM VIII.

14.—Reaching A and B, the columns turn toward each other and meet at E, where the two columns unite to form a single column of

couples, as in 7 of the march. The column marches to F, where the couples separate, the girls turning to the left and the boys to the right, and the two files passing to the back of the stage.

15.—At A and B the files pass the chairs on which the various accessories were placed, and the children select their respective belongings. The files pass each other at E and march to C and D, where the leaders halt. *Bo-Peep* is now at C and her partner at D, and the company have so regulated their steps that four of the girls occupy the space from E to B and four that from B to C, while four boys are distributed between A and E and the other four from A to D, as seen in diagram VIII.

16.—With Nos. 1 and 5 at each side as pivots, the four lines now wheel to form a cross, Nos. 8 and 4 at each side passing to the center of the stage, as shown in diagram IX. After the cross is formed a count of eight beats is allowed. If the stage is provided with a curtain, it is well to let this cross end the drill, to be followed by two or more *tableaux*. If, however, there is no curtain, this pretty *finale* will not be possible, and the exit must then be made as follows.

17.—No. 1 at each side turns toward F, followed by the children on that half of the stage, who march along the lines of the cross. At F the children form couples, joining hands gracefully at a good height, and pass to E, where the two files separate, and leave the stage respectively at A and B.

If the drill is to close with *tableaux*, the curtain should fall while the cross is formed, and the members of the company should re-

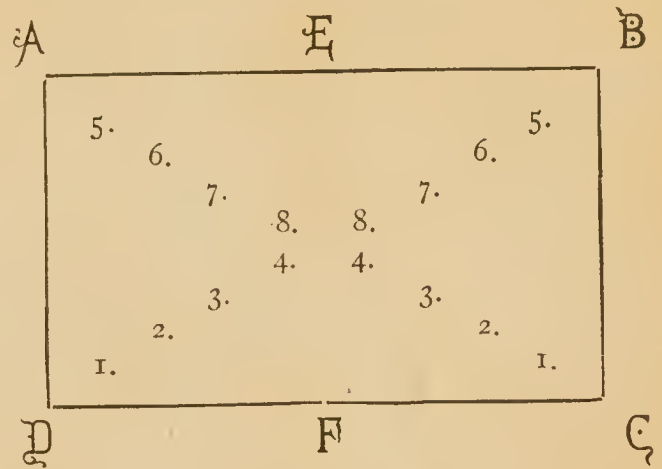


DIAGRAM IX.

main in position. The lights should then be quickly lowered, and the curtain raised to show *Bo-Peep* looking down with an anxious expression as though searching for her sheep, *Boy Blue* holding his trumpet to his mouth as if about to blow a long blast, and all the other children portraying by equally suggestive postures the characters they are dressed to represent. It greatly improves a fancy-dress *tableau* to burn colored lights at the moment of exhibition. These lights are not at all expensive and may be obtained at most drug shops.

Other *tableaux* will suggest themselves to the instructor. A second *Mother Goose tableau* may be easily arranged by bringing out the ideas of the characters by means of different postures and groupings. This could be made very effective by adding "The Fiddlers Three" who played for *King Cole*, a cupboard into which *Mother Hubbard* is vainly looking, and other appropriate characters and accessories.

Our present series of drills ends with this paper. While some of those presented are rather elaborate, others are quite simple and may be learned with but little practice. This form of entertainment is always well received, and a pretty drill will often satisfactorily solve the problem of what to give as an extra attraction at a fair or to lend variety to the school entertainment which, in many villages and small towns, invariably crowns the year of work. When any of these drills is to be given, except, perhaps, the Broom Drill, which is quite military, the company should be so thoroughly instructed that it will be unnecessary for the leader to call the orders, which are, generally speaking, given as mere aids to the beginner. In the drill just described, for instance, all the parts should be so well learned that not a word need be spoken from the time the children enter the stage until they leave it. This silence, taken in conjunction with pretty costumes, bright music and brilliant lights will render the exhibition wonderfully striking and artistic.

S. E. W.

The Small Catalogue of Fashions for Winter, 1893-'94.—This Publication is now ready for delivery. It is a very handy book of reference for those who may have Winter clothing of any kind to prepare, consisting of a pamphlet of 32 pages,

with cover, replete with illustrations in miniature of the current styles. If you cannot obtain a copy at the nearest agency for the sale of our Patterns, send your order for it to us, with a two-cent stamp to prepay postage, and we will mail it to your address.

EVENING AND DINNER GOWNS.



FIGURE NO. 1 D G.

WHEN Nature grows gloomy of aspect, and threatening skies and a lowering temperature drive merrymakers from garden and field, the social world resumes its round of indoor diversions and functions. Balls, dances, theatre parties, dinners and numerous other entertainments of a kindred nature are the compensation offered for the loss of outdoor pleasures, and society gladly welcomes the change.

The Winter festivities are enjoyed as keenly as the less formal ones of Summer, and the youthful matron or the maid whose social experiences are no longer new looks forward to them almost as eagerly as the fair *débutante* who is about to enter the charmed circle of society. To every woman who contemplates even a moderate participation in the gayeties of the next few months, the question of fitting attire is one of prime importance, and Fashion makes known her wishes so plainly that no one need err in the choice of styles, textures or garnitures.

Prominent among the new evening fabrics are silks which stand alone and display ever-changing colors that rival the after-glow of a Summer sunset. These elegant textiles, which appear to best advantage under artificial light, are properly reserved for the toilettes of matrons, while airy, clinging stuffs are counted correct for youthful figures. All the materials provided for ceremonious wear are artistic in weave and coloring, and they include patterns and textures to suit all needs.

The plain and brocaded velvets and satins and the Bengalines and moirés are handsomer than ever. Brocaded velvet is used only for parts of gowns, but entire costumes are made of the plain material. Plain satins are produced in changeable and solid colors, and the embossed varieties present great detached blossoms and conventional flowers in stripes or vines, done in self or in exquisite color harmonies.

The assortment of Bengalines has largely increased. In one pattern contrasting hues are blended, and the surface is overspread by a delicate honey-combing.

A unique fabric has a satiny lustre that is the result of a combination of taffeta and Bengaline in the weave, the cords being heavy and irregular and the tints changeable. A certain variety of this elegant material, known as *côté de maille*, is woven in chevrons in pleasing combinations of hues; and another is of the matelassé order.

Moiré antique is figured with dots, discs and stripes, and is also shown in an effect known as *moiré éclatant*, which is obtained by truly dazzling shadings of beautiful colors. *Poult de soie* and *peau de cygne* are both favorites, the former bearing a strong resemblance to satin, and the latter being a soft texture that is admirably adapted for draping youthful figures.

Broché China silks, China and Japan crêpes, chrysanthemum crêpes, which are crinkled in serpentine lines; grenadine crêpes, which are shaded and bourretted; and Pompadour silks, are all available for the gowns of young women, and so are striped gauzes, Loie Fuller *chiffons*, which are shaded in rainbow tints; plain *chiffons*

and *mousselines*, white lace flouneings, black lace drapery nets and spangled nets. Plain and embroidered wool erêpes and silk-warp crêpons are also used for simple evening house dresses, and make up very prettily.

Among trimmings, laces, pearl-and-gold passementeries, jets, ribbons and selvedge-edged *chiffons* are the most effective.

The hosiery invariably matches the shoes, and silk hose are given preference when the purse will permit. Open-work and clocked stockings are fashionably worn with Cleopatra slippers, sandals, Suède ties, and fancy Oxford ties showing satin or fancy silk tops and kid vamps. All these varieties of footwear are obtainable in bronze and in light



FIGURE NO. 3 D G



FIGURE NO. 4 D G.

colors. Patent-leather and satin ties are also in vogue.

Elbow-length Suède mousquetaire gloves in white, with white or colored stitching, and in colors to match the gowns with which they are to be worn, are popular.

Short stays made low at the bust are most appropriate for use with evening dress, and lace-trimmed petticoats of fine cambrie or mull are preferable to silk ones.

A high coiffure is considered more dressy than a low one, and will usually consist of puffs and loops lightly arranged at the crown of the head. Waves, and a fluffy fringe of bang or a single curl upon the forehead are also in order, being very generally becoming; and silver, gold and shell combs or pins



FIGURE NO. 2 D G.



FIGURE NO. 5 D G.

are used for ornament, and also to render the coiffure secure. A charming gown for opera wear is pictured at figure No. 1 D G, the materials being light-yellow *crêpe de Chine* and olive-green velvet. The skirt is in four-gored Empire shape and is trimmed at the foot with a ruching of velvet, at the center of which is a narrow outlining of olive-and-yellow pearl passementerie. The full bodice is cut out in pointed outline at the neck, and from the top falls a Bertha of Flanders lace, the outline of the neck being followed in the shaping of the Bertha. Revers of velvet fall upon the Bertha and flare on the shoulders, and their ends meet under a rosette of *crêpe*. The sleeves are great puffs that show many folds and wrinkles and reach almost to the elbows. About the waist is worn a wrinkled girdle of *crêpe* with shirred back ends. Beautiful gowns for bridesmaids could be fashioned after this design in broché China or Pompadour silk, the latter material being especially charming with its shining satin stripes and its artistic floral devices that suggest impression painting. The pattern used in the making is No.



FIGURE No. 6 D G.

6304, price 1s. 8d. or 40 cents.

A dainty baby waist that may accompany any of the new skirts is represented at figure No. 2 D G made of white *mousseline de soie* over shaded Nile-and-gold taffeta. It is full both back and front and is cut round and very low at the neck, where two frills of fine *point appliqué* lace are disposed to fall in Bertha fashion, a bow of white ribbon being arranged on each shoulder. The sleeves are huge spherical puffs, and about the waist is worn a crush girdle. The accompanying skirt could be ribbon or lace trimmed. Pattern No. 6525, price 1s. or 25 cents, was used in shaping the waist.

A waist that is admirably suited to a youthful form is portrayed at figure No. 3 D G, the material being yellow Bengaline *crêpe* showing irregular white cords, and made over a yellow-and-white glacé taffeta lining that glimmers fascinatingly through the tissue. The back and fronts are full, the plaits flaring upward from sharp points at the center of the lower edge; and the pointed lower outline is accentuated by hip-rolls that taper to points at the front and back. The neck is cut

low and round, and from its edge falls a Bertha of Margot lace that is caught up at the center. A garland of foliage and delicate pink



FIGURE No. 7 D G.

blossoms edges the Bertha, and tufts of flowers stand erect on the shoulders. The sleeves are great puffs, and the gloves, which nearly meet them, are white *Suèdes*. Any of the new skirts could accompany such a waist, and the trimming could consist of a festooned demi-flounce of Margot lace caught up under flowers. For a young matron the waist could be fashioned from lined grenadine. A beautiful example of this material has a pale-heliotrope ground shot with black and bearing black satin stripes edged at both sides with light-green, the stripes being woven through the lining, which is of shaded yellow silk. This fabric is new and exceptionally choice. Of course, the skirt could agree with the waist, and if trimming were desired, narrow jet or spangled passementerie would be tasteful. The pattern of the waist is No. 6527, which costs 1s. or 25 cents.

Figure No. 4 D G pictures a *décolleté* bodice that may form part of a dinner toilette. It is made of white *satin duchesse* and black velvet, and may be



FIGURE No. 9 D G.

effectively worn with a flaring skirt flounced to the waist with *Alençon* lace. The sides are smooth-fitting, the back and fronts are full, and the neck is shaped in low, round outline. From the upper edge fall Bertha-bretelles of velvet that show rippling folds on the shoulders and flaring front ends, and upright rows of jet passementerie are applied to the bretelles. The full sleeves reach only to the elbows, and each is finished with a deep fall of *Alençon* lace. A toilette of sea-green velvet may consist of an Empire skirt, and a bodice shaped according to this design, cream *point de Venise* lace forming the Bertha. The waist was cut by pattern No. 6504, price 1s. or 25 cents.

The toilette represented at figure No. 5 D G is appropriate for dinner, ball and other ceremonious wear. Ivory-white Empire satin was employed in the construction of the toilette, which was shaped by skirt pattern No. 6426, price 1s. 8d. or 40 cents, and waist pattern No. 6432, price 1s. or 25 cents. The skirt is gored and sweeps out into a long train; the lower edge is bordered with white ostrich-feather trimming, above which at the front and sides is disposed a floral decoration; and a great bow of satin supports



FIGURE No. 8 D G.

a bouquet of roses and leaves at the right side some distance from the bottom, completing a very artistic trimming. The Pompadour bodice is made with a full front

and back, and the neck edge is followed by feather trimming, while a bouquet of roses and leaves is fastened on the left shoulder. Falling over each sleeve are three caps that hang in undulating folds, and Moresque lace falls from the sleeve below the caps. About the waist is a wrinkled girdle. All the new varieties of moiré, both plain and in shaded effects are adaptable to the mode. Venetian lace may be festooned about the bottom of the skirt, and above may be applied pearl-and-crystal passementerie. The sleeve caps may be of lace, and passementerie may outline the neck. Liberty's satin showing delicate color blendings, both in the grounds and in the stripes which distinguish the fabric, would also be an appropriate material; and silk Venetian point or any other of the new laces would provide suitable trimming.

One of the prettiest of the new styles is illustrated by the gown shown at figure No. 6 D G, which is made up in black Ondine Bengaline for theatre and informal evening wear. The skirt is gored and flares moderately toward the bottom, where it is trimmed with a very full ruche of black fish-net edged with white ribbon, while a narrow ruching to match encircles the skirt a little below the knee. The waist is fan-plaited below the bust, above which fall two net ruffles of unequal depth edged with two rows of ribbon; and two ruffled caps corresponding with the frills fall over the top of each sleeve. At the neck is a crush collar and at the waist a crush girdle that has shirred front ends. Thus constructed, the gown could be appropriately worn in second mourning at an informal entertainment, although the black-and-white combination is not typical of mourning. If a high-neck and long-sleeve gown were desired for ceremonious evening wear, this style could be developed in white *peau de cygne* figured with white *pastilles* and short waved lines, with white imitation point or Duchesse lace for trimming; or the costume could be made of black spangled net flouncing over shaded heliotrope-and-green silk. The pattern is No. 6551, price 1s. 6d. or 35 cents.

Charming simplicity of design distinguishes the party gown pictured at figure No. 7 D G. The material chosen for the making is Nile-green chrysanthemum crêpe, and exquisite garniture is supplied by white *lisse* ruchings. The gored upper-portion of the skirt extends only a short distance below the hips, and its joining to the flaring circular lower-portion is concealed by a ruching. The bodice is cut round and modestly low at the neck, where it is effectively outlined with a ruching; and it shows becoming fulness both back and front. The sleeves are full elbow puffs, being met by white *Suède* gloves stitched with Nile-green; and from each shoulder falls a full cap edged with ruching. About the waist is a folded belt of the material. The same fashion could be successfully developed in pale-pink broché China silk. A band of cream-white Honiton lace could be inserted between the upper and lower portions of the skirt, and a Bertha of lace could fall from the top of the bodice. The pattern used in the construction is No. 6499, price 1s. 8d. or 40 cents.

Figure No. 8 D G portrays a sumptuous ball costume made of changeable *satin duchesse* showing shell-pink shot with Nile-green, in conjunction with Venetian-point lace and white satin brocaded with shaded pink arabesque figures. The round-necked body is short and pointed in front, while at the back it lengthens into a graceful train of demi-length. Revers of brocaded satin are adjusted on the fronts, over which is disposed a puffing that is crossed by three bands of dark-green velvet ribbon arranged in bows at the center; the puffing extends to the neck, where it provides a soft finish. Bretelles of lace cross the shoulders and taper to points at the bottom, and the

sleeves are formed of caps of satin underlaid with lace. The front of the skirt is trimmed with several vertical rows of velvet ribbon, each of which is tipped with a square bow. Pompadour silks presenting alternate stripes of colored satin and of white grosgrain decorated with floral printing in Dresden-china colors will make up beautifully in gowns of this description, and pearl passementerie and lace will usually be preferred for decoration. The pattern used in making the costume is No. 6550, which costs 1s. 8d. or 40 cents.

At figure No. 9 D G is depicted a handsome evening gown cut from white crystal Bengaline according to pattern No. 6429, price 1s. 8d. or 40 cents, a trimming of narrow black velvet ribbon and a black velvet crush girdle producing the much admired magpie combination. The four-gored flaring skirt is trimmed at the bottom with two flounces of the material, the upper one being ornamented with three rows of ribbon; and just below the hips this trimming is repeated. The bodice is full, and from the low, round neck falls a ribbon-trimmed Bertha. A ruffled basque-skirt falls below the waist, which is encircled by a girdle. The sleeves are large elbow puffs and are trimmed at the edges with dainty falling frills. The gloves are of white *Suède* stitched with black. White gauze showing floral printings in natural colors and mounted over plain white silk could be similarly made up, and narrow pearl passementerie in which the colors of the material are repeated would supply appropriate decoration.

A deeply pointed, Pompadour bodice made of white India silk figured with pink chené flowers is shown at figure No. 10 D G. It is closely fitted and is trimmed at each side with three straps of ribbon that start from the arm's-eye and side seams and curve to the point at the bottom in front.

The neck edge is followed by a frill of Bruges lace that is unusually full over the short puff sleeves. The bodice will match the accompanying skirt. Chinese or Japanese crêpe could be effectively used in developing this style, which is represented by pattern No. 6556, price 1s. or 25 cents.

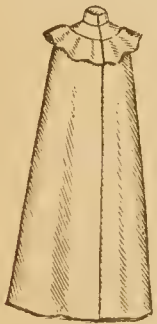
With evening dress may be used a long or a short wrap, at the option of the wearer, the latter style being the dressier and the former more protective. A long circular wrap of graceful design was made of tan broadcloth by pattern No. 6545, which costs 1s. 6d. or 35 cents. It completely envelops the figure and shows a box-plait underfolded at the back. At the neck is a pretty ripple standing collar, and below is a falling ripple collar that laps over a Bertha-bretelle, which suggests a lower ripple collar. The wrap is lined throughout with pale-pink faced cloth. Brocaded silk could be chosen for lining, if preferred to cloth; or Bengaline, plush or velvet could be used for the wrap itself, and fur for the lining.

For a short wrap is shown a handsome cape cut from *écru* twilled cloth and brown velvet by pattern No. 6431, which costs 1s. 3d. or 30 cents. The cape falls from a round yoke, extending to a little below the hips; and an underfolded box-plait is arranged at the center of the back. Included in the seam joining the yoke and cape is a doubled Bertha frill of velvet that is full all round. The standing collar is concealed by a double box-plaited ruching of *crêpe lisse*, the ends of which are secured with ties of brown velvet ribbon. Two rows of velvet ribbon are applied at the bottom of the cape, which is lined throughout with tan silk brocaded with small flowers in Dresden china colors. Satin, velvet and Bengaline will also be used for capes of this description, and jet may furnish the trimming.

The fashions in gowns described above, though designed especially for evening and dinner wear, will also produce charming wedding dresses, for which cream-white Bengaline and heavy *satin duchesse* are the textiles in greatest demand. Simplicity of adornment being essential above all things in a bridal toilette, either a plain finish or a trimming of rich lace will best meet the demands of good taste.



FIGURE No. 10 D G.



6545



6545



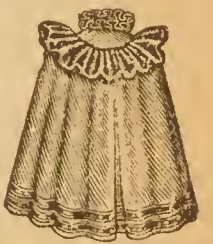
6545



6431



6431



6431

netian-point lace and white satin brocaded with shaded pink arabesque figures. The round-necked body is short and pointed in front, while at the back it lengthens into a graceful train of demi-length. Revers of brocaded satin are adjusted on the fronts, over which is disposed a puffing that is crossed by three bands of dark-green velvet ribbon arranged in bows at the center; the puffing extends to the neck, where it provides a soft finish. Bretelles of lace cross the shoulders and taper to points at the bottom, and the



SPORTS AND PASTIMES.

DANCING.—THIRTEENTH LESSON.

THE CALEDONIANS.

This dance was formerly more popular than the Lancers, but it has lately been somewhat neglected in the best society. A treatise on the graceful art of dancing would, however, be incomplete without a description of this quad-

rille, to which the popular fancy will doubtless return in time.

The Caledonians consists of five figures and is danced by sets composed of four couples each.

FIRST FIGURE.

This figure is danced twice by the head couples and then twice by the side couples. Each bar consists of two beats of the music. The figure is made up of the following movements: *Wait*, eight bars; *Cross Right Hands Half Round*, four bars; *Cross Left Hands Back*, four bars; *Balance to Partners and Turn*, eight bars; *Ladies' Chain*, eight bars; *Half Promenade*, four bars; and *Half Right and Left*, four bars.

CROSS RIGHT HANDS HALF ROUND.—The head couples advance, and when they meet, the two ladies and two gentlemen respectively join hands, the gentlemen placing their hands above the clasped hands of the ladies. All then take eight steps to the left, thus making a half round during eight counts.

CROSS LEFT HANDS BACK.—The dancers unclasp right hands, join left hands in the same way and take eight steps to the right while counting eight. This brings them back to places.

BALANCE TO PARTNERS AND TURN.—The members of each head couple face each other, and each dancer takes four steps to the right and four back to the left, allowing eight counts to the movement. The gentleman then gives both hands to his partner and turns her completely round (eight counts).

LADIES' CHAIN.—The head ladies advance, joining right hands as they pass each other; and each then gives her left hand to the opposite gentleman, who turns her half round (eight counts). The ladies return to places in the same manner, joining right hands in passing each other, and each giving her left hand to her partner and turning half round with him (eight counts).

HALF PROMENADE.—The members of each head couple join hands, and the couples cross over to the opposite sides, passing each other on the right (eight counts).

HALF RIGHT AND LEFT.—The couples return to places, each lady passing between the members of the opposite couple and touching the opposite lady's hand as she passes her, and partners joining left hands and turning half round to places (eight counts).

SECOND FIGURE.

This figure is danced twice by the heads and then twice by the sides, and includes the following movements: *Wait*, eight bars; *Forward and Back*, four bars; *Forward Again and Salute*, four bars; *All Ladies Balance to the Right*, eight bars; and *All Promenade*, eight bars.

FORWARD AND BACK.—The head couples advance four steps and retire four steps, partners joining hands.

FORWARD AGAIN AND SALUTE.—The head couples advance four steps, salute and return to places.

ALL LADIES BALANCE TO THE RIGHT.—Each lady advances toward the gentleman on her right, taking four steps to the right and four steps to the left; and the gentleman then turns her completely round with both hands and places her at his right hand in the position just vacated by his partner.

ALL PROMENADE.—The four gentlemen promenade round the set with their new partners. When the figure has been danced four times the ladies regain their original partners, each having made a complete circuit of the set.

THIRD FIGURE.

The movements composing this figure, which is danced twice by the heads and then twice by the sides, are as follows: *Wait*, eight

bars; *Forward and Back*, four bars; *Forward and Dos-à-dos*, four bars; *Cross Over, First Couple Inside*, four bars; *Back Again, Second Couple Inside*, four bars; *Balance to Corners*, eight bars; *All Forward to the Center*, four bars; and *All Forward and Turn Partners*, four bars.

FORWARD AND BACK.—The head couples advance four steps and retire to places, counting eight.

FORWARD AND DOS-À-DOS.—The head couples advance, and each gentleman, going to the left of the opposite lady, passes round behind her, back to back, from left to right, and retires to place. Each lady advances with her partner, and after the opposite gentleman has passed round her as described, she retires to place without turning. Sometimes each gentleman turns the opposite lady with both hands instead of performing a *dos-à-dos*.

CROSS OVER, FIRST COUPLE INSIDE; AND BACK AGAIN, SECOND COUPLE INSIDE.—These movements are very simple, the head couples crossing to the opposite sides and then returning to places. In crossing over, the first couple pass between the second gentleman and lady, and in returning they pass outside this couple.

BALANCE TO CORNERS.—Each lady advances four steps to the right, then four to the left, turns the gentleman on her right and returns to place.

ALL FORWARD TO THE CENTER.—All the dancers join hands in a circle, advance four steps toward the center, and then retire to places without unclasping hands.

ALL FORWARD AND TURN PARTNERS.—Hands being still joined, all the dancers again forward four steps and unclasp hands, and each gentleman turns his partner to place.

When the heads perform the third and fourth movements the second time, the second couple cross over between the first and pass back outside; and there is a corresponding change when the sides execute the figure the second time.

FOURTH FIGURE.

This figure is danced twice by the heads and then twice by the sides, and is made up of the following movements: *Wait*, eight bars; *Forward and Back*, four bars; *Forward and Turn Partners*, four bars; *Four Ladies to the Right*, four bars; *Four Gentlemen to the Left*, four bars; *Four Ladies to the Right*, four bars; *Four Gentlemen to the Left*, four bars; and *All Promenade*, eight bars.

FORWARD AND BACK.—After the eight introductory bars of music the head couples join hands and advance and retire four steps.

FORWARD AND TURN PARTNERS.—The couples again advance, and each gentleman swings his partner to place with both hands.

FOUR LADIES TO THE RIGHT.—Each lady turns toward the gentleman on her right, takes four steps to the right and then four to the left, turns the gentleman and takes his former partner's place at his right.

FOUR GENTLEMEN TO THE LEFT.—Each gentleman turns toward the lady on his left, takes four steps to the right and then four to the left, turns the lady and takes her former partner's place at her left.

The last two movements are repeated, which brings the original partners together, but on the opposite sides of the set.

ALL PROMENADE.—All the couples promenade once about the set. The repetition of this figure by the heads brings each couple back to its original position; and a similar result is obtained when the sides execute the figure the second time.

FIFTH FIGURE.

The movements of this figure are as follows: *Wait*, eight bars; *First Couple Promenade*, eight bars; *Four Ladies Forward and Back*, four bars; *Four Gentlemen Forward and Back*, four bars; *All Balance to Partners*, four bars; *All Turn Partners*, four bars; *Right and Left Half Round*, eight bars; *Half Promenade to Places and Turn Partners*, eight bars; and *All Chassez Across and Turn at Corners*, eight bars.

FIRST COUPLE PROMENADE.—The first couple promenade entirely round the inside of the set, returning to places (sixteen counts).

FOUR LADIES FORWARD AND BACK.—All the ladies advance toward the center four steps, and then return to places.

FOUR GENTLEMEN FORWARD AND BACK.—Same as the preceding movement.

ALL BALANCE TO PARTNERS, AND ALL TURN PARTNERS.—Partners face each other, take four steps to the right and then four to the left, and swing partners with both hands.

RIGHT AND LEFT HALF ROUND.—Each gentleman faces his partner,

takes her right hand with his right, passes her on the inside, and gives his left hand to the next lady on the right, while his partner gives her left hand to the next gentleman on the left. The dancers pass one another in this way until partners meet half-way round, when they turn each other.

HALF PROMENADE TO PLACES AND TURN PARTNERS.—Partners join hands, promenade to their original positions and turn.

ALL CHASSEZ ACROSS AND TURN AT CORNERS.—Each gentleman and the lady on his left face each other, and the gentleman takes four steps to the right, while the lady takes four to the left. They then turn each other once round with right hands, take four steps back to partners, whom they turn with left hands to places. This figure is danced four times, each couple in turn leading off in the promenade. After the fourth turn of partners after the *chassez*, all salute and return to seats.

THE WALTZ QUADRILLE.

Round-dance quadrilles are the result of a desire for a greater variety of square dances. Formerly there were only three kinds of quadrilles—those now known as the plain quadrille, the lancers and the caledonians; but as society seemed to tire of these dances, the dancing masters hit upon the plan of introducing the waltz into the square dance, and produced a new quadrille by altering the old figures to meet the requirements of the added element. The waltz movement of each figure is danced around the outer edge of that portion of the floor which is occupied by the set, the dancers practically following the same imaginary line as in *All Promenade* or *Right and Left All Round*. The couples should remain about equal distances apart during the waltz, and should so time their movements that all will be in their original places when the sixteen bars of music allotted to the waltz are ended. The members of one set should be careful not to encroach upon the limits of the adjoining sets, as this would certainly create confusion and lessen the beauty of the dance. The changes from the quadrille movements to the waltz movements are always noted by their preparatory bars of music, which give the dancers ample time in which to take position for the waltz.

WALTZ QUADRILLE, No. 1.

FIRST FIGURE.

This figure is danced once by the heads and once by the sides. It includes the following: *Wait*, eight bars; *Right and Left*, eight bars; *All Waltz*, sixteen bars; *Ladies' Chain*, eight bars; *All Waltz*, sixteen bars.

RIGHT AND LEFT.—The first and second couples cross over, each lady passing between the members of the opposite couple, and each gentleman and the opposite lady touching right hands in passing; after the couples have passed each other, each gentleman gives his left hand to his partner and turns her half round in the opposite couple's place. This occupies four bars, and a repetition of the movement fills the eight bars allowed and brings both couples back to their original positions.

LADIES' CHAIN.—The ladies of the head couples cross over, joining right hands in passing, and then giving left hands to the opposite gentlemen, who turn them half round (four bars). This movement is then repeated in the opposite direction, bringing the ladies back to their partners.

SECOND FIGURE.

This figure is danced twice by the heads and then twice by the sides. It is made up thus: *Wait*, eight bars; *Forward Two*, sixteen bars; *All Waltz*, sixteen bars.

FORWARD TWO.—This consists of (1) *Forward and Back* (four bars), in which the head couples join hands, and advance and retire four steps; (2) *Cross Over, Ladies Inside* (four bars), in which the couples unclasp hands and advance across the set, each lady passing between the members of the opposite couple; (3) *Chassez to Partners* (four bars), in which partners face each other and advance four steps to the right and then four to the left; and (4) *Cross to Places* (four bars), in which the couples cross to their original positions, each lady, as before, passing between the members of the opposite couple.

THIRD FIGURE.

This figure is danced twice by the heads and twice by the sides, the movements being as follows: *Wait*, eight bars; *Forward Four*, four bars; *Forward Again and Change Partners*, four bars; *All Waltz*, sixteen bars.

FORWARD FOUR.—Same as *Forward and Back* in the Caledonians.

FORWARD AGAIN AND CHANGE PARTNERS.—Each head gentleman gives his hand to his partner, advances four steps and hands her to the opposite gentleman; this effects an exchange of partners, and when the figure is repeated original partners are reunited.

FOURTH FIGURE.

This is danced four times and includes the following movements: *Wait*, eight bars; *All Join Hands and Forward and Back*, four bars; *Turn Partners to Places*, four bars; *All Waltz*, sixteen bars. These movements have already been fully explained.

FIFTH FIGURE.

This is danced once by the heads and once by the sides. The movements are as follows: *Wait*, eight bars; *All Right and Left Half Round*, eight bars; *All Waltz*, sixteen bars; *Forward Two*, sixteen bars; *All Waltz*, sixteen bars. After the sides have danced all salute and take seats.

WALTZ QUADRILLE, No. 2

FIRST FIGURE.

This figure is danced twice by the heads and twice by the sides. The movements are as follows: *Wait*, eight bars; *Right and Left*, eight bars; *Balance*, eight bars; *Ladies' Chain*, eight bars; *All Waltz*, sixteen bars.

RIGHT AND LEFT.—See first figure of Waltz Quadrille, No. 1.

BALANCE.—The members of each head couple cross hands with each other, with right hands uppermost; and the couples cross to the opposite sides, passing each other on the right (four bars). They return to places in the same way (four bars).

LADIES' CHAIN.—See first figure of Waltz Quadrille, No. 1.

SECOND FIGURE.

This is the same as the second figure of Waltz Quadrille, No. 1.

THIRD FIGURE.

This is executed twice by the heads and then twice by the sides. It includes the following movements: *Wait*, eight bars; *Right Hands Across*, four bars; *Left Hands to Center*, four bars; *Balance to Center*, four bars; *Half Promenade to Opposite Places*, four bars; *All Waltz*, sixteen bars.

RIGHT HANDS ACROSS.—The head couples cross to the opposite places, each lady passing between the members of the opposite couple, and touching the opposite lady's right hand with her right in passing.

LEFT HANDS TO CENTER.—Returning, each lady takes the opposite gentleman's left hand in her left and, retaining it, turns half round so as to give her right hand, crossed over the left, to her partner.

BALANCE TO CENTER.—The four dancers, still joining hands, take one step forward and one backward, and then repeat, thus occupying eight counts. Left hands are then unclasped, and the members of each couple, still joining right hands, half promenade back to the opposite couple's place. When the figure is repeated by the heads the couples regain their original places.

FOURTH FIGURE.

This figure is danced twice by the heads and then twice by the sides. It consists of the following movements: *Wait*, eight bars; *Balance to the Right*, four bars; *Exchange Partners*, four bars; *Ladies' Grand Chain*, eight bars; *All Forward and Back*, four bars; *Turn New Partners to Place*, four bars; *All Waltz*, sixteen bars.

BALANCE TO THE RIGHT.—Each gentleman in the head couples crosses hands with his partner, with the right uppermost, and leads her to the couple on the right.

EXCHANGE PARTNERS.—Each head gentleman leaves his partner with the side gentleman and takes the side lady back to his partner's place.

LADIES' GRAND CHAIN.—This differs from the *Ladies' Chain* in being danced by all the ladies instead of by two. The four ladies advance, cross right hands in the center and make a half turn to the left. They then unclasp right hands, and each gives her left hand to the opposite gentleman and swings half round with him to place. This occupies four bars of the music. When the movement is repeated the ladies regain their original places, still with their new partners.

ALL FORWARD AND BACK, ETC.—The four couples advance four steps and retire four steps, and the gentlemen turn their new partners in their places. All then waltz. It will be seen that after the *Exchange Partners* each lady dances with her new partner through the balance of the figure. When the figure is repeated the ladies regain their original places.

FIFTH FIGURE.

This figure is performed by the heads twice and then by the

sides twice. The movements are as follows: *Wait*, eight bars; *All Right and Left Half Round*, eight bars; *Reverse to Places*, eight bars; *Forward and Back*, four bars; *Forward and Salute*, four bars; *All Ladies to the Right*, eight bars; *All Waltz*, sixteen bars.

ALL RIGHT AND LEFT HALF ROUND.—See fifth figure of Waltz Quadrille, No. 1.

REVERSE TO PLACES.—When partners meet they turn each other about, and then all perform the *Right and Left* back to places.

The two following movements are executed only by the heads or sides, as the case may be, and have already been described.

ALL LADIES TO THE RIGHT.—Each lady balances with the gentleman on her right, who turns her with both hands and places her at his right. In this way each lady moves one couple to the right. When the figure is repeated by the head couples each lady is opposite her original position; and when the sides dance the figure twice each lady reaches her original partner. After the waltz in the last repetition of the figure each couple resumes its place, and then all *Right and Left Half Round* (eight bars), and *Reverse to Place and Salute* (eight bars).

THE WALTZ OR GLIDE CALEDONIANS.

This quadrille is a modified form of the Caledonians and will not require further description than a statement of its movements. It consists of only four figures, each of which is danced twice by the

heads and twice by the sides. A reference to the description of the plain Caledonians will make all the figures perfectly intelligible.

FIRST FIGURE.

Wait, eight bars; *Right Hands Across*, four bars; *Left Hands Back*, four bars; *Balance to Partners and Turn*, eight bars; *All Waltz*, sixteen bars.

SECOND FIGURE.

Wait, eight bars; *Forward and Back*, four bars; *Forward and Salute*, four bars; *All Waltz*, sixteen bars.

THIRD FIGURE.

Wait, eight bars; *Forward and Back*, four bars; *Forward and Dos-à-dos*, four bars; *All Balance to Corners*, eight bars; *All Waltz*, sixteen bars.

FOURTH FIGURE.

Wait, eight bars; *First Couple Promenade*, eight bars; *Four Ladies Forward and Back*, four bars; *Four Gentlemen Forward and Back*, four bars; *All Balance to Partners*, eight bars; *All Waltz*, sixteen bars. The second, third and fourth couples promenade in turn when the figure is repeated. TERPSICHORE.

TWO MENUS FOR A THANKSGIVING DINNER.

The two menus given below differ in several important particulars from the old-time Thanksgiving bill of fare, and their undoubted wholesomeness should commend them to those wise housewives who desire to make a change for the better in the nature of this annual feast.

MENU No. 1.

Clear Soup.
Lobster à la Newburgh. *Hot Salted Wafers.*
Roast Turkey. *Cranberry Sauce.*
Potato Croquettes. *Celery.*
Fish Salad.
Russian Jelly. *Apple Pie.* *Squash Pie.*
Bonbons. *Nuts.* *Fresh Fruits.*
Coffee.

Arrange the mixed fruits as a center-piece or divide them into four ornamental groups to grace the table. Salted and browned almonds, filberts or other nuts may be placed in two or more fanciful dishes or may be served in a tiny individual dish at the left of each plate. Bonbons and olives or small pickles are also placed upon the dinner table on Thanksgiving day, but at elegant dinners on other days these dainties are served from a side table.

CLEAR SOUP.—Heat a heaping table-spoonful of butter in a deep saucepan that can be covered, finely sliver a moderately large onion, and drop it into the butter. Stir until the onion is thoroughly browned, and then mix in from a pound and a half to two pounds (according to the richness desired) of finely chopped lean raw beef selected from the round. Add a quart of cold water, stir well, cover the saucepan tightly and place it where it will heat slowly. As soon as the water boils, set it where it can only simmer steadily, and let it cook for three hours. Then strain the soup, return it to the kettle, and add the white and shell of an egg well beaten with half a tea-cupful of cold water, and a bay leaf, if this flavor is liked. Boil the soup for five minutes, and then strain it through a flannel bag that has just been wrung from cold water. This soup may be prepared the day before it is wanted, and heated to boiling point just before serving time.

LOBSTER A LA NEWBURGH.—Cut a pound of freshly boiled or canned lobster into bits half an inch or less square, and add to it a tea-cupful of sherry (remembering that this quantity of sherry contains no more alcohol than a table-spoonful of vanilla) and a tea-cupful of fresh cream. Heat thoroughly, taking care that the fish does not seorch; and then remove, and cool enough of the liquid to moisten a heaping table-spoonful of corn-starch or rice flour. When this paste is perfectly smooth add it to the lobster, with half a tea-spoonful of salt and as much cayenne as can be heaped on the point of a pen-knife, or half a salt-spoonful of paprika. Many tastes like a grating or two of nutmeg or a hint of mace.

HOT SALTED WAFERS.—Salted wafers may be found at any

first-class grocery, and need only be heated in the oven until crisp, to become an attractive delicacy.

ROAST TURKEY.—Wash, singe and draw a plump young turkey, rub it with salt and pepper inside and out, and stuff it with tender bread-crumbs moistened only with melted butter or fat drawn from the fowl. The fat gives a better flavor and may be quickly melted. To a bowlful of crumbs add a tea-spoonful of thyme or sweet marjoram, or both, a salt-spoonful of pepper and a tea-spoonful of salt. Mix the filling well, and after it has been pressed under the loose skin and into the body, skewer the fowl, draw the legs firmly against the body, fold the wings under the back, and tie all firmly to position with plenty of clean cotton cord. Now grease the turkey well with butter, olive-oil or the like, dredge with flour, and place it on a trivet in a hot oven to sear quickly that its juices may not escape during the roasting proper. When the skin is well seared, lessen the heat, and baste the fowl frequently from a pint of hot water turned into the pan as soon as the flour upon the turkey has been nicely browned. An eight-pound turkey should be allowed three hours in a moderate oven, and it may be dredged with flour a second time about an hour before it is to be served. In the meantime boil the giblets in a little salted water, and when they are done, remove them from the saucepan, chop fine, and return to the water in which they were boiled. After the turkey has been lifted to a hot platter, turn the giblets and water into the roasting pan and let the gravy boil. The flour that has been basted from the turkey will usually make the gravy thick enough, but if this is insufficient, dredge browned flour into the pan until the gravy is creamy as it boils up; it will then be ready to serve. The roasting turkey will, as a rule, impart sufficient seasoning to the gravy, but more may be added if necessary.

CRANBERRY SAUCE.—The easiest method of cooking this appetizing and wholesome fruit is the best. Wash a quart of sound cranberries, place them in a granite saucepan, and add two tea-cupfuls or a little less of granulated sugar and a tea-cupful of cold water. As soon as the water begins to boil, cover the saucepan, taking note of the time; and when the berries have boiled continuously for exactly ten minutes, remove the scum and turn them into a wet earthenware mould, where they will soon form a jelly. The dish will be more attractive in appearance if the berries are strained into the mould, but its flavor and wholesomeness are lessened by removing the skins. If a sauce is preferred to a jelly, add another tea-cupful of water at the beginning and a little less sugar. Late in the season cranberries are riper and require less sugar.

POTATO CROQUETTES.—To four tea-cupfuls of finely mashed hot potatoes add two table-spoonfuls of sweet cream or milk, a table-spoonful of salt, a salt-spoonful of white pepper and a hint of red pepper. Mix well, beat the potatoes until light, and when they have cooled a little, add the thoroughly whipped yolks of two eggs. Shape the mass into oblong or pear-shaped croquettes, roll them in

fine bread-crumbs, dip them in beaten eggs, and again roll in crumbs. Fry at once until of a fine brown hue in smoking hot lard. The croquettes may be rendered more dainty by rubbing the potato mixture through a sieve before adding the eggs; and their flavor may be improved to some tastes by putting in a table-spoonful of chopped parsley, a few drops of onion juice or four or five gratings of nutmeg with the egg. Indeed, those who like French flavorings use all three of these seasonings. Short, leafless stalks of parsley thrust into pear-shaped croquettes after the manner of stems will render them very ornamental.

FISH SALAD.—Wrap in a fresh cloth a pound of solid fish (halibut preferred), and boil it for ten minutes in salted water. Canned or fresh salmon of the beefsteak variety will make a very good salad. Remove the bones, pick the fish into fine bits while hot, turn over it two table-spoonfuls of oil mixed with a table-spoonful of vinegar or half a table-spoonful of lemon juice, and set away in a cold place. When about to serve, chop a head of white celery until the pieces are about the size of buck-shot, and stir it into the fish. Arrange crisp white leaves of lettuce in cup shapes on a platter, using one or two leaves for each; then lay a spoonful of the mixture in each cup, and pour over it a spoonful of mayonnaise. If lettuce cannot be procured, arrange the salad in a salad-bowl with two heads, not bunches, of celery, garnishing with celery tips, sliced pickles, olives or beets, capers or quartered slices of lemon. "Water thins" or small slices of brown bread are liked with fish salad.

RUSSIAN JELLY.—Soak half a box of gelatine for half an hour in a tea-cupful of cold water, and then melt it by adding a cupful of boiling water, stirring until the whole is dissolved. Now add a cupful and a half of sugar, one of lemon juice, and three table-spoonfuls of sherry or one of rum. Allow the preparation to cool, and when it has almost stiffened, beat it until frothy, and turn it into moulds wet with cold water. Just before serving ornament the jelly with preserved or candied cherries or any soft confection. If liquor or wine is not approved of, shavings from the outer rind of a lemon and a few bits of stick cinnamon may be boiled for ten minutes in the water that is to melt the gelatine.

COFFEE.—The best coffee is made with a filter. If really black coffee is desired, use two heaping table-spoonfuls of finely ground coffee to each large coffee-cupful of freshly boiled water. Wet the strainer in cold water before adding the coffee, pour the boiling water slowly upon the coffee, and leave the pot over the heat while the water is finding its way through the fine grains and absorbing their flavor. When all the liquid has dripped through, the coffee is done and should be served at once.

MENU No. 2.

Cream of Salmon Soup.

Escalloped Oysters.

Steamed Fowl. Jelly Sauce.

Potato Roulettes.

Green-Corn Pudding.

Water-Cress and Walnut Salad.

Celery with Grated Cheese. Hot Crisped Crackers.

Timbales, with Preserved Fruit or Clotted or Devonshire Cream.

Nuts. Bonbons. Fresh Fruits.

Coffee.

CREAM OF SALMON SOUP.—Melt a table-spoonful of butter in a saucepan, and in it cook thoroughly, but without browning, a heaping table-spoonful of flour. When the butter has bubbled for five minutes, being stirred continuously, add slowly a quart of boiling sweet milk, and be sure there are no lumps in the mixture. Then put in a heaping table-spoonful of cooked salmon that has been pounded and put through a sieve, together with a level tea-spoonful of salt and a salt-spoonful of white pepper or paprika. Be sure the ingredients are thoroughly blended. If a richer seasoning is desired, first boil a bay leaf and a slice of onion in the milk for five minutes, and then remove them. To make a very fine soup, stir in the thoroughly beaten yolks of two eggs just before serving. Offer with the soup stick bread, finger rolls or ordinary white bread.

ESCALLOPED OYSTERS.—To a solid quart of oysters allow half a pint of fine, lightly browned bread-crumbs, or the same quantity of cracker-crumbs or cracker meal. Place the oysters in a colander, and while they are draining, mix the crumbs thoroughly with a heaping tea-spoonful of salt, or less if the oysters are uncommonly briny, and also a salt-spoonful of pepper and a few gratings of nutmeg or half a tea-spoonful of celery salt. Butter a three-pint wide baking dish, and in it arrange a layer of oysters, dipping each one in the crumbs; then sprinkle over the oysters a table-spoonful of butter cut into bits. Arrange two more layers of oysters in the same way, using three table-spoonfuls of butter altogether, and dividing it so that there will be a few extra crumbs for the top layer. Sprinkle the dish with crumbs and bake for

twenty-five or thirty minutes in a hot oven. Those who like the "Newburgh flavoring" turn over the oysters a small glassful of sherry before adding the final sifting of crumbs. This dish may be arranged some hours before it is to go into the oven.

STEAMED FOWL.—A chicken is more tender than a fowl and is to be preferred for light cooking; but a fat fowl a year or two old has a richer and finer flavor, and, if steamed properly, will be perfectly tender. Select a fowl that weighs five or more pounds, singe and wash it, draw it carefully, and wipe it dry inside and out. Rub it within and without with salt and pepper, place an onion and a bay leaf inside, and tie the fowl into shape the same as for roasting. Then flour a towel, and wrap it about the fowl, pinning closely. Lay the chicken back downward in a steamer, and allow it to cook continuously for from two to three hours, according to its age and size. If properly steamed, it will be superior in taste to a roasted chicken. If preferred, bread sauce may be used in place of the one here selected, in which case cranberry jam or jelly, grape jelly or peach plums should be served as a relish.

JELLY SAUCE.—Turn a glassful of tender currant or grape jelly out upon a deep plate, and beat it to a foam. Then add a level tea-spoonful of dry mustard and a salt-spoonful of salt, and beat again thoroughly. Serve in a bowl, glass dish or sauce-boat.

POTATO ROULETTES.—These are the same as potato croquettes, with the addition of a tea-spoonful of sweet marjoram or thyme. If fried roulettes or croquettes are not liked, they may be arranged in a mound upon a flat vegetable dish, and then brushed with egg, dredged with crumbs and baked to a light-brown in the oven.

GREEN-CORN PUDDING.—Chop one can or ten ears of lightly boiled evergreen corn until each kernel has been divided into about four pieces, and add a heaping tea-spoonful of sugar, a level tea-spoonful of salt, a salt-spoonful of white pepper, a pint of milk, a table-spoonful of melted butter and three beaten eggs. Mix all well together, pour the preparation into a buttered dish that can go to table, cover, and bake in a moderate oven for about forty minutes, taking off the cover ten minutes before removing from the oven.

WATER-CRESS AND WALNUT SALAD.—Crack thirty walnuts and remove their meats as nearly as possible in unbroken halves. Squeeze over them the juice of one large or two small lemons, and leave them for several hours, or for a day if convenient. Just before dinner pick over in a cool place a full pint of water-cress, wash it carefully, and drain it on a napkin. At the last moment drench the cress with French dressing, spread the nuts over it, give them also a generous sprinkling of the dressing, and serve.

CELERY WITH GRATED CHEESE.—Serve crisp white celery neatly upon a long, low dish, and ornament it with bits of ice. The cheese should be finely grated, unless it is cream cheese packed in a jar. Grated cheese should be heaped upon a pretty dish and served with a spoon upon the plate of each guest who desires it. The celery is dipped into the cheese and bitten off.

HOT CRISPED CRACKERS.—Thin wafers or crackers should be toasted for three minutes in a hot oven. If Boston crackers are preferred, split them, arrange the halves rough side up on a plate, lay a bit of butter on each, and brown them in the oven.

TIMBALES.—Preparations bearing this name may be made of fish, flesh, fowl or vegetables or may be used for dessert. Those here presented are of the last-named variety. For six timbales, beat the yolks of four eggs to a cream and add gradually three table-spoonfuls of sugar. Mix three table-spoonfuls of flour with four of milk, beating out all lumps; grate in the yellow portion of a lemon rind, and then add the juice of the lemon and the sweetened eggs. Have ready the stiffly beaten whites of the eggs, stir them into the mixture, and divide the latter among six buttered cups or moulds. Sprinkle or dredge with sugar, set the cups in a pan, and pour hot water about them to reach almost to their tops. Cover with a pan or a sheet of thick paper, bake in a hot oven for from twenty-five to thirty minutes, turn out upon individual plates, and serve hot with a hot liquid sauce, which may be flavored with lemon, wine, brandy or Jamaica rum.

CLOTTED OR DEVONSHIRE CREAM.—When preserved small fruits are not served with the timbales, clotted cream will be their usual accompaniment. Place three or four quarts of new milk in a deep pan or wide tin pail that is of such a size that the milk will be quite deep. This quantity will make enough cream for a bountiful serving, as it is so rich that very little can be eaten at a time. Set the milk over the fire where it cannot burn (an asbestos griddle affords perfect protection against scorching), and allow it to reach the boiling point. Remove it from the stove as soon as boiling really commences, and set it in a cold place for a day, when its velvety cream may be taken off.

These two menus include neither mince-pies nor spiced and heavily fruited puddings, nor are there ices to chill the digestive apparatus and retard its efforts.

THE DELSARTE SYSTEM OF PHYSICAL CULTURE.

TWENTIETH PAPER.

SPECIAL GESTURES OF THE HAND.—CONCLUDED.

Gestures of distribution, of which there are five, follow naturally after those indicating possession.

First.—Simple Distribution.—The hand pendent, with the palm downward, turns inward until the palm faces the body, rim upward, and then passes outward with a distributing expansive action of the fingers, until



FIGURE No. 357.

the palm faces forward, the rim being still upward. (See figure No. 356.)

NOTE.—When it is desirable to continue the action of distribution, either in the movement just described or in those which follow, simply move the hand intelligently from side to side.

Second.—Gracious or Courteous Distribution.—The hand pendent, with the rim upward, rises inward until the palm faces the body, rim upward, and then passes outward with a gracious curve, the palm facing upward level with the wrist, as shown at figure No. 357.

Third.—Authoritative Distribution.—The hand pendent, with the palm downward, rises inward with the palm downward level with the wrist, and then passes outward in the same position with an authoritative gesture of distribution. (Refer to figure No. 358.)

Fourth.—Demonstrative Distribution.—The hand pendent, with the palm downward, rises inward with the palm facing forward and the finger tips upward, and then passes outward with a demonstrative action, until the palm faces forward and the rim is turned upward, as illustrated at figure No. 359.

Fifth.—Resigned or Surrendering Distribution.—The hand pendent, with the palm downward, pivots inward until the palm faces the body, with the fingers pointed upward, and then passes outward with a distributive action, with the palm facing forward and the finger tips pointing downward, as indicated at figure No. 360.

Next come gestures of declaration or revelation, four in number.

First.—Simple Impersonal Revelation or Declaration.—If this gesture is revelatory, the movement unfolds evenly, but if it is declarative, the outward action is emphasized. The hand pendent, with the rim upward, rises and passes outward until the palm faces forward and the rim is turned upward, as at figure No. 361.

Second.—Personal Declaration or Revelation.—In this gesture the

emphasis is upon the inward action. The hand pendent, with the palm downward, turns inward until the finger tips and palm face the body, and then passes outward until the palm faces forward, with the rim upward. (Refer to figure No. 362.)

Third.—Impersonal Demonstrative, Interrogative or Suspensive Declaration.—When this gesture is interrogative or demonstrative, emphasis is placed upon the final action; when suspensive, the gesture unfolds evenly. The hand pendent, with the rim upward, rises upward and outward until the palm faces upward, as shown at figure No. 363.

Fourth.—Personal Demonstrative, Interrogative or Suspensive Declaration.—Here the emphasis is placed upon the inward action toward the actor or speaker. The hand pendent, with the palm downward, rises and moves inward until the palm faces the body, rim upward, level with the wrist, and then passes outward with the palm upward, as at figure No. 364.

Finally we have gestures of self-examination, three in number. These gestures are reflective in nature, in which the eye unconsciously seeks the palm, and the hand mechanically unfolds to the expression of the thought.

First.—Simple or Positive Self-Examination.—The hand pendent, with the rim upward, pivots round until the palm faces upward level with the wrist, and then rises and rests suspended inward, with the palm and the tips of the fingers facing the body. (See figure No. 365.)

Second.—Open or Demonstrative Self-Examination.—The hand pendent,



FIGURE No. 361.

with the rim upward, pivots upward and rests suspended, with the palm facing upward level with the wrist, as shown at figure No. 366.

Third.—Secretive or Interrogative Self-Examination.—The hand pendent, with the palm downward, pivots upward until the palm faces the body, with the finger tips upward. (Refer to figure No. 367.)

Many of the gestures described may be given with both hands when the occasion or sentiment is sufficiently strong to warrant or require it.

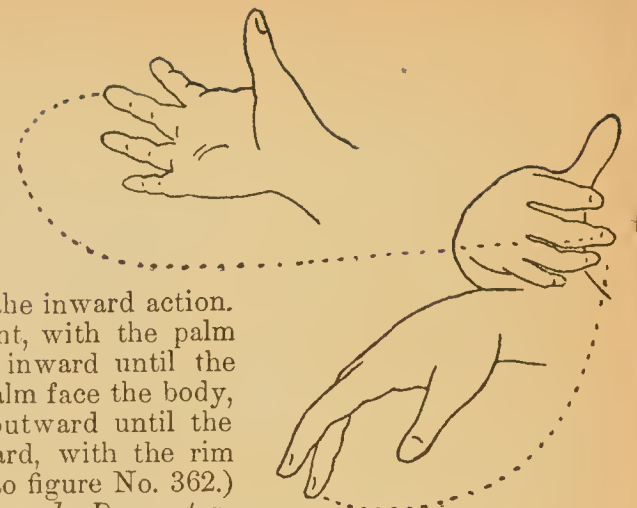


FIGURE No. 356.



FIGURE No. 358.

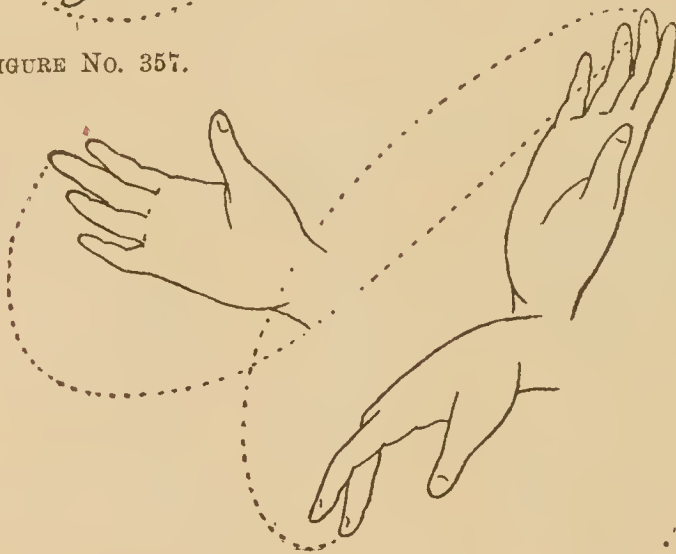


FIGURE No. 359.

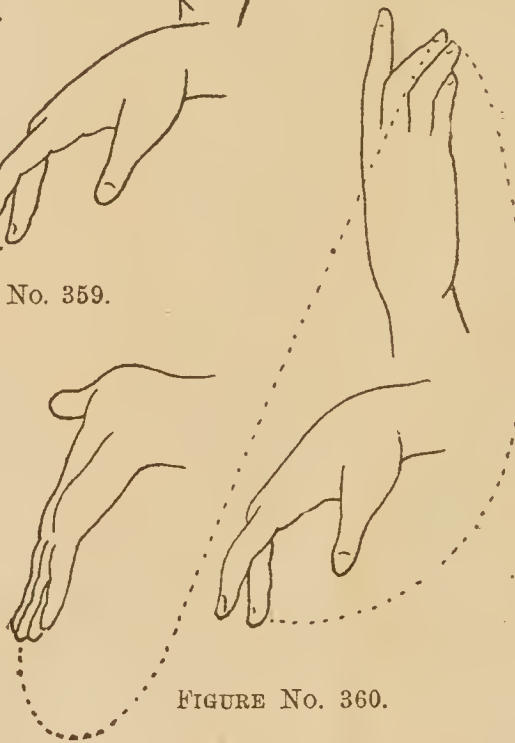


FIGURE No. 360.



FIGURE No. 362.

This seeming digression from the subject of combining the attitudes of different members may have appeared unnecessary and, perhaps, monotonous to the unreflecting student; but a careful practice of the different gestures of the hand, which have been so minutely described in this and the last



FIGURE NO. 363.

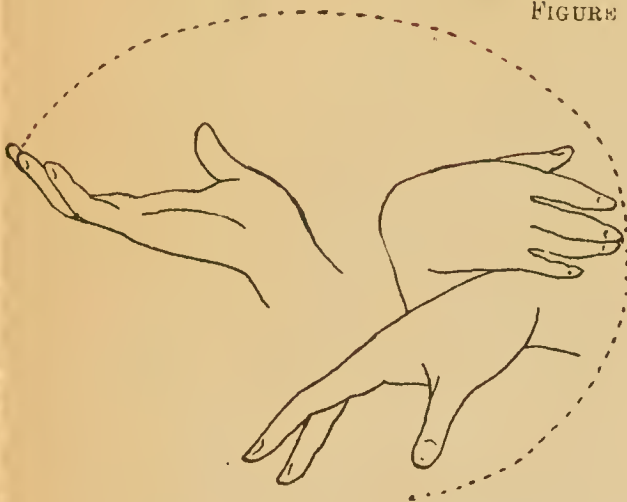


FIGURE NO. 364.

three lessons, cannot but be of great benefit to anyone who desires to master the art of gesticulation. We frequently hear the remark, "I never know what to do with my hands; they always seem to be in

them the delicate little movements known as conversational gestures, which are entirely distinct from the broader arm actions and very much more difficult of accomplishment, but which are exceedingly expressive when used judiciously, lend-



FIGURE NO. 366.



FIGURE NO. 365.



FIGURE NO. 367.

the way." The series of gestures here given are designed to instruct the learner in the proper use of these unruly members, by teaching

ing both force and individuality to the language they accompany. Our next lesson will treat of the expressive attitudes of the body in its entire combination.

ELEANOR GEORGEN.

HOUSEHOLD RENOVATION.—No. 2.

CLEANSING WALL-PAPER.—KALSOMINING AND WHITEWASHING.—TREATMENT OF FLOORS.

In the preceding paper explicit instructions were given for papering a room, including both the ceiling and the side walls; but there are doubtless many housekeepers who are in search of a reliable method of cleaning or freshening paper that is not sufficiently soiled to need removal.

CLEANSING WALL-PAPER.

The walls of rooms in which kerosene lamps or oil or gasoline stoves are used are often rendered dingy-looking by the accumulation of smoke upon them, and this grime may be largely removed and the paper rendered very presentable, if not quite like new.

There are two methods of cleansing wall-paper, and we will first describe the simpler one, for which the only requisites are a broom and plenty of old, soft Canton flannel. If Canton flannel is not at hand, any soft cloth, such as old muslin or calico, may be made to answer the purpose. Cut a piece of flannel the proper size, and fold it neatly over the bushy part of the broom, fastening the ends securely about the small part where the broom joins the handle.

Begin on the ceiling and, with long, even strokes, pass the broom along one width of the paper, beginning at one wall and holding the broom steadily against the paper until the opposite wall is reached. If the ceiling is badly smoked, that part of the cloth which comes in contact with it will be much soiled. Unpin the cloth and change it, either turning the other side out, or else placing another part of the cloth over the end of the broom. Then place the broom on a new width of the ceiling, and pass it back to the opposite wall, being careful to hold it firmly against the paper all the while.

Proceed thus until the entire ceiling has been treated, changing the cloth on the broom as often as it becomes soiled. After the ceiling has been cleansed, begin at one corner of the room and brush the side walls in the same way, making each stroke straight downward from ceiling to base-board. If the broom is continually held firmly against the paper and the cloth is frequently changed, this operation will remove all the dust and soot and will render the paper practically as fresh as it was when new.

The other method is highly approved by some excellent housekeepers, although it is much more troublesome than the process just described, and produces no better results. Procure a quantity of stale bread at least two days old, and split each loaf down the center, leaving the top crust on one half and the bottom crust on the

other. Pass the cut side of one of these halves over a width of the ceiling exactly as directed for the broom; and as soon as the crumb becomes soiled, cut away an inch or so of the bread, and apply the fresh surface. When the first half has all been used, take another and treat it in the same way; and so continue until all the paper has been cleansed. The number of loaves required will depend on the size of the room and the condition of the paper.

After the smoke and dust have been brushed away by either of the processes just described, remove all grease spots by laying blotting-paper over them and placing a hot flat-iron against the blotting-paper until the latter has absorbed the grease. It may be necessary to repeat this operation several times before all the grease disappears, especially if the stains are of long standing and the grease has soaked into the plaster. The most obstinate grease spots will disappear, however, if the treatment is persevered in.

Really artistic wall-papers may now be purchased at such reasonable prices that most people prefer papering to kalsomining, even when economy is the chief object to be considered. Some housekeepers, however, greatly admire a kalsomined wall and decidedly favor this means of freshening their rooms; and for their benefit we offer the following reliable directions for kalsomining.

KALSOMINING AND WHITEWASHING.

In the first place, all cracks in the walls should be filled with a paste formed of plaster of Paris and water, which should be worked well in and smoothed over with a small trowel or an old case-knife. The surface upon which the kalsomine is to be applied should be perfectly smooth and clean.

Kalsomine is composed of zinc-white mixed with water and glue sizing, the usual proportion being about a quarter of a pound of white glue to eight pounds of zinc-white, with sufficient water to render the mixture of the proper consistency. Place the glue in water the night before it is to be used, and next morning, after it has soaked for at least twelve hours, strain it carefully and place it in a tin pail set in a kettle of boiling water. The glue would melt sooner if the pail were placed directly upon the stove, but there would then be danger of its scorching, which would ruin the whole mixture. When the glue is melted, stir in the zinc-white and enough water to make the liquid the consistency of cream.

Kalsomine may be applied with any brush of proper shape, from an expensive kalsomine brush to an ordinary whitewash brush. A good whitewash brush with long, thick hair will do very nicely. Stir the kalsomine frequently, and dip the brush often, but only deep enough to take up as much of the liquid as the hair can carry without dripping. Kalsomine may be tinted to suit the fancy by using Spanish-brown, indigo, yellow-ochre or chrome-yellow. Squeeze the color through a bag into the water, and stir until the desired shade is reached. When a wall or ceiling that has been much smoked is to be treated, give the kalsomine quite a decided tint by adding indigo. When applied it will present a clear white tone.

Whitewash made with lime is excellent for use in cellars, for the lime, being a good disinfectant, helps to counteract any impurity of the atmosphere arising from dampness or closeness. It is, therefore, a good plan to apply a liberal coat of whitewash to the walls and ceiling of the cellar every Spring. To prepare whitewash for this purpose, pour boiling water on unslacked lime, and stir the lime occasionally while it is slacking to render it perfectly smooth. To one peck of lime add half a pint of salt and half an ounce of indigo dissolved in water, and stir in sufficient water to render the whitewash of the proper consistency for smooth applications.

The following recipe, which is that sent out by the Lighthouse Board of the United States Treasury Department, produces a whitewash that answers nearly as well as oil paint on wood, brick or stone, and is, of course, very much cheaper: Slack half a bushel of unslacked lime with boiling water, keeping it covered during the process. Strain the lime, and then add a peck of salt dissolved in warm water, three pounds of ground rice that has been put in boiling water and boiled to a thin paste, half a pound of powdered Spanish whiting, and a pound of clear glue that has been dissolved in warm water. Stir thoroughly, and let the mixture stand for several days. Keep the whitewash in a kettle or portable furnace, and apply it as hot as possible with a paint or whitewash brush.

All floors that are not entirely covered with carpet need some special treatment suited to the uses of the rooms. A bare kitchen floor should be either painted, oiled or varnished, for this treatment will not only greatly improve the appearance of the room, but will also materially lessen the labor of keeping the floor clean. A plain painted, oiled or varnished floor can be wiped up with a flannel cloth and clear water, without soap, in a quarter of the time required to scrub a plain bare floor.

For an ordinary soft pine floor the best housekeepers advise several coats of good floor paint, such as may be obtained ready mixed in any paint shop. This paint may be had in any color, and it is usually put up in quart and gallon cans, so that there is no necessity for purchasing much more than the exact quantity required for the desired number of coats. In painting a floor, always use the brush lengthwise of the boards, making long, even strokes. It is impossible to produce a smooth surface with crosswise strokes. Three coats of paint are none too many for a new floor, and ample time should be allowed for each coat to dry before the next is applied. After the kitchen floor has once been thoroughly painted, one coat every Spring will keep it in excellent condition.

It must be borne in mind that hot soap-suds, and washing compounds that contain lye or its equivalent are very injurious to paint, and should only be used on painted surfaces when absolutely necessary. Warm, soft water, a brush and a flannel cloth are sufficient to clean any painted floor, unless an unusually serious grease spot needs attention, in which case a little soap may be rubbed on the brush and the spot lightly scrubbed until the grease disappears. If a painted floor is always cleansed with proper care, it will remain fresh and bright at least twice as long as it would if soap-suds were regularly used.

Stains of various kinds are always to be preferred to paint for hard wood, but it is rather difficult to use them with entire success on soft wood. However, if the directions given below are carefully followed, even soft pine may be satisfactorily stained.

For kitchen floors many housekeepers prefer the old spruce stain, which is prepared thus: The evening before the stain is to be used, place four ounces of light-colored glue in a quart of cold water in a tin bucket, and let it soak all night. Next morning set the bucket in a pan of boiling water on the stove, and when the glue is heated, strain it through a coarse sieve or cloth, and then add about three pounds of spruce-yellow paint. Stir the preparation thoroughly, and if it seems too thick to apply easily, add enough hot water to produce the proper consistency. Apply the stain while hot, allow the floor to dry thoroughly, and then lay on one coat of a finish composed of turpentine and linseed oil in equal parts, using a brush or a clean woollen cloth.

Grease spots will not show on a floor prepared in this way, and dust may be wiped up with a damp cloth. At least once a month

the floor should be brushed over with a mixture of two parts of turpentine and one of linseed oil. This should be lightly applied with a flannel cloth or a paint-brush, and the superfluous oil should then be wiped up with a dry flannel cloth.

If a light stain is desired for a kitchen floor, use only the mixture of linseed oil and turpentine in equal parts, applying several coats. This will greatly improve both hard and soft wood floors. After laying on the first coat close the room tightly to exclude all dust; the next day apply another coat, and close the room as before; and so continue until the floor has been sufficiently treated. The oil-and-turpentine mixture is not really a stain, as it merely deepens the natural color of the wood. It may easily be darkened by adding burnt-umber, burnt-sienna and chrome-yellow in such proportions as to produce the desired hue. In tinting the mixture test it by applying a little on a piece of planed board, until the proper shade is obtained. The colors should be ground in oil, and may be procured in small cans at any paint shop.

Stains of many kinds, such as walnut, mahogany, ebony, oak and old English oak, may now be purchased by the gallon; and when it is desired to imitate a certain wood, it is better, perhaps, to buy the stain already prepared than to rely upon one's own skill to produce the proper tint. These stains are not very expensive, and a quart is enough to treat about twelve square yards of surface, soft wood usually requiring a little more than hard. When it is difficult to obtain ready-mixed stains by the gallon, pastes for making them may be procured in pound cans and in quite a variety of tints. These pastes merely require to be thinned by the addition of equal parts of boiled oil and turpentine.

The appearance of a floor may be greatly improved by filling all nail holes and large cracks with putty before applying the stain. In a floor that is properly laid the cracks are narrow, and rather ornamental than otherwise; but when the boards are carelessly fitted or are not thoroughly seasoned when used, the cracks are certain to become unsightly-looking, and should be neatly filled. The putty should be perfectly soft and smooth and should never be allowed to extend upon the wood beyond the crevices or cracks. All disfiguring marks should be removed from the floor if possible. To erase paint spots, pour a little turpentine upon them and let it remain until the paint has softened, when it may easily be scraped from the surface of the wood.

After the spots have been removed, carefully wipe off all dust with a damp cloth; and when the floor has thoroughly dried, apply the stain, using either a brush or a flannel cloth, and always rubbing with the grain of the wood. Take two or three boards at a time, according to their width, and finish them without stopping. If this is not done, it will be almost impossible to give the floor an even tint. Apply one or more coats of the stain, according to the depth of color desired, and keep the room closed until the floor has dried, when it will be ready for polishing.

A thin coat of hard-oil varnish produces a very pretty finish, but the rather laborious process of polishing with wax yields much more satisfactory results. Whether the floor is varnished or waxed, care must be taken to preserve it from scratches. A hard-oil finish that is really a light varnish, may be obtained in many painters' supply shops, being sold in two shades. The white, which is the more expensive, is only suitable for very light woods; and the colored, which is not as dark as ordinary varnish, may be used on all medium and dark woods. One thin coat of this varnish evenly applied lengthwise of the boards will be sufficient to impart a fine polish, which with proper care, will be reasonably durable.

Wax for polishing floors may be purchased ready for use, or it may be prepared at home in the following way: To a pound of clean beeswax allow three pints of turpentine. Cut the wax into small pieces, place it in a pan set in another of hot water, and allow it to melt. Then pour it into the turpentine, stirring vigorously until the two ingredients are thoroughly blended. Place some of the wax on a clean flannel cloth and rub it on the floor, taking one board at a time and rubbing lengthwise; and proceed thus until the entire floor has been waxed. Then cover a heavy brush with flannel and with it rub the floor until it is perfectly smooth and glossy. A heavily weighted brush with a handle is made especially for the purpose, but a piece of flannel in the hands of one who is strong enough to use it properly is just as good.

A waxed floor requires about the same care as a varnished one, but it has the advantage that it may be more quickly freshened. Varnish must have time to dry, but with waxing the work is finished when the floor assumes the proper polish. It is usually the case that some parts of a floor are subjected to much more wear than others, and whenever possible small rugs should be placed at these points to protect the floor. When the polish has worn off in spots, it is only necessary to warm the wax, apply a little with the flannel to the bare places, and then polish in the usual way. If these small spots are carefully attended to, the floor will not be likely to require a complete polishing oftener than once or twice a year.

MODERN LACE-MAKING.

PLASTRON OR BIB IN MODERN LACE.

FIGURE No. 1.—This very pretty plastron or bib—it may be used for either—is made of fine braid and net, and includes the Modern

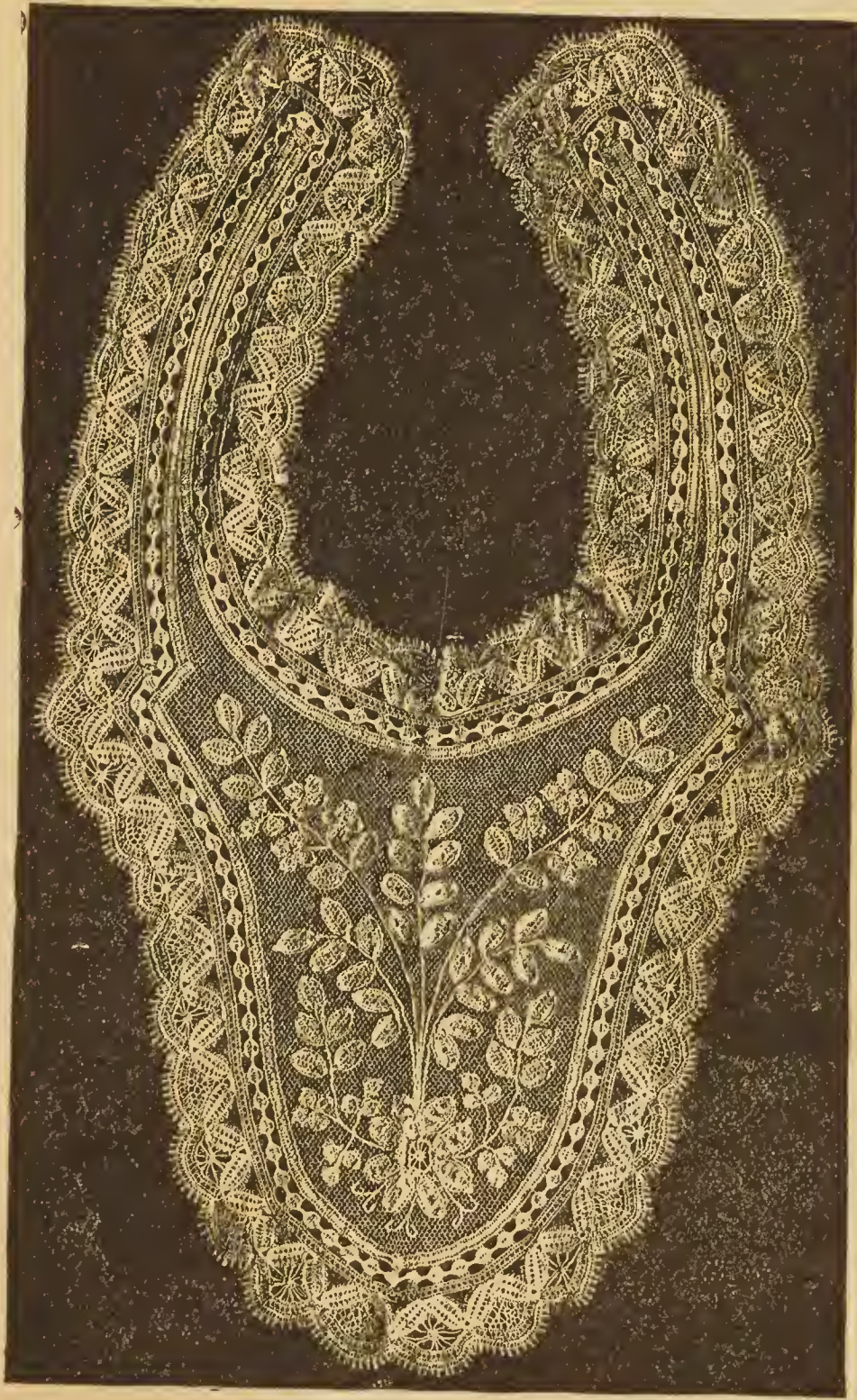


FIGURE No. 1.—PLASTRON OR BIB IN MODERN LACE.

engraving was made is exquisitely fine, all of the details just mentioned having been carried out in the daintiest manner possible. When the center portion is ready, baste it to the paper pattern, slipping its edges under the inner line of the border, and then fasten the two together neatly and invisibly.

In filling in the border spaces "spiders" and Brussels point stitches may be alternately used; or any other variety of stitches known to the worker or that may be originated or discovered by her may be substituted. This part of the work may be an entirely individual matter.

As a bib this is one of the daintiest additions in lace that can be made to an infant's or child's wardrobe.

CORNER FOR A TABLE-SQUARE IN MODERN LACE.

FIGURE No. 2.—While of necessity the design here shown is very much reduced in size, it is so clear of outline that the clever worker may enlarge it to any size required with little or no difficulty. The design is suitable for point, Honiton or Battenberg braids, and, according to the braid selected, the design may not only be used for table-squares, but for a variety of other articles, such as doileys, mats, handkerchiefs, scarfs, etc. The filling-in stitches may be of any variety that suits the braid or the

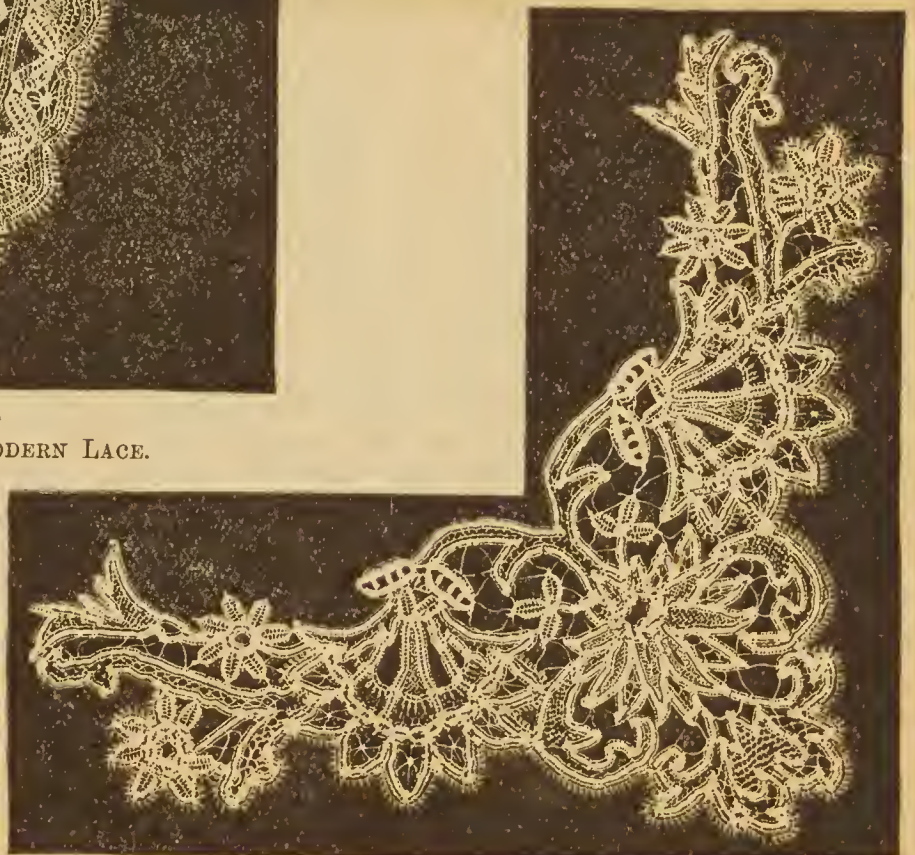


FIGURE No. 2.—CORNER FOR A TABLE-SQUARE IN MODERN LACE.

Lace method and appliqué work in its construction. It may be made as large or as small as desired, according to the purpose for which it is intended and the size of the individual who is to wear it. Cut a stiff paper pattern of the shape shown by the engraving and of the size required; arrange upon its edges the lace-braid design seen in the picture, and neatly join the braid by the necessary sewing stitches and the fancy filling-in stitches. Then upon a piece of fine net made to fit the space enclosed by the border (see engraving) appliqué the design illustrated, using fine cord, sections of fine Honiton or point braid, and a close over-and-over stitch to outline stems, foliage, blossoms and tendrils. The plastron from which this

purpose intended. A fine picot braid which produces a dainty effect is added to the edge after the design is completed.

CROCHETING.—No. 32.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.
 ch. st.—Chain stitch.
 s. c.—Single crochet.
 d. c.—Double crochet.

h. d. c.—Half-double crochet.
 tr. c.—Treble crochet.
 p.—Picot.
 sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. In the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. In the next space, 6 ch., 1 s. c. In the next space, 6 ch., 1 s. c. In the next space, thus repeating the 6 ch., 1 s. c. In the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

GLASS TOILET-TABLE BOX AND BOTTLE, WITH CROCHETED DECORATION.

FIGURES NOS. 1 AND 2.—This very dainty box for my lady's

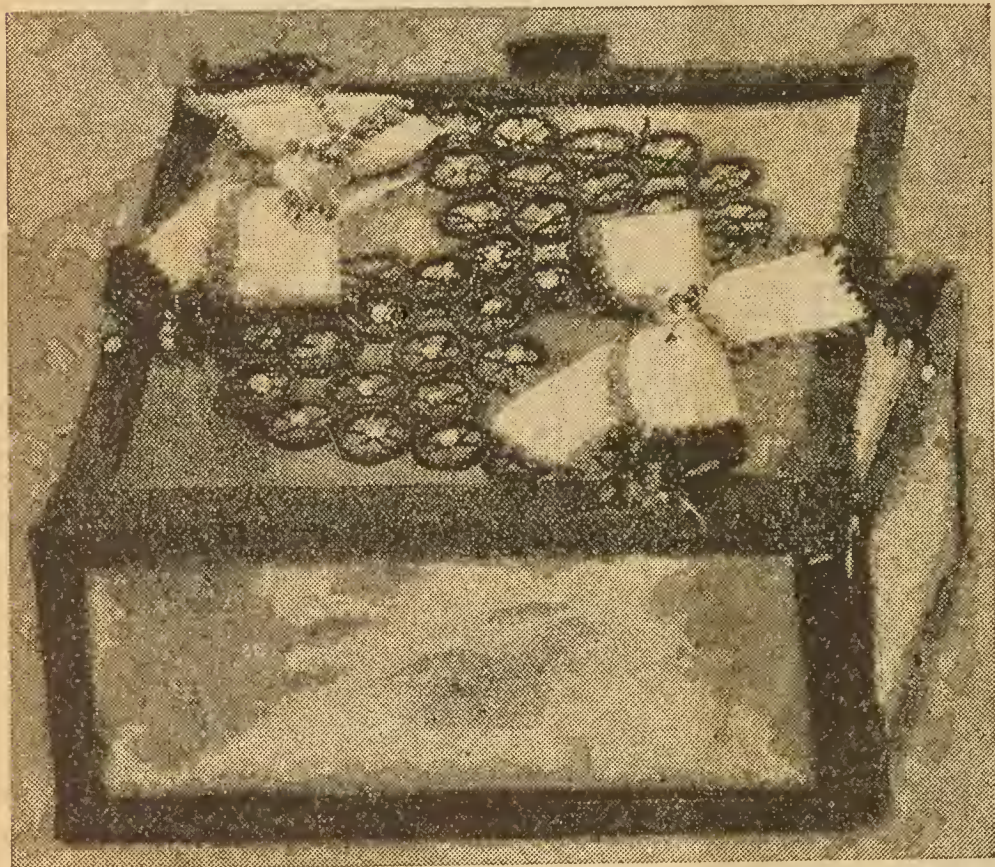


FIGURE NO. 1.—GLASS TOILET-TABLE BOX, WITH CROCHETED DECORATION.

toilet-table is made of glass and bound with old-gold satin ribbon. The top and bottom of the box are each about 7 inches square, while the sides are each 3 inches deep and about 7 inches long. Bind each piece of glass with the ribbon, drawing it tightly over the corners, and fasten it there as neatly as possible with strong silk to hold the glass in place. At the bottom of the box a little mucilage may be used, if desired. After all the pieces are bound, sew the sides together firmly at the corners, and also sew the joined sides to the four corners of the bottom. Next sew the top to the box at the back corners; then sew one end of a strip of ribbon about 7 inches in length to the middle of the lid at each side, and sew the other end to the upper edge of each side of the box about midway, to form straps for holding up the lid when the box is open; also sew a loop of the ribbon to the front edge. Now make the ring ornament for the top thus:

Cover 40 small brass rings in single crochet with old-gold crochet silk; cross the center of each ring three times with a single strand of silk, and finish with a jewel of the kind used in trimming dresses. Begin with one ring; use 2 in the next row, 3 in the next, 4 in the next, 4 in the next, and then reverse the order of the rows until there is only one ring. Make another figure exactly like this and place the two on the top of the box, and join the single ring in each to the ribbon which binds the lid (see picture); then pass white ribbon edged with gold-colored picots and having the ends finished with crocheted chains and jewels through the single ring in each figure, and tie in a bow knot; make a pad of white silk tufted with crocheted rings for the bottom, and the box is completed.

The square bottle, which is also decorated with the rings, has the figure made thus:

Begin with 3 rings, then use 2, then 1, then 2, then 3; make 3 more figures like this and join them together over the bottle at the upper and lower corners (see picture). * Now for the bottom make 1 treble crochet in a ring a little to the right of the center, 2 ch., skip 2 stitches in the ring, 1 d. c. in the next one, 2 ch., skip 2 s. c., 1 tr. c. in the next one, 2 ch., 1 d. tr. between the two rings and repeat from * for the remainder of the rings.

Next row.—Work in every other space, and make 3 tr. c. at each corner, with a d. c. between, and make 1 or 2 chains between, so as to draw it perfectly smooth and flat across the bottom of the bottle. Work the first row at the top the same as the one at the bottom, except that you make 1 ch. instead of 2 between the d. c. Next row make tr. c. with 1 ch. between, and then make 1 row of either d. c., or half-doubles as the bottle may require, and work in every other space. The cover should fit the bottle as nearly as possible; therefore, one must make the upper two rows according to the size and shape of the bottle, and slip the cover over the bottle after the rings have been formed into the four figures and joined together. Tie a similar ribbon to that on the box round the neck of the bottle, and arrange in a pretty bow. Any color preferred may be selected for covering the rings and binding the edges of the box. Sachet-powder may be sprinkled in the pad as the latter is made.

CROCHETED CANDLE-STICK PEN-WIPER.

FIGURE NO. 3.—This pen-wiper may be made of pink and white zephyr or Saxony yarn, and has chamois leaves underneath.

Begin with the white zephyr and make a chain of 14 stitches, joining to form a ring. Make 1 s. c. in each stitch of chain, then 1 s. c. in each s. c. underneath, and work round and round until there are 8 rounds for the stick-portion; then widen for the flat part or base. Make 2 s. c. in 1 s. c. underneath, and 1 in the next one; repeat for the entire round. Work until there are 9 rounds, widening often enough to make the work lie perfectly flat.

Around the outer edge make 4 d. c. between 2 s. c., skip 2 s. c., make 1 s. c. in the next, and repeat around the work. * Now with the pink zephyr, pick up a loop between the scollops through the 2nd row of s. c. from the outer edge, drawing it out long, and work off like a s. c.; make 1 s. c. in 1st d. c. of scollop, 3 ch., 1 s. c. in the same d. c. underneath, 1 s. c. in the

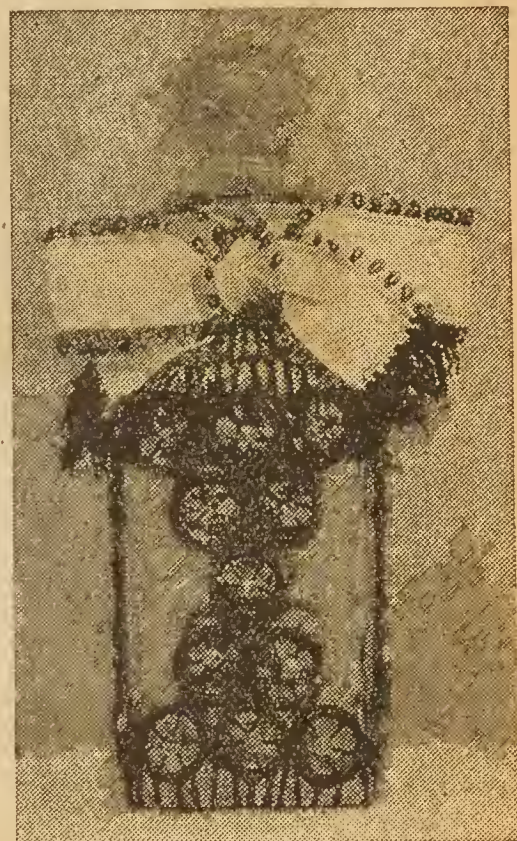


FIGURE NO. 2.—TOILET-TABLE BOTTLE TO MATCH THE BOX.

next d. c., 3 ch., 1 s. c. in the same d. c., 1 s. c. in the next d. c., 3 ch., 1 s. c. in the same stitch, 1 s. c. in the next stitch, and repeat from * for all the scollops.

For the edge around the top of the Candle-Stick.—Make 1 row of s. c., making 2 in each s. c. underneath; then work 5 scollops around

Now make the Candle thus:—Make 12 chain and join; then work 1 s. c. in each stitch with pink zephyr for 2 rows, 1 row of d. c., and 2 more rows of s. c., or until the pink portion is the depth of the candle-stick; join the white and work 13 rows, narrowing in the last 2 rows a very little in order to leave a small hole at the top; roll up some paper to stuff the candle with, and at the top to represent a wick, draw through each edge a double strand of black zephyr and work off as for s. c. (or tie), cutting the ends rather short to represent the burnt wick. Insert the candle in the candle-stick and fasten it at the bottom; then with the two colors make loop trimming around the candle at the top of the pink portion, thus: catch the zephyr in a s. c., wind the wool several times about the first finger; pass the hook between the wind-overs and the finger, and draw a loop through; throw the wool over the hook and draw through the two loops, still holding the wind-overs on the finger, and make a single crochet in the next s. c. Now slip off the wind-overs and make the rest in the same way. Tie a bow of ribbon to the handle (see picture) and also arrange one a short distance from it upon the base of the candle-stick; cut two rounds of chamois the size of the base, and tack them underneath at the center, cutting the edges of each in narrow fringe.

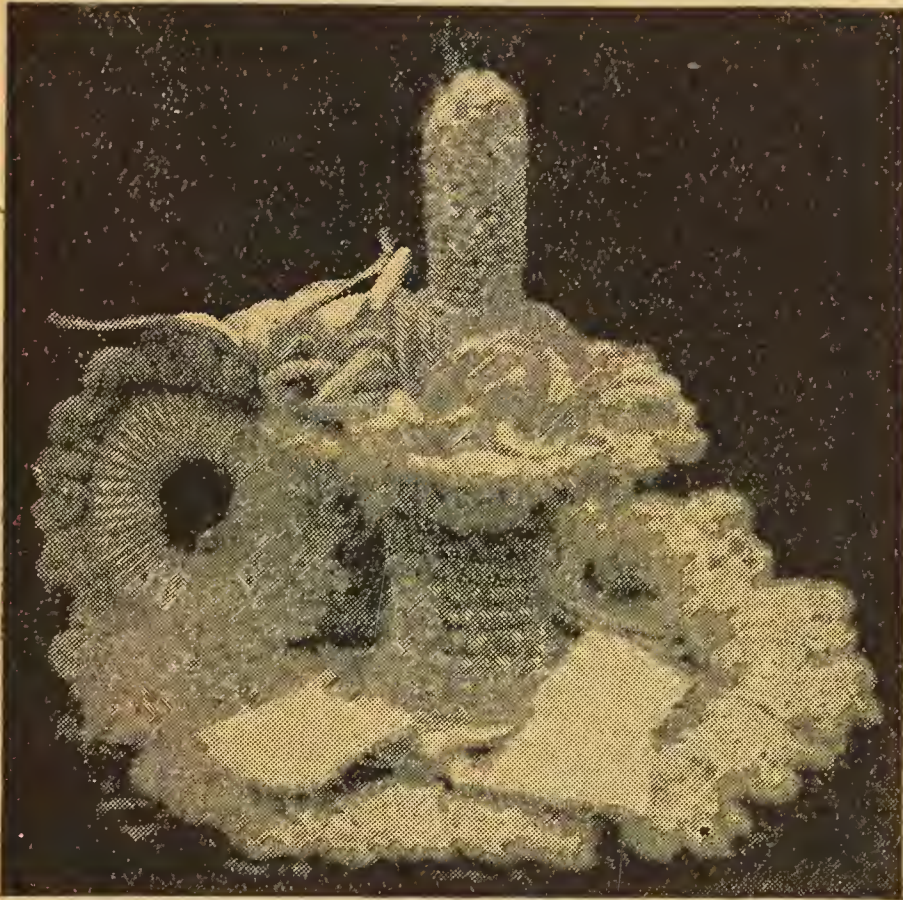


FIGURE NO. 3.—CROCHETED CANDLE-STICK PEN-WIPER.

this, working the same as for the lower part, except that the long stitch only goes over 1 row of single instead of 2. Now cut a circle of card-board about an inch and a quarter in diameter for the handle, and cut out the center, leaving a circular space of about three-eighths of an inch across. Work s. c. over this, covering it closely; then around the outer edge make picots, thus: 1 s. c. in each of

TABLE-SQUARE IN CROCHET, WITH DETAIL.

FIGURES NOS. 4 AND 5.—These two engravings show a very

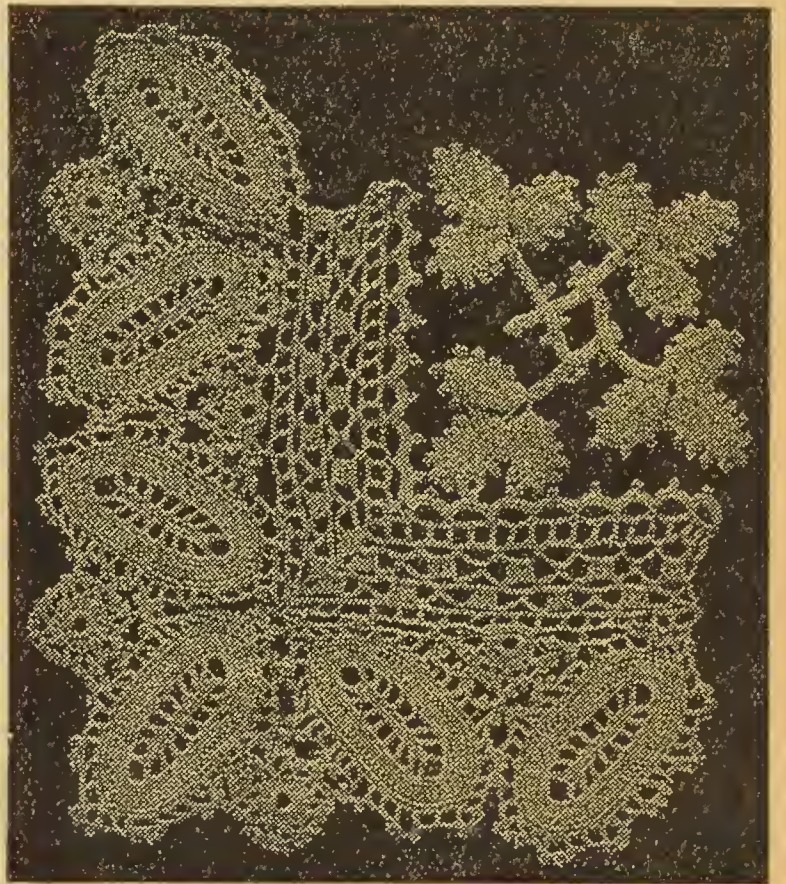


FIGURE NO. 5.—DETAIL OF TABLE-SQUARE.

handsome table-square and the method of making the border and corner.

The square is of plush, which may be of a rich, deep red, an olive-green, old-rose, old-blue or any color which is preferred or will harmonize with the furniture or draperies of the room it is to be used in. The border is crocheted with unbleached or écreu crochet cotton, and are the corner-pieces. Figure No. 4 shows different arrangement leaves than that given at figure No. 5; but as the leaves themselves are made the same in both cases, the difference in the arrangement simply affords variety in that respect and in no way interferes with the following directions.

An interlining of crinoline and a back or outer lining of silk, satin, Silesia or any appropriate material may be used. The corner decorations are appliquéd on with invisible stitches.

To MAKE THE BORDER.—Make the chain as long as desired or required for the cover; then make 1 d. c. in the 5th stitch from the hook, 2 ch., skip 2, 1 d. c. in the next, and repeat to the corner where you make 2 d. c. in the same stitch with 4 ch. between; and continue to the next corner with the d. c. and ch.

Next row.—Catch in the 1st space, make 6 ch., skip 1 space, 1 s. c. in the next one, and repeat to the corner where you make



FIGURE NO. 4.—TABLE-SQUARE IN CROCHET.

the first 2 s. c., * 3 ch., 1 s. c. in the last s. c. used, 1 s. c. in next stitch and repeat from * around the wheel; then join it to the candle-stick as shown in the picture; fasten two wax tapers or matches to position at one side of the stick, as illustrated.

2 s. c. with 6 ch. between in the corner space; work the remaining sides and corners in the same way.

Next row.—Catch in the first space, make 4 ch.; * then 4 d. c. in the next space, 4 ch., 1 s. c. in the next one, 4 ch., and repeat from * to the corner, where you put 8 d. c. with 3 ch. between the 4th and 5th one, in the corner-space; then continue for the remaining corners and sides in the same way.

Next two rows.—The same as the last two.

Next row.—4 ch., 1 s. c. in 1st space close to the d. c., 4 ch., 1 s. c. in the next space, and repeat to corner, where you put 2 s. c. with 4 ch. between in the corner space.

Next row.—1 d. c. with 2 ch. between in every 3rd stitch underneath, making 2 d. c. with 2 ch. between in the corner stitch.

Now make the half-wheels, as shown in the picture, thus: Make 15 ch. and join to form a ring; over this make 1 half d. c., 10 d. c., 1 half d. c., then join in a space to the border with a slip stitch (see picture), 13 s. c. over the remainder of ring, skip 1 space in border, and join to next one.

Next round.—Make 1 s. c. in the 1st half d. c. underneath; 7 ch., join in 4th stitch from hook to form a picot, 4 ch., join in 1st stitch of ch. to form another picot, then one more picot like the last one, thus making a group of 3 picots; 1 half d. c. in the same stitch underneath, skip 1 stitch, 1 half d. c. in the next one, a group of picots and a half d. c. in the same stitch; repeat in this way until there are three more groups of picots, skipping 2 stitches between each of the next two groups instead of 1, and skip 1 stitch between the last 2 to correspond. Put these half-wheels in at regular intervals, as shown in the picture; then make the long figures and join as made, according to the picture, at the center picot in each group.

To MAKE THE LONG MEDALLIONS IN THE BORDER.—Make a chain of 16 stitches, turn, make 1 s. c. in 3rd stitch from hook, and 1 in each of the next 13 stitches of chain, thus making 14 s. c. in all. Now make 11 chain, 1 d. c. in the lower part of 1st s. c. underneath, * 2 ch., skip 1 s. c., make 1 stitch in the next one, and repeat 6 times more from *, making 8 d. c. in all, and bringing you to the end of the s. c.; now make 8 ch., then 1 d. c. in the 1st s. c. in the top edge of the 14 s. c., and work the same as just described, allowing the first 3 ch. of the 11 ch., as 1 d. c., and catch in this with a slip stitch, after the last 2-ch.

Next round.—Work s. c. over the 8-chains and 2-chains, making 10 in each of the large spaces, and 3 in each small one.

Next round.—Make 2 ch., then 1 d. c. in each stitch, except at the center stitch at each end, where you make 3 stitches in one.

Next round.—S. c. in each stitch, except at each end, where you make 3 s. c. in one, the same as in the preceding round.

Next round.—Make 6 ch., join with 1 s. c. in 4th stitch from hook to form a picot, 3 ch., 1 s. c. in 3rd stitch from hook to form

another picot, then 1 more picot like the last, making a group of 3 picots; skip 1 s. c., make 1 d. c. in the next one, 2 ch., skip 1 s. c., 1 d. c. in the next, 2 ch., skip 2 s. c. (this brings you to the center st. at the end); make 1 d. c. in the next stitch, a group of 3 picots, making 3 chain for each picot, 1 d. c. in the same stitch, 2 ch., and skip 2 s. c., 1 d. c. in the next, 2 ch., skip 1 s. c., 1 d. c. in the next, another group of 3 picots, skip 1 s. c., 1 d. c. in the next s. c., * 2 ch., skip 1 s. c., 1 d. c. in the next, 2 ch., skip 1 s. c., 1 d. c. in the next, another group of picots, skip 1 s. c.; 1 d. c. in the next, and repeat 4 times more from *; then 2 ch., skip 1 s. c., 1 d. c. in the next, 2 ch., skip 1 s. c., 1 d. c. in the next, which is the center stitch of the other end; make a group of picots and 1 d. c. in the same stitch, then work the other side of figure like the first half. This completes 1 figure. Make all the long medallions in the same way, joining them, as made, to each other by their corresponding picots, as shown in the picture. The whole wheels are made last, and are also joined, as made, to the long figures (see picture) and are put in wrong side out.

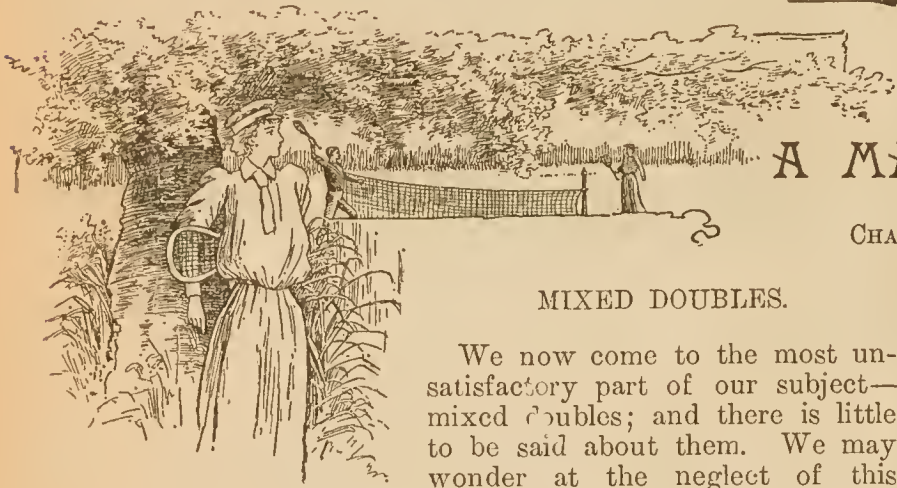
To MAKE THE WHEELS.—Make a chain of 15 stitches and join to form a ring, and over this make 20 d. c.

Next round.—Make 8 groups of picots, working as for the half-wheels, and skipping 1 or 2 stitches, as necessary. At the heading of the border catch in a d. c. Make 6 ch., skip 1 d. c., catch in the next one, and repeat to corner, where you make 2 ch., skip the 2 d. c. at the center, and catch in the next d. c. Work in this way for all the border.

Next row.—Make 4 s. c. over the 6-ch., 1 picot made as described above, 4 s. c. over the same chain, and repeat in every space formed by the 6-ch., except at the corner, where you skip the 2-ch. and work in the next one.

To make a Corner Leaf.—Make a chain of 13 stitches, turn, make 1 s. c. in the 1st stitch from hook, then 1 d. c. and 7 tr., drawing the middle ones out longer; then 1 d. c. and 1 s. c.

Next round.—Make 1 s. c. in each of the 1st 3 stitches, then 1 picot (to make the picot, make 4 ch. and catch in the last s. c.); 1 s. c. and 3 more picots each separated by 1 s. c., 2 s. c., 1 picot at center point of leaf, and work the other side of leaf to correspond. Make all the leaves like the last one. Draw the leaves together at the bottom and make the stems thus: For 1 stem, join to leaf, make a ch. of 20 stitches, turn, and work a slip stitch in each stitch of ch.; turn again and make a slip stitch in each stitch, working through the back part of the stitch. To make the other three stems, join to the group of leaves, and make a chain of 24; turn, work 16 stitches, then a picot, then 8 slip stitches; fasten the thread. Begin where the stem joins the leaves; work 16 slip stitches, a picot, then slip stitches to the end. Cross the stems and arrange the leaves as seen in the picture.



A MANUAL OF LAWN TENNIS.

CHAPTER VII.—MIXED DOUBLES. TOURNAMENTS.

MIXED DOUBLES.

We now come to the most unsatisfactory part of our subject—mixed doubles; and there is little to be said about them. We may wonder at the neglect of this seemingly attractive side of tennis,

but the reasons are not difficult to discover.

We have stated the most important factors of double tennis to be, first, team work; second, good volleying; and third, equality in partners; and all three are lacking in mixed doubles. For team work practice is absolutely necessary and it is not surprising that this element is lost to mixed doubles since partners seldom play together longer than a week. In fact, our present champion pair only met three days before they played together for the too lightly held honor.

The second failing the woman must take to herself. It seems strange that she has always been so shy of attempting a game that is admirably suited to her quickness of eye and motion—a game which would in a great measure do away with the annoyance of the ever obstructing skirt. The long rests of back-court play for which women are especially noted cannot but be more exhausting in the end than the quick, short net play. When their growing knowledge of the game has shown to women the value of the more

aggressive play, a long step will have been taken toward raising mixed doubles to the favor they merit.

The third lack constitutes the essential difference between this game and ordinary doubles. One should not look for great muscular strength or a man's endurance in the "tennis girl." Nevertheless, a double match of two out of three sets will not often be too much of a strain even upon her who holds to her own share of the work; and skill may often overbalance muscle.

There seem to be no really logical reasons why the *methods* of playing mixed doubles should differ from those that have proved best in men's doubles. The same rules govern both, and the conditions, at least theoretically, are the same. In many treatises, however, mixed doubles are given separate attention as an entirely new subject, to which are applied unique rules almost diametrically opposed to those of double tennis in general. It would seem that the making of such a distinction and the offering of such suggestions by really competent authorities, whose word must bear some weight, could not but hinder the scientific advance of this branch of tennis.

The game is simply as yet undeveloped. It is better to exhort the maidens to seek the skill which is as easily within their reach as within that of men. Let them become good volleyers and cultivate a useful service and a skilful back-hand, and they will soon find that, for the rest, careful placing of the ball will more than outweigh the mere power of smashing and driving. Let the man who has gone so far as to ask a girl's assistance in a contest show her

the consideration he would himself wish to receive from a partner who might be regarded as a stronger or better player than himself. Uncertain balls he may take, but poaching should be as rigidly proscribed in one case as in the other.

TOURNAMENTS.

The labor of conducting a large tournament properly can hardly be appreciated by one who has not had some practical experience in this line. Although to an outsider a tournament appears to be a very simple affair, in reality the many necessary preparations, the difficulties always arising in connection with the entries, the management of the tournament after it has once been started so that there will be no hitch and no waste of time or trial of the spectators' patience, and, last but not least, the arrangement of the matches so that the players will be neither overworked nor allowed too much leisure—all these details combine to form an undertaking of considerable magnitude, requiring patience and tact as well as much actual work. The first and most essential point, therefore, is to secure the services of a committee of four or five energetic and determined men.

PRELIMINARY ARRANGEMENTS.—Preparations for a large tournament, and by rights even those for a small one, should be begun early. In view of the numerous contests now held each year, it is very important to decide upon your date at the opening of the season. If a club intends to hold the tournament and it belongs to the National Association, it should send in its application for the chosen date in time, if possible, for the annual meeting in February. This will insure the tournament against the chance of being deprived of players by the competition of any other large meet.

The date having been determined upon, it must be decided just what the events are to be and what amount may be put into the several prizes, this sum to be definitely assured at once. The next step is to advertise the tournament, especially among other clubs. This is most easily effected by sending out circulars to the leading clubs, with small notices that may be posted upon their bulletins to draw the attention of their members; and it is well to make doubly sure of entries by sending circulars to those players who are especially desired to take part in the contests.

The circulars should mention clearly and in detail the arrangements concerning the tournament, for it is often from misunderstandings in this direction that the first troubles of the committee arise. It is customary to state the time and place of the tournament, the hours to be devoted to matches, the number and nature of the events, the entrance fee for each and the person to whom it may be paid and the entry sent, and the date upon which the entries will close. It is necessary to also state the number of sets to be played in a match—that is, whether two in three or three in five, and whether they are to be advantage sets or not. The circular should also name the kind of balls to be used, and the rules which will govern the play should be stated, together with any special regulations of the tournament. In England the values of the prizes are generally mentioned in the circular, but in America it is customary to state only the number offered. It is a rule of the English Association that no money prizes shall be given by any club holding a tournament under its auspices, and in America the same restriction has almost become an unwritten law.

THE COURTS.—Among the preliminary arrangements the preparation of the courts should not be forgotten, an early start being especially necessary if turf courts are to be used. It is claimed by many that a turf court which has not been put in good condition by March cannot be made really excellent with double the labor later on. However true this very broad statement may be, it has at least always proved the best policy to prepare the courts carefully at the opening of the season. They should be used then like any other well-kept court until a week or two before the matches, when extra rolling, watering and marking will place them in fine trim for the tournament.

Early attention should also be given to a dirt court, although a court of this description does not, perhaps, show so plainly the results of neglect. As soon as the frost is out of the ground, the court should be carefully worked over, freed from all small stones or pebbles, and accurately levelled. This early care will save much trouble and expense later in the season.

APPLIANCES.—After the courts have been prepared, the necessary appliances, such as nets, posts, back-stops, etc., should be allotted to each. The center nets especially ought to be well stretched by use for some little time before the tournament, that they may not require constant readjusting during the time of play. If the courts are placed side by side, as is generally found most convenient, they should be well separated, and a firm raised stand or high chair should be provided for the umpire at the center net on that side of the court which will not require him to face the sun.

A special bulletin-board should be erected for posting the matches

and for registering the final scores in each. Dr. Dwight also introduced at Newport this year a novel and very effective telegraphic scheme for keeping the audience constantly informed of the progress of games and sets during a match. A tall, upright post supporting two cross arms was provided. The upper arm was wide, and to it on each side of the center post, which marked the division between the scores, were tacked pasteboards bearing in large letters the names of the contestants. To each arm a series of hooks were attached, the upper line being labelled "Sets" and the lower one "Games;" and on the hooks light wooden balls of different colors—black and white for the sets and red and blue for the games—were

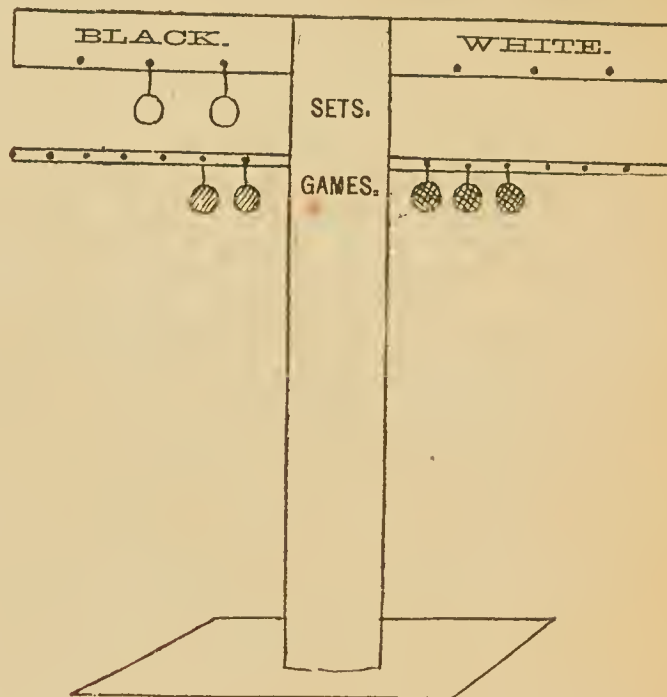


FIGURE NO. 11.

hung as the score was called by the umpire. The whole arrangement was supported by a square stand and could be easily moved. Figure No. 11 illustrates this simple but efficacious contrivance.

It is advisable to have blanks or scoring books and plenty of pencils in readiness for the umpires. Newspaper reporters attend all tournaments, and it is desirable in many ways that they should do so. To their generally well written accounts is largely due the growing public interest in tennis, and yet tournament committees seldom give them helpful attention. It is to the interest of everyone concerned to provide reporters with suitable quarters, where they can see, hear and write without inconveniencing others. They should certainly not be left to encamp about the umpires.

Be careful to provide plenty of balls. A box is often used in a single set, and if the weather is poor, even more may be demanded, as tournament players are especially fond of clean balls. Liberality in this direction will make a large item in the bill, but the expense may be in part recovered by selling at a reduction the balls that remain after the tournament.

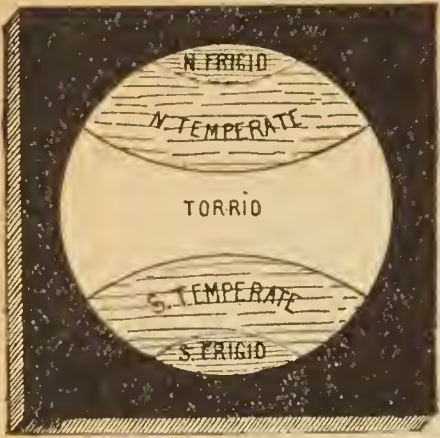
Much annoyance may be averted by arranging beforehand for umpires, line men and ball boys. The umpire should be chosen early and with great care. The position is often a trying one to fill satisfactorily, for an umpire not only must be strictly impartial, but he must be thoroughly acquainted with the rules and must be able to enforce them. He must be firm enough not to yield a point because his decision is questioned by players or spectators who are not in as good a position as himself to judge of the play.

If it is left until the last moment to find men willing to watch a line and call out balls for the match, the procrastination may result in the placing of some incompetent spectator in a position where a good eye and exact decisions are absolutely necessary to fair scoring. For some of the early matches line men are often dispensed with when a good umpire has been secured. The best line judges are found, as a rule, among the players taking part in the tournament, for their eyes are in good practice and they know the value of a point. Most players, if given notice beforehand, will be found quite willing to fill these positions.

There should be two or three ball boys for each court; and that they may not prove useless ornaments during the first few days of the play, it has been wisely suggested that they should be thoroughly instructed, and allowed to gain exact knowledge of their duties by practising at the courts for some days prior to the opening of the contests. If they are well trained in following the ball, there will be much less danger of loss in that direction.

S. S. WHITTELEY.

A GEOGRAPHY PARTY.



"OF COURSE, you are going to the geography party!" exclaimed Frances and Rose and Louise simultaneously, as the trio of chums met at the corner of the street.

"Yes, indeed!" gaily declared all three; and as they walked on together, Louise continued: "My

invitation has just arrived, and I think it quaint enough to merit a second inspection."

Suiting the action to the word, she drew from a large, square envelope a double disc-shaped card cut from Bristol-board and outlined and tinted in imitation of the familiar school-room illustration of the two hemispheres. The card was neatly folded at the point of contact, and on one of the inner sides was written the usual formal invitation, while the other page bore this request: "Please represent some geographical feature or designation, by means of a simple accessory."

"Our friend, Clara, is happy in the possession of an artistic talent," began Frances half enviously, as she in turn admiringly examined the odd conceit.

"But," interrupted Rose, on consolation bent, "Clara has confessed to me that after the first card was sketched, a free use of

impression paper simplified the work exceedingly."

Indeed, with the aid of the helpful transparent paper in the careful following of some appropriate design, almost any one can prepare as dainty party equipments as those provided by this ingenious young hostess for her geographical entertainment.

When the punctual guests had arrived upon the specified evening, they received further evidence

of Clara's artistic skill in the pretty score-sheets which were at once distributed among the company. These dainty affairs were departures from the usual booklets, and although very simply constructed,

they well merited that expressive adjective, "handy." Four or five rectangles of tinted card-board measuring two inches and a half by five inches were punctured at their upper ends, and then strung upon a silken cord six or eight inches long. A fanciful tassel at one end of the cord and a tiny pencil at the other prevented the cards slipping off, and some appropriate illustration copied from a child's geography decorated the top of each sheet. The guests were instructed to write upon the blank spaces below the illustrations their interpretations of the various guests' geographical representations.

One tall, thin young fellow, doubtless of a facetious turn of mind, wore in place of the customary *boutonniere* a slip of paper on which was written "*J'ai faim*," which piteous legend was straightway translated Hungary. As easily guessed was another gentleman's lapel decoration, a Lilliputian tin bucket, done up in the approved grocery style, and marked, "Pure Leaf Lard."

In this homely guise appeared the name of Greece, the land of poetry and of heroes. A third most practical young man represented the famous Moroccan city simply by wearing that odd head-covering known as a fez, while his partner quite as literally named the Russian town of Astrakhan by means of a garniture of the pretty crinkly fur upon her costume.

A far-away Indian city, celebrated in song and story, was brought to mind by the horse-shoe, four-leaved clover,

rabbit-foot and buckeye *châtelaine* ornaments of a pretty lass, who seemed determined to have "luck now," seeing she possessed so many talismans. The pyramids in miniature coroneted a fair maiden's tresses, while a red stick thrust through a brunette's locks meant Baton Rouge, the old-time capital of Louisiana. Another dark-haired maiden's coiffure was decked with a trio of pert yellow birds, gracefully hinting of those famous islands of the Atlantic, the Canaries.

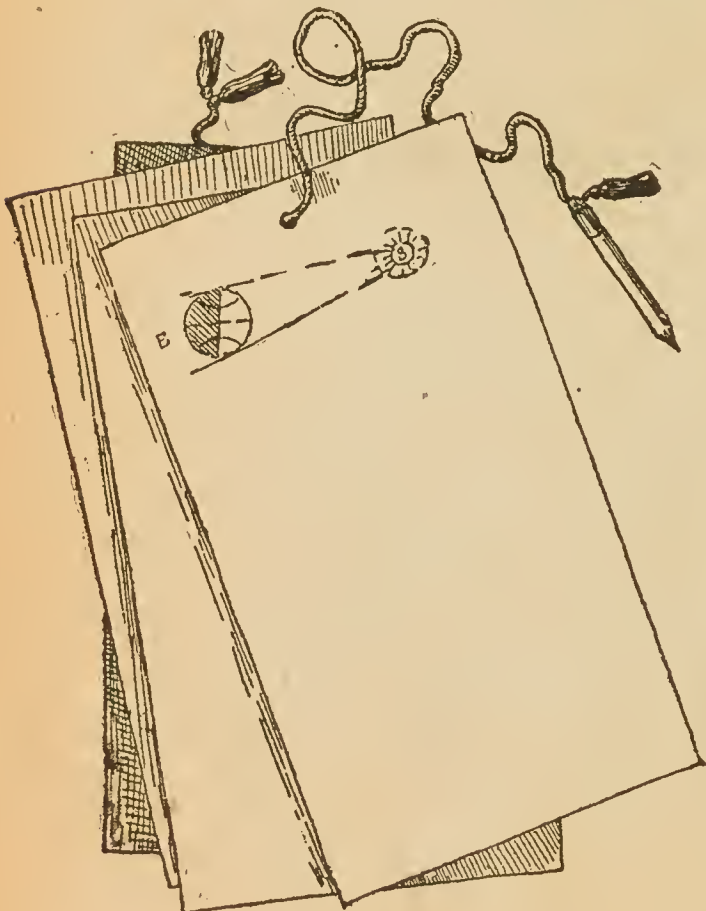
A very bookish young woman was immediately catalogued as Boston, upon the discovery of a small hub hanging from her girdle, while two other New England cities appeared alphabetically, the one, Lowell, being represented by a fat, short L, and the other, Salem, by a small sail, with mast and rigging complete, upon which was a large M. Besides these there were several other abecedarian impersonations. Ceylon was indicated by a most attenuated "C," while three mighty bodies of water, the Red, the Yellow and the Black seas, were suggested by three C's in suitable colors twisted together upon a girl's trident-shaped brooch; and a certain doughty young man carried about the whole state of Tennessee condensed into "X. S. C."

A little vial ticketed "Rough on Cats" humorously typified the Catskills, and as absurd was the literal representation of the famed Indian city of Juggernaut—nothing more or less than a small jug suspended

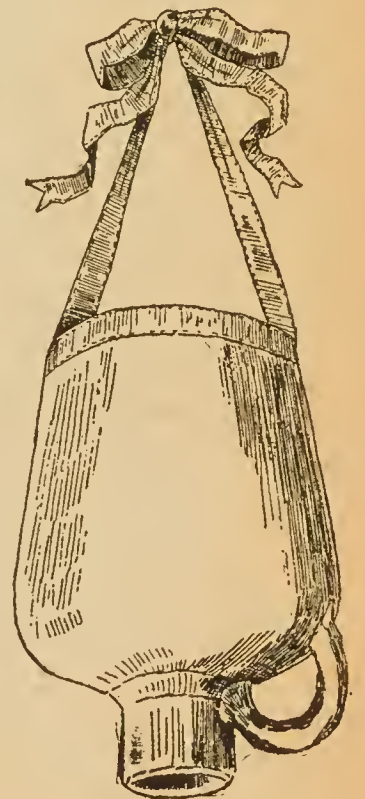
upside down to prove that it was indeed a "jug o' naught"! Cologne and Cork were purchased at a druggist's, and from a toy shop came two small lions that dangled at a lady's belt to represent



OUTSIDE OF INVITATION.

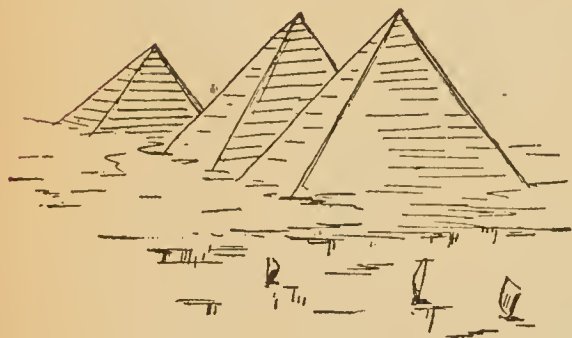


FOR THE SCORE.



AN INDIAN CITY.

the famous French city, and also two toy cows that hinted very plainly at Cowes, the English watering-place. A tiny Noah's Ark that gave unmistakable evidence of its recent manufacture was evidently intended to mean Newark. Fife, Sandy Hook and Little Rock (a solitaire diamond pin) were all entered upon the cards; but there was one ingenious damsel whose device baffled the shrewdest guessers. On one shoulder was tied an artists tube of madder-lake and on the other a similar tube of crimson-lake, and



SUGGESTIONS FOR FRONT OF SCORE CARDS.

blossoms in pleasingly contrasted shades. Foreign lands appeared on the trim little hanging maps which served as place cards; and on the back of each map was the following menu, which was the cause of much spirited guessing, since the translations given below in parentheses did not, of course, appear on the cards:

MENU.

A bay of New York, raw (*Oyster*), served on half of a North Atlantic island (*Ice-land*).

[CONDIMENTS]:

- An Ohio town (*Lemon*).
- A ferry in Virginia (*Pepper*).
- A lake in Utah (*Salt*).

- An island off the coast of Madagascar, deviled (*Crab*).
- Mid-Pacific islands (*Sandwich*).
- A river of Scotland, salted (*Almond*).

A bay of Chili, less an *o* (*Salad-o*), served with a Cape Verd Island and a cape of Norway (*Mayo, Naze*).
First part of a Georgia town (*Cracker-neck*). Latter half of a Chinese city, repeated (*Foo-chow*).

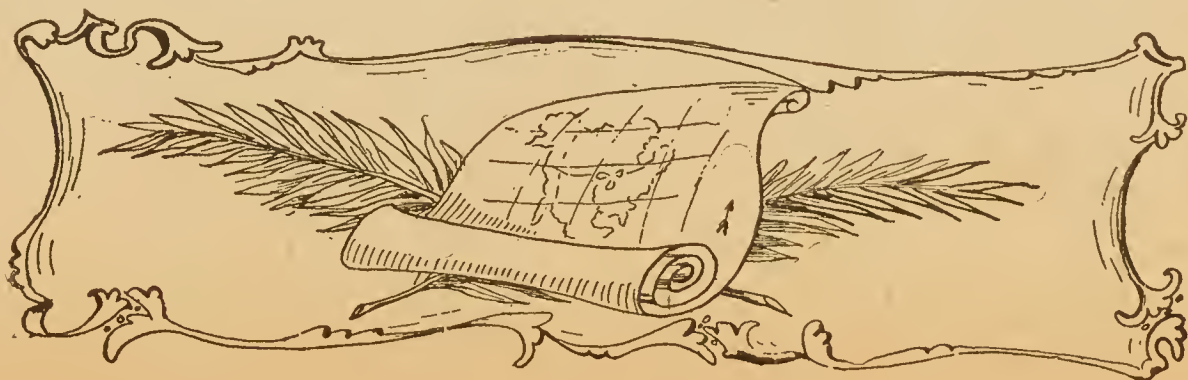
A West African seaport (*Banana*), frozen in cream.

[NUTS]:

- A country of South America (*Brazil*).
- A Texan town (*Pecan*).
- A lake in Mississippi (*Walnut*).

A county of Tennessee (*Coffee*), served with a Wisconsin River (*Sugar*), and the singular of an Austrian town, whipped (*Krem-s*).

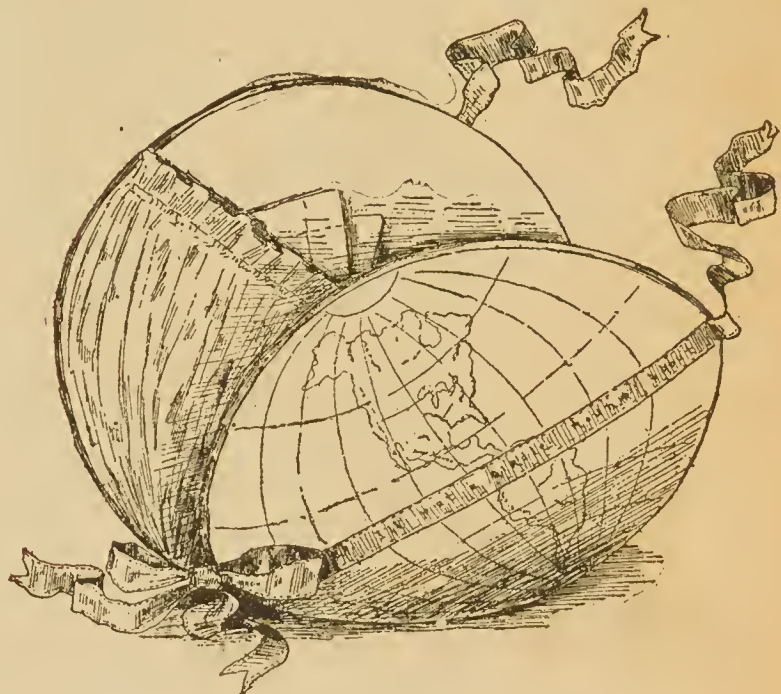
On returning to the parlor the guests surrendered their completed scores, in order that the surmises therein recorded might be counted; and while the count was in progress, a "Geography Match" created great merriment and drew forth many witty rejoinders. For the



equal division of the company required in this game, the players made selections from two baskets containing card-board representations of the various countries of the world, which had been cut, lettered and colored in faithful imitation of the maps in the school-room atlas. Eastern and Western lands had been thrown alternately into the baskets, and when the players had pinned these favors upon their breasts, the Orient was drawn up in battle array against the Occident in spelling-bee fashion.

The teacher apparently catechised his class from a huge geography, but in reality the questions were chosen from a number compiled beforehand by the hostess, who did not confine herself to text books, as the following examples will prove:

- Q.—What well known country of South America will best describe a cold day? A.—Chili.
 - Q.—Then what geographical features would prove desirable? A.—Capes.
 - Q.—Mention an Italian river describing an indigent person. A.—The Po.
 - Q.—Name a French river meaning a normal state of mind. A.—The Seine.
 - Q.—What islands south of England would suitably characterize a foolish creature? A.—The Scilly Isles.
 - Q.—What French district is a popular beverage? A.—Champagne.
 - Q.—Mention an island and city that we often find upon our breakfast tables. A.—Java and Rio.
 - Q.—Mention a South Carolina town suggestive of pain. A.—Aiken.
 - Q.—If a cat could talk, what Eastern mountain would probably be mentioned in her conversation? A.—Ararat.
- By the time this amusing contest had come to an end, the marking of the score cards was also finished, and then particularly



MOUCHOIR-CASE.

appropriate prizes were awarded to the winners. The first prize was a stick-pin of burnished gold simulating the laurel chaplets proudly worn by victors in the old Grecian games; and the second prize, a disc-shaped mouchoir-case of pale-blue silk decorated with a globe, hinted of the winner's quickness by an equatorial ribbon which bore this Shaksperian quotation:

"I'll put a girdle round about the earth in forty minutes."

The wounded vanity of the slowest solver was soothed by the delectable consolation found in a counterfeit library globe filled with delicious French candy. The hostess, however, received the best prize of all; for, aside from her guests' pleasant assurances, it was quite evident that the "Geography Party" was a success from beginning to end.

TATTING.—No. 18.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

TATTED FICHU.

FIGURE No. 1.—This elaborate piece of work is made of No. 90 cotton, the finest thread with which tatting can satisfactorily be made. The work is done with two threads.

Begin with the part worked with the two threads, thus:

First Ring.—5 d. s., 1 p., 5 d. s., 1 p., 5 d. s., 1 p., 5 d. s.; draw. Work with two threads, 5 d. s., 1 p., 5 d. s.

Second Ring.—5 d. s., join to last p. of 1st ring; 5 d. s., 1 p., 5 d. s.,



FIGURE NO. 1.—TATTED FICHU.

1 p., 5 d. s., draw; then work with two threads as before. Continue till you have made 71 rings, each one of which is joined to the last p. of the preceding ring. Reverse the work and proceed as before, but instead of making a p. with two threads, join to p. of preceding two threads.

The small wheel consists of center ring of 1 d. s., * 1 p., 3 d. s. *; repeat between the stars till you have 8 p.; make 2 d. s., draw, pass thread through 1st p. and begin 1st ring; 5 d. s., 7 p. with 2 d. s. between, 5 d. s., draw, and join to 2nd p. of middle ring; then continue as before till you have 8 outer rings, each of which has been joined to the last p. of the preceding one. 18 of these small wheels are required, which are joined to the straight row, as shown in the illustration.

The large wheel consists of a center ring of 12 p. with 2 d. s. between each; cut the thread. Make * 7 d. s., join to p. of center ring, 7 d. s., draw; 5 d. s., 7 p. with 2 d. s. between, 7 d. s., draw; repeat from *, joining always the outer row of rings to last p. of previous ring, instead of making 1st p. 70 of these wheels are required,

and are joined by *quatrefoils*. To make these *quatrefoils*, 4 large rings are employed and are connected by 5 d. s. worked with two threads.

In fitting the points it will be found that the spaces must be filled in with small wheels and rings joined by the two threads.

TATTED DOILY OR CUSHION-COVER.

FIGURE No. 2.—Begin in the Center as Follows:—* 1 d. s., a picot, repeat from * 8 times more; 1 d. s., draw the thread up and fasten.

Around this large ring are nine small rings, each made with 7 d. s., a picot, 7 d. s.; draw up and fasten each in turn, to a picot of the large ring. To the picot of the first small ring fasten a second thread, bring up the shuttle thread, and fasten at the same place. * Using both threads, make 7 d. s., then take the shuttle thread and make small ring as follows: 5 d. s., a picot, 5 d. s., draw up and fasten. Then with the two threads make 7 d. s., and fasten to picot of next ring; repeat from * 8 times more. This completes the second circle from center.

Next fasten the threads in center picot of first ring, and make * 6 d. s., a picot, 4 d. s., a picot, 4 d. s., a picot, 4 d. s., a picot, 6 d. s., fasten in picot of next small ring; repeat from * 8 times more.

For Outside Wheels.—* * Take the shuttle thread and make center of wheel as follows: 2 d. s., a picot; repeat 5 times more and draw up and fasten on the second thread; make 3 d. s., a picot, 2 d. s., a picot, 2 d. s., a picot, 3 d. s., fasten in the next picot, 3 d. s. and fasten in first right-hand picot of outside row, 2 d. s., a picot, 2 d. s., fasten in last left-hand picot of outside row, 3 d. s., fasten in next picot of wheel, * 3 d. s., a picot, 2 d. s., a picot, 2 d. s., a picot, 3 d.

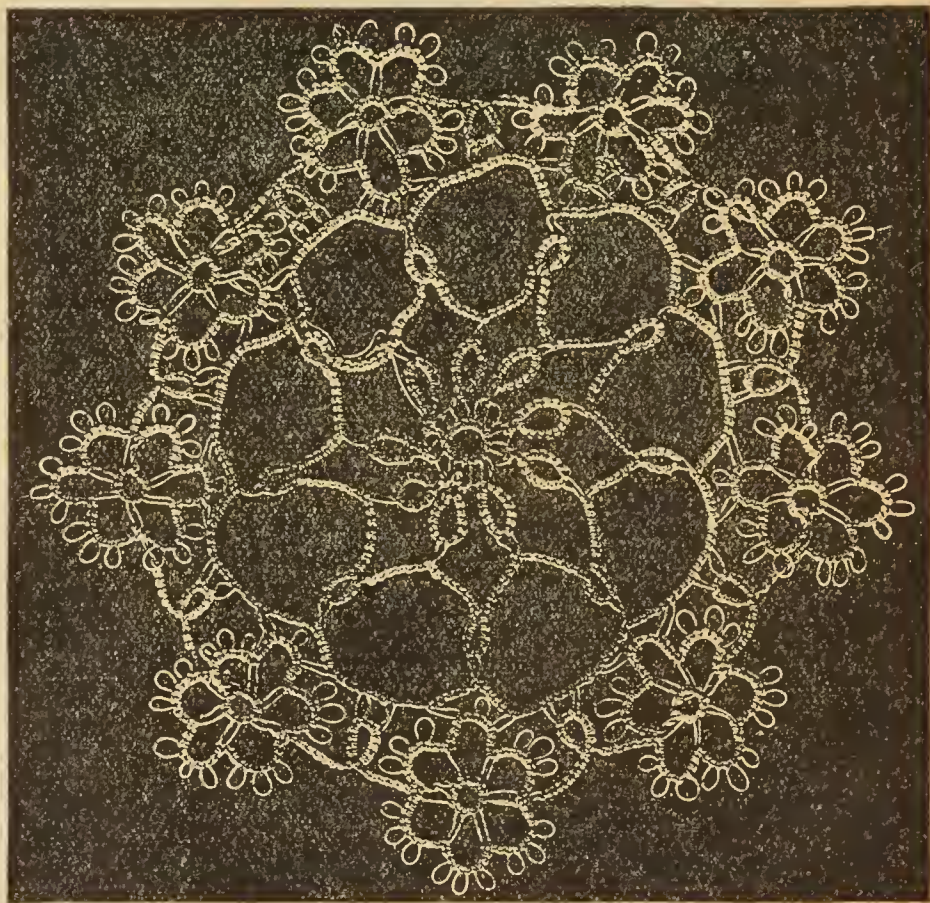


FIGURE NO. 2.—TATTED DOILY OR CUSHION-COVER.

s., fasten in next picot; repeat from * 3 times more; fasten. With the two threads make 5 d. s., turn the work, and with the shuttle thread make 6 d. s., join to next picot of outside row; 2 d. s., join to the next picot, 5 d. s., draw up and fasten; turn the work, make 5 d. s., and repeat from * * 8 times more.

TO PARENTS OF SMALL CHILDREN.—Under the title of "Pastimes for Children" we have published an attractive little pamphlet treating of all manner of entertaining and instructive amusements for children, among which may be mentioned games of all kinds, slate-

drawing, the making of toys and toy animals, the dressing of dolls, puzzles, riddles, etc., etc. The book is handsome in appearance, being bound in ornamental but durable paper; and it is copiously illustrated with attractive engravings. Price, 1s. or 25 cents.

BEFORE THE WINTER COMES.

As soon as the young members of the household are fairly settled at school, the busy mother realizes that cold weather is near at hand, and that a multitude of duties must be performed before it arrives. The prospect may be rather discouraging, especially if she is unable to procure assistance; but she has learned from experience that it pays to take life calmly, and carefully plans her work, giving first place to those duties that should receive immediate attention, and thus gradually diminishing the array of cleaning and renovation that must be done under her direction, if not by her own hands.

Few housekeepers now do their heavy house-cleaning in the Autumn. The carpets are shaken in the Spring, when the furnace fire is no longer needed, or when the stoves, if the house is warmed in that way, may be taken down and stored for the Summer. The Autumnal cleaning consists in thoroughly sweeping every carpet, carefully wiping the wall-paper, washing the woodwork and windows, cleansing the pictures and setting the cellar to rights, besides much miscellaneous work appropriate to the season.

A Canton flannel bag, made with the downy side of the material outward and provided with a drawing-string at the top, is a great convenience for wiping wall-paper that is not badly soiled. Slip the bag over the brush end of a broom, draw and tie the string about the handle, and apply the broom to the paper with long, even strokes, removing the bag occasionally and shaking off the dust. Two excellent methods of cleansing wall-paper that is thickly covered with grime are given in "Household Renovations" in this DELINEATOR.

The carpets should be swept before the paper is cleaned; and if there is reason to suspect the presence of moths, place a tablespoonful of turpentine in half a bucketful of water, and, with a large, soft cloth or sponge dipped in this liquid, carefully wipe the surface of the carpet, giving particular attention to the edges and corners. This treatment will cause the traces of moths to quickly disappear, and will also greatly freshen the carpet. For fear of the advent of carpet bugs, those black, fuzzy rolls of destructiveness, the careful housewife, before laying a carpet, sprinkles lavishly about the edges of the room a mixture of equal parts of pulverized camphor, borax and saltpetre. If there is grease on the carpet, cover each spot with flour or dry corn-meal, and over this pin a paper. Repeat this application every six hours until the grease has been drawn out, brushing the greasy flour off each time before putting on fresh.

Soiled floor matting should be washed with cold salt water, a pint of salt being allowed to a gallon of water. Matting requires very careful treatment. The salt water should not be applied with a brush, but with a soft flannel cloth; and the matting should be thoroughly dried afterward. If there are spots that are much soiled, they should be rubbed with water and corn-meal. White matting that has assumed a disagreeable hue may be changed to a pale butter-yellow tint by washing it in a weak solution of soda.

The cellar must receive special attention before cold weather sets in. The well informed mother knows that if this part of her house is neglected, sickness in the family is almost sure to follow. Even if the cellar was cleaned in the Spring, it is likely to be in more or less disorder by the beginning of Winter. The furnace, if there is one, was probably overlooked in the Spring, and is half filled with the remains of the last fire; and it should be attended to first. Before disturbing the ashes close all the registers and cover them tightly with newspapers to prevent the escape of dust; then remove all ashes and dust from the furnace. Long-handled brushes are made expressly for sweeping out furnace pipes and are very convenient. The flues and smoke-pipe should be carefully examined. Conflagrations are often caused by defective flues or pipes, which would have been perfectly safe if proper care had been bestowed upon them. The housewife should attend to this part of the Autumn work herself, for it is important to have it properly done. The smoke-pipe should be looked to with special care if it has remained in the cellar all Summer. In some homes it is removed with the flues in the Spring and placed where it cannot possibly become damp. If it is left in position, the soot, which is always present, will gather moisture and quickly rust and rot the pipe through. However, when there is no other way of heating the house in mild weather or on occasional cool days in late Spring or early Autumn, it is wise to leave the furnace intact all Summer.

Every nook and corner of the cellar should be swept clean to remove all matter that is liable to decay or become mouldy during the Winter; and the windows should be brushed and washed. Many careful housekeepers keep a barrel of charcoal in the cellar, as it helps to render the air pure, besides providing an excellent

means of quickly replenishing the fire. If the cellar floor becomes dark, indicating that the cellar is damp, and the cause of the defect cannot be discovered or removed, a quantity of lime distributed in heaps where the dampness is the most pronounced will dispel the dampness. One bushel formed into five heaps will usually be quite sufficient. The hard lime will absorb the moisture, being reduced to a powder in a short time.

If the builder of the house has neglected to provide an arrangement for supplying the furnace with outdoor air, a box filled with a mixture of charcoal and lime should be placed near the air chamber. When there is no connection with the outer air, the furnace is constantly passing the atmosphere of the cellar through the living rooms. It is, therefore, highly important that this air supply should be purified by artificial means.

If the house is not heated by a furnace of some sort, the putting up of stoves is one of the imperative duties of late Autumn. What housekeeper has not experienced the annoyance of waiting for a man to do this work, and of being disappointed day after day until cold weather has actually arrived? A certain energetic woman, whose ingenuity has often enabled her to dispense with masculine assistance in the heavier work of her household, always moves and sets up her stoves with the help of her maid-servant, and this is the way she does it: She first places an inch plank under the stove between the legs, and beneath the plank she arranges two short sections of broom handle, one at each end, to serve as rollers. Then with a stout iron bar she raises the front of the stove slightly, removes the front legs and lets the stove down upon the board. The back legs are taken out in the same way, thus allowing the stove to rest wholly on the board. A third piece of broom handle is placed under the extreme front end of the board, and the latter with its heavy load is easily pushed forward on the rollers until the one at the back is left behind. This roller is then placed under the front end of the board and the moving continued. When the stove reaches its destination, the legs are replaced with the help of the iron bar, and the pipe is easily put up.

If a stove is rusty, a vigorous rubbing with a flannel cloth saturated with kerosene will cleanse it nicely. When stoves are put away in the Spring, a liberal coating of kerosene will prevent them rusting during the Summer. If the mica in the stove doors is smoked, it should be washed with a soft cloth dipped in vinegar. If soot from the stove-pipe falls upon the carpet, place with it an equal quantity of salt and brush both up together. This will remove all traces of the soot.

An enlightened housekeeper does not set a certain time of the year for looking after the plumbing in her dwelling, but is constantly on the watch for accidents or defects. In the late Autumn, however, it is well to give the plumbing a little extra attention, if possible. If there is any odor from the drain-pipe, copperas will dispel it. Place a pound of the crystals in a quart bottle, fill the bottle with cold water and cork tightly. Pour a little of the solution into the pipe as soon as the odor is detected. The bottle should be plainly marked "Poison" and placed beyond the reach of children.

Once a week place half a pint of washing soda in an old pan, add six quarts of boiling water, and when the soda is wholly dissolved, pour the liquid into the drain-pipes of the sink, bowl, stationary tubs, etc. This quantity will be sufficient for three pipes. In pouring the soda into the pipe of the bath-tub, use an old funnel, that the soda may touch none of the metal save the pipes, from which it will remove all grease.

If these precautions do not keep the pipes sweet, there must be some radical defect, and a plumber should be consulted. Much trouble with drain-pipes is caused by ignorance or carelessness. Nothing that can clog a pipe should be thrown into the closets or basins. Among the substances that most frequently cause trouble in this way may be mentioned hair, lint, rags, matches and fruit peelings.

When the water supply is drawn from a cistern, constant watching is needed to keep it sweet and clean. Occasionally the water will become black and oily; it may be clarified by the use of powdered alum and powdered borax, four ounces of each being sufficient to clear fifty gallons of water.

About the first of November the screens may be removed from the windows and doors, and it is a good plan to catalogue them in a little book, giving each window and door a number. Commence at a certain point on the ground floor, and go from window to window in regular order in numbering. Have white labels numbered in ink, and paste one on each screen as it is taken from the window. A simpler method is to scratch corresponding numbers on obscure

parts of the screens and window frames, as painters do when removing shutters from a house. In taking off the doors, place all the screws for each in a secure package and tie it to the knob of the door. This will save much vexation when the doors are to be hung in the Spring. Dust the screens thoroughly and place them in a dry place. It is a matter of economy to have them oiled and painted frequently, having it done in the Spring, two or three weeks before they will be needed.

It will be noticed that the ceiling of a porch or piazza and the sides of the house beneath become dingy-looking much sooner than any other part of the exterior. The shelter and warmth attract flies and other insects, and now is the best time to have the side walls and ceiling scrubbed. It is advisable to hire a man to do this work, as it is too severe for a woman's strength. A pail of hot soap-suds, a scrubbing-brush, two large woollen cloths and a high step-ladder should be provided. The man should commence on the ceiling and then scrub the sides, cleaning one width down to the floor and wiping it dry before taking another width. Too much water should not be used, for if the suds are allowed to run down in tiny streams, they will streak the walls and make them worse than they were at first.

In putting away the Summer clothing for Winter, the old idea of leaving them "rough-dried" no longer obtains. The gingham, white dresses and gimpes, and other garments of a similar nature

are "done up" in the usual way and laid carefully in a long packing-box; and the starch prevents the white goods turning yellow. It is such a comfort to be able to don a cool dress without trouble on the first hot day of Spring, that this alone is sufficient reason for laying away one's Summer gowns in a usable condition. When white silk or woollen dresses are being packed for the Winter, some precaution should be taken to keep them from turning yellow. A few pieces of white beeswax folded in cotton cloth and placed among the goods will prevent this discoloration. If possible, the garments should be encased in old linen or cotton sheets.

At this season of the year, when heavy rains are usual, it is well to examine the pillows, and give them a freshening if they need it. If the feathers are heavy and emit a close odor, place them on a grass plot during a heavy rain storm; and when they are thoroughly wet, hang them to dry in a shady place. This will enliven and sweeten them wonderfully. Feather pillows or beds should never be laid in the sun, as the heat draws out the oil, which is highly offensive. Apropos of beds, if there has been any encroachment of insect pests, generously paint the bedsteads with turpentine, which will destroy both the insects and their eggs.

We have mentioned but a few of the duties which must be performed before the Winter comes by the woman who looketh well to the ways of her household.

BLAIR.

FLORAL WORK FOR NOVEMBER.

LILIES.

"Fairest of all things that blossom and grow,
Sweet as the Summer and pure as the snow,
Is the lily that tells,
Like the glad Easter bells,
Once more the sweet story which all hearts should know."

There is no flower, perhaps, except the rose, that can rival the lily in loveliness. Its beauty is proverbial, being unique alike in simplicity and in splendor. From the earliest ages no writer has mentioned this flower but to praise, and it grows in nearly every clime.

Among the most notable varieties are the lily of the Nile, the Japan lily, the Lady Washington of the Sierras, the golden-band lily, the giant lily of Nepaul, the Turk's-cap lily, and the African lily from the Cape of Good Hope. The entire family, with a few exceptions, are quite hardy and will grow in the garden for many years, if not disturbed.

Lily bulbs should be planted quite deep—not less than six or eight inches below the surface. Unlike most other flowers, lilies do not need rich ground or the application of manure, but thrive best in a light soil, and in partially shaded or sheltered situations. The bulbs vary greatly in size and appearance, some of the rarest and most expensive varieties producing the smallest and most oddly shaped bulbs. Lilies increase in size and beauty with age, and they should be left undisturbed from year to year. The best effects may be produced by planting a dozen or two of one kind in the same place, rather than one or two each of several sorts.

In choosing a location for a lily bed, be sure it is sufficiently elevated to prevent water standing upon it in Winter, as an excess of moisture will cause the bulbs to decay. November is considered the best time for planting lilies. In northern latitudes it is wise to protect the bed during the Winter with a good covering of leaves, which should be put on when freezing weather sets in and removed as soon as there is no longer danger of severe frosts. A well kept lily bed containing a dozen or more bulbs will make a magnificent show.

The *auratum* or gold-banded lily of Japan is the richest of its race. Down the center of each soft white petal runs a band of gold, and the whole blossom is marked with beautiful dots. The growth of this gorgeous flower is exceedingly beautiful and interesting—first the dry, scaly bulb, then the sturdy flower-stalk pushing through the earth, next the dark-green leaves and flower buds, and finally the dazzling white-and-gold blossoms. When the *auratum* was first introduced in America the bulbs brought exorbitant prices, but they are now quite cheap. New bulbs are shipped from Japan every year, and as each is wrapped in a ball of clay, they are certain to be plump and sound on their arrival. Some amateurs experience difficulty in rearing this lily, usually because of shallow planting. The bulb must be set deeply and must be allowed to remain in the same position for years. It may not make a strong growth the first season, but it will in time make amends for the delay.

The *lilium candidum* is the old-fashioned pure-white garden lily, also known as the Easter or Annunciation lily. It is fitly taken as the emblem of purity. The deep lemon-colored anthers contrast beautifully with the wax-like petals, and the fragrance is never oppressive. This is one of the best lilies for either indoor or outdoor rearing, but it must be planted early in the Autumn to succeed well, as it makes its leaf growth immediately after planting and prepares itself for early flowering.

The tiger lily grows with the greatest readiness in all localities, although it is a native of Japan. It blooms in August, and the



flowers are very showy, being of a bright orange hue, with black spots.

The *lilium rubrum* is also from Japan and blooms at Midsummer. It has a lovely white flower showing a band and spots of rose or crimson on each petal.

The *lilium tenuifolium* comes from Siberia and blooms in May and June. The flowers are vivid scarlet, with petals reflexed.

The *lilium martagon*, or Turk's-cap lily, is native to Europe, Siberia and Japan. It blooms in June, its flowers being purple or claret-colored.

The *elegans* species of lily, also known as *Thunbergianum* and *umbellatum*, are among the best hardy varieties. The large, bell-shaped flowers are produced in clusters and appear in great profusion early in the Summer.

A lily that is notable for its distinct coloring is the "Alice Wilson," it being tinted a clear lilac that deepens at the center to a rich golden shade.

The *Wallacei* has clear-buff flowers spotted with black. It is a

very unique and handsome variety and flowers more freely than most lilies, a strong bulb often producing several flower stalks.

The Bermuda Easter lily is one of the most important kinds for florists, immense numbers of the bulbs being planted yearly, to be forced into bloom for Thanksgiving, Christmas, New Year and Easter. It is a charming pot plant and is very easily forced. A succession of bloom can be kept up all Winter by bringing pots of rooted bulbs in from the cold frame at intervals, as directed in the preceding article.

It is unfortunate that the calla lily, purest and most chaste of flowers, does not grow so profusely outdoors in all parts of the United States as it does in California, where it may be had in almost any garden for the plucking. Flower lovers in less favored sections of our country must, however, content themselves with house cultivation for this superb species. It is well adapted for window gardening, being sure to bloom if planted in very rich soil and watered abundantly every day; and it is also an excellent plant for aquariums. In the Spring it may be set out in the garden and left there until Autumn.

The *agapanthus*, or African lily, must also be grown indoors. This flower will make a magnificent display if planted in a large pot or tub and left undisturbed. Its blossoms are borne in clusters of twenty or thirty and measure nearly a foot across.

The amaryllis also belongs to the lily family, being known in some localities as the "Knight's star lily." It responds admirably to pot culture in the window, and when in bloom in the Winter and early Spring, it is excelled in beauty by few other flowers. It must be allowed to grow undisturbed. Repotting any variety of lily serves to retard its bloom.

The *hemerocallis flava*, or lemon lily, is a hardy and very charming border perennial, with large, broad, grass-like foliage, and heads of lily-like flowers of a soft yellow tint that are quite fragrant. The blossoms open singly and are very useful for cutting.

The lily-of-the-valley is so well known that description is not needed. It is one of those sweetly delicate little flowers that keep our love forever. The bulbs or pips will flower under almost any sort of cultivation. When grown in the house, they will bloom in five weeks from the time of planting, so that they may be easily reared for any occasion.

NEW PLANTS.

The cyclamens are among the most beautiful of the Winter and

Spring flowering bulbs for the window or greenhouse. Not only are the flowers of striking beauty, but the foliage is also extremely handsome, so that the plants are very ornamental even when not in bloom.

The new fragrant perpetual-flowering cyclamen is a remarkable variety. The blossom is waxy white, slightly tinted with rose at the base; and it possesses a soft violet fragrance.

The silver-striped peperomia well deserves to be included in the window collection. So thick and wax-like are its leaves that it may easily be taken for an artificial plant. The leaves are distinctly variegated with white and green and have the appearance of being powdered with frosted silver. Few plants are more useful for table decoration, and none will stand ill-usage more readily.

NOTES FOR THE MONTH.

In localities where the Winters are severe, roses and all other shrubs, vines and plants that are not quite hardy should now be protected, and flowering bulbs should be dried and stored where they cannot possibly be reached by frost. The bulbs must be perfectly dry when put away, or they will decay. The most successful florists pack their Summer bulbs in dry sand, so that no moisture can remain near them.

In the South a great many so-called greenhouse plants may be kept through the Winter by covering them with barrels or packing boxes filled with straw or leaves. Fine large plants of justicia, aubutylon, olea, achania, etc., may thus be kept in the open ground until Spring.

After the arrival of frost the lawn and garden should be put in order for Winter. Cut away all dead flower stalks, sweep up the dead leaves, and make all protected beds as neat as possible before the first fall of snow.

The Autumn and Winter months are the best time for making cuttings of the trees, shrubs and vines of which you wish to raise a stock next year. The sooner the cuttings are made after the frost has killed the leaves, the better they will grow.

Fill a box about five inches deep with coarse sand, and in it place cuttings of any hard-wooded plants, such as tea-roses, hydrangeas, gardenias, etc. Set the box on a lower shelf, and supply only a little water during the Winter. When Spring arrives the cuttings will have large bunches of thread-like roots, and they may then be planted in the garden. A. M. S.

CHILD LIFE.—SECOND SERIES.

THE PHYSICAL AND MENTAL DEVELOPMENT OF CHILDREN.

CHAPTER IX.—CHILDREN'S ASSOCIATES.

"First on thy friend deliberate with thyself;
Pause, ponder, sift; not eager in the choice,
Nor jealous of the chosen; fixing, fix;
Judge before friendship, then confide till death."
YOUNG'S NIGHT THOUGHTS.

After the earlier stages of childhood are passed, home influences cease to be the only ones by which the plastic nature of youth is moulded. Companionships formed at school and elsewhere become important factors, and as children are great imitators, these outside associations should by all means be good. It has been truthfully said that "As our bodies take a nourishment suitable to the meat on which we feed, so do our souls as insensibly take in virtue or vice by the example or conversation of good or bad company."

The young are always impressionable, and unconsciously become subject to the influence of others. In this fact lies the danger of evil associates, and one of the most difficult questions with which parents are confronted is that of restricting or governing their children's friendships. With the perversity that is inherent in human nature, children generally choose associates among the most undesirable of their acquaintances. Bad boys generally understand what constitutes "a good time," and the pleasures that come under this head are very alluring to others. It may seem a little tyrannical to demand of children that they relinquish all such amusements and associates. The games and sports appear harmless, and they probably are so at this early stage; but it is natural that the circumstances which form the character should exercise their greatest influence during childhood and early youth, and the actions which are then only the result of unconscious imitation grow into confirmed habits in after life.

Of course, it does not always follow that the young will passively imitate their associates. Even very small children are endowed with sufficient will power to keep them from blindly following the lead of others; but the question is, can they be depended upon to exercise it? Unless it is known that they are capable of doing so, older heads should to a great extent select their associates. Those homely proverbs, "A man is known by the company he keeps," and "Birds of a feather flock together," contain the strongest arguments against carelessness in the choice of children's companions. There can be no congeniality between refinement and coarseness, decency and dissoluteness, sobriety and drunkenness; and the result of their association is certain to be the weakening of the better nature. On this important subject Seneca wrote: "The conversation of such persons is very injurious, for even if it does no immediate harm, it leaves its seeds in the mind, and follows us when we have gone from the speakers."

The young must form attachments, for the law of affection is universal. This being true, it is imperative that they find companionship only with that which is good and worthy. No feeling of the human heart can bring greater happiness than love that is reciprocated, and none can cause such pain as sincere love that is not returned. The safety of youth lies in basing its affection on real beauty of mind and soul—the two elements of the human being which form the spiritual nature of eternity. These alone are worthy of being loved, and an affection with such a basis will endure to the end of time. It will elevate and strengthen as nothing else can, making better men and women of those who choose such noble natures for their friends.

When a youth selects an associate, it is best for him to look above himself; and when he is inclined to complain of his surroundings, let him look down and compare his lot with that of humbler people. Comparisons may be odious, but they teach stern lessons. Daily

association with a weak, selfish nature and a narrow mind will almost invariably have the effect of dwarfing the mental and moral stature of a character, especially if it is still in the process of development. It is strange but true that humanity naturally possesses bad qualities, and only acquires good ones by patient cultivation.

A solitary life is undesirable for children. It narrows their minds, for it affords them no means of learning the feelings and needs of others, and how to serve them. If reared without companions, the young naturally become selfish and egotistical, not suspecting the ability of others, because they are entirely ignorant of it. No one who leads a secluded life can be so full of broad charity for the faults of humanity or so wise in all that goes to make up practical life as one who lives in the world and experiences its trials and temptations, its hopes and disappointments. It is possible to live in the world and yet be free from its vices, and there is, therefore, nothing to gain by leading a solitary life. Any man can be good if he is never tempted, but he will not develop strength of will. Temptations show what the character is made of, and if a boy can be carried safely through those which beset his pathway, he may be trusted not to sow any "wild oats" after he reaches manhood. These temptations can only be met and overcome in the world.

One danger which menaces the purity of a young boy's life comes from his desire to associate with boys many years older than himself. He looks upon the larger lads with admiring wonder and envy when they swear, smoke and imitate the airs of rowdyism. The recital of their dissipations is more exciting than the "Arabian Nights," and he listens with a little sigh of envy in his heart and wonders why he cannot have such experiences, too. Vice assumes for him a most tempting guise, and he resolves then and there to see some of it. He mentally adds that it will be "only for fun," and that he does not contemplate a life of such dissipation; but youth is ignorant and inexperienced and does not realize how soon and how easily a habit is formed.

It may occur to some to ask if an evil companion is never snubbed by contact with a higher nature. Possibly, but such cases may rightly be regarded as the exceptions which prove the rule to the contrary. It is more natural for the evil to drag down the good, especially in the young, who have not yet been taught by suffering and experience to resist temptation. Some lofty natures have elevated depraved souls with whom they have come in contact, but they have always been aided by a desire for reformation on the part of their weak and erring companions. A nature which glories in or is indifferent to its evil tendencies is rarely reclaimed.

A familiar passage in Pope's "Essay on Man" presents a truth that has been recognized by every worker for the improvement of mankind. It is this:

"Vice is a monster of so frightful mien,
As to be hated, needs but to be seen;
But seen too oft, familiar to the face,
We first endure, then pity, then embrace."

Youth does not know this, however, and runs into evil which all after years cannot obliterate.

Help your boy to develop a strong character, but teach him to combine with it gentleness and modesty. Nobody likes a man who has his dignity continually wrapped about him like a cloak. A strong character should be accessible, and willing to shed its lustre upon those who need it and to help by word or smile or action the despondent and unfortunate. Such people are they who develop good in others, who charm the young and awaken in them an ambition to do good and great things. They radiate force, exert

power, and even create it, as is attested by many men who avow that their talents have been discovered, their ambitions excited and their minds influenced through contemplation of the life of one powerful man or woman. Admirers of Dante claim that he inspired Boccaccio, Petrarch and Tasso in poetry, and Giotto, Michael Angelo and Raphael in art.

Sainte-Beuve proved his knowledge of human nature when he said, "Tell me whom you admire, and I will tell you what you are." A lofty character cannot admire a mean one, and a small nature is too contemptible to reverence a noble one. There is in a selfish man's heart a feeling of joy when misfortune overtakes his best friend; he feels affronted when some other man succeeds where he has failed, and he nurses his petty grievances until they assume gigantic proportions. As youth precedes maturity, these unhappy feelings must have had their beginning in childhood, perhaps in envying a young playmate the possession of a pretty toy or fine raiment. Well may we pray to be delivered from "envy, hatred and malice, and all uncharitableness."

Young girls as well as boys need careful watching in the choice of their associates. An observant mother can tell just how her daughter's nature is unfolding by considering the company she keeps. If she associates habitually with girls who fritter away their time at school and talk of nothing but dress and beaux, she will soon become as idle and vain as they. Constant vigilance is the price the mother must pay to surround her daughter with good associates. She must teach her to love mental worth and spiritual good for their own merit rather than for the hope of a reward in this world or the next; to hold in deepest respect moral excellence and moral power; to despise impurity and all moral debasement; to reverence religion and hold it sacred; to regard her body as a sacred temple that must not be defiled by even an evil thought. These high principles form the basis of all that is great and noble in humanity. They have both a moral and a religious aspect, and they give an assurance of God's presence in the heart and life.

If a girl can be induced to study human nature, she will have a strong weapon of defense. She will thus be enabled to distinguish between the false and the true, and she will have the strength to consult her reason and conscience before bestowing her affections. With this safeguard, there will be little danger that her love or friendship will be conferred on unworthy objects.

Every stage in the upward or downward tendency of a boy or girl, every line of thought and every emotion may be traced by the associates chosen, and the young life may thus be read like an open book, if the parents are observant. Take, for instance, children's games. If a boy is interested in base-ball, he will naturally associate with boys who have similar inclinations. So the bent of his mind can be steadily followed, from early Spring, when he wears out the knees of his trousers and hose in playing marbles, until Midwinter, when he sits over a blazing fire, popping corn. Humanity is very transparent, if one only has a clear vision.

A wise mother will use every effort to early win the confidence of her children. She may not be particularly interested in knowing just how many "home runs" Jack made in his last game of ball, or how the home "nine" lost the game because they had a poor pitcher; she may not even have a clear idea regarding the nature of an "inning" or the "home plate," but she can certainly listen to her son's description as politely as she would to a tiresome talker whom she meets in a friend's drawing-room. In this way she can gain his confidence, and when she has accomplished that, she has made a conquest of which she may well be proud. She need then have no fear of his associates, for their influence will be secondary to hers, and the boy's every action will be subject to her judgment.

M. C. MURRAY.

A HARVEST-HOME ENTERTAINMENT.

The Hamptons lived about four miles from town in an old-fashioned house, which Jane Hampton, the youngest daughter, said was horrid, but which Alice Gay, an artist who was visiting her from a distant city, declared to be wonderfully picturesque.

The two girls were great friends, and Alice had already spent more than a month in the country; but her visit was now drawing to a close, and she was soon to return to the city and take Jane with her to stay until after the holidays.

One afternoon as the girls were returning from a visit to a neighbor, Jane suddenly remarked:

"My dear, I am in a quandary, and need your valuable assistance."

"Well, you shall have it, whether the dilemma is caused by a love affair or by uncertainty regarding a new dress or bonnet."

"Fortunately the subject is a lighter one than either of those, and I am encouraged to lay the case before you, for I know you possess a fertile imagination and plenty of ingenuity, and I feel that if help reaches me, it will come from you."

"I would surely not have the heart to withhold assistance after such an avalanche of compliments," said Alice laughingly. "Make known your desires, therefore, and they shall be satisfied, even to the half of my kingdom."

"My chief desire at present is to give an entertainment," responded Jane.

"What sort of an entertainment?" asked her friend.

"That is just what I want you to decide for me. I am under social obligations to several of our neighbors here, and also to a number of girls in the town, whose hospitality I have enjoyed time and again without making any return; and, besides, I want to give you a little entertainment of some kind before you leave our house."

"Well?" said Alice, when her friend paused as if for a reply.

"The trouble is this," continued Jane. "Many of my friends give such elaborate entertainments, and have such beautiful china and glassware, and such spacious homes in which to receive their friends, that I haven't the heart to undertake anything of the kind, living, as I do, in this old-fashioned house, with its bare-looking rooms, and no piano, no handsome dishes—nothing, in fact, that can redeem it from hopeless plainness. Sometimes I am tempted never to accept another invitation, because I am not in a position to return the courtesy."

"I think," said Alice thoughtfully, "that you take far too serious a view of the matter. In the first place, people like to be entertained and amused, and nothing is so likely to achieve this result as a diversion that possesses the charm of novelty. You are really in a position to give a very delightful sort of entertainment, if you wish to do so."

"Pray tell me how," cried Jane in doubting tones.

"The kind of entertainment you so much regret your inability to give would not be a suitable one for your surroundings, nor would it be a novelty to the young townspeople, who are doubtless weary of crash-covered floors, flowers in profusion, costly china and glassware and fine music. These are not the things you need in the present instance."

"What sort of an entertainment could be given without them?" asked Jane in astonishment.

"I will have to think the matter over a little before I can give an explicit answer, but my idea is that the affair should be of a strictly rural nature, so as to harmonize perfectly with the surroundings."

"I might give a garden party and have my guests sit out among the cabbages and turnips, only I fear the nights are a little too cool," said Jane with mock seriousness.

"Too cool to make a success of it, I think," answered Alice with a laugh. "How would a 'Harvest-Home' entertainment do? It strikes me that would be just the thing; but we will talk the subject over carefully to-night."

When two girls "talk over" a project carefully at night in the quiet of their own room, its success is usually pretty well assured.

A few days after this, Jane's two younger brothers were sent out on horseback to deliver the invitations to her entertainment, one having a list of the young men, and the other a list of the maidens, who were to be invited. Each of the boys carried a small basket of eorn-husks, rolled into little scrolls and tied with blades of grass.

On the inner side of each husk these words were inscribed in rustic characters:

*Harvest Home.
Jane Hampton.
November ninth, 1893.*

When the boys delivered the unique invitations they were careful to state that a wagon would be sent for the guests; and on the evening of the entertainment Jane's brothers and a farm hand each went to town with a huge two-horse wagon to gather up the guests.

Straw was spread thickly in the bottoms of the wagons for the young folks to sit upon, and a right merry ride they made of it. Some of the young men had provided themselves with long tin dinner-horns, which they blew lustily from time to time, so that there was "music i' the air," as well as much laughter, as they rode along.

On the gate-posts at the end of the broad driveway leading from the road to the Hamptons' house were two Jack-o'-lanterns cut from immense pumpkins, one having fiery-red eyes and the other bright-green ones. One of the young men said they represented "Love" and "Jealousy."

Here and there on poles planted at each side of the drive were numerous smaller Jack-o'-lanterns, until it seemed as though the house must be an enchanted castle jealously guarded by a host of fiery-eyed demons.

Within the house a perceptible change had taken place, and for once the rooms really looked artistic. All the floor coverings had been taken up, even to the parlor carpet, with its bunches of bright red roses on a brilliant green ground. It required the united persuasion of Jane and Aliee to move Mrs. Hampton to consent to this despoiling of her home, as she was pleased to regard it; and she expressed herself as horrified at the idea of inviting folks to her house and receiving them on bare floors. The boards had been scrubbed clean and white until they fairly gleamed in the ruddy fire-light. The hall was decorated with corn stalks, tassels and husks. A fantastic dado was formed of stalks, and above this the husks, spread out like stars, were fastened to the walls and ceiling with large pins.

In the parlor the decorations were yet more elaborate and unique, wheat, oats and various Autumnal grasses being combined with corn in many pleasing designs. A frieze was made about the walls with ears of eorn from which the husks had not been removed. The husks of each ear were pulled apart and joined to those of the ear at each side, thus forming festoons of husks, from which the partly bared cobs of white and yellow corn hung down like rich tassels. Here and there a cob of red corn appeared among the decorations, and it was whispered that it conveyed all the privileges of mistletoe at Christmas time.

The gilt frame of a large, old-fashioned mirror was concealed by grasses and clusters of wheat and oats, and two or three pictures on the walls were treated in the same manner. Bunches of wheat, oats and millet were placed at regular intervals on the walls, and strings of grains of eorn in various tints were festooned from one to another.

Similar ropes of corn were used to loop back the curtains, on which clusters and garlands of pressed Autumn leaves had been pinned. The mantel-piece was banked with grasses, wheat-heads, fantastic gourds, yellow pumpkins, and ears of red, white and golden corn peeping from their husks.

Tall dark-blue and brown jars, such as farmers' wives use for storing cream, stood in the corners, and in them were great bunches of dried grasses, milk-weed pods, thistles, bitter-sweet and pretty warhoo berries.

Jane and her friend were elad in simple white gowns, with clusters of bitter-sweet and wheat-heads at their throats and in their dark braids of hair.

Perched on a table in one corner of the room were two old-time darkies, one with a banjo and the other with a fiddle; and throughout the evening these jolly musicians played quaint reels and contradances to nimble and willing feet, Unele 'Rastus calling the various figures in sonorous tones.

In the supper-room the idea of the "Harvest-Home" was carried still further. In the center of the table was an oblong mound of fruit—pears, peaches, apples, grapes, plums, etc., and this tempting pyramid was edged with vines of the five-leaved ampelopsis, which were exquisite in their Autumnal colors.

Long, graceful sprays of the crimson vine were also used in profusion to festoon the walls, mantel-piece, windows and doorways.

The side-board, which was a massive, old-fashioned affair, was effectively banked with fruits and vegetables ranging in hue from the bright yellow of pumpkins and squashes to the rich dark-red tint of the Indian peach. The effect of Alice's deft touch and artistic taste was particularly noticeable in the arrangement of this attractive decoration.

All the quaint table-ware that Mrs. Hampton possessed, and a good deal that had been borrowed from generous neighbors, graced the festive board; and the supper was entirely in keeping with the occasion. The table fairly groaned under the weight of delicious hams, turkeys, lightbread, golden pumpkin-bread, dishes of sweet and sour pickles, amber-hued coffee, and, last but not least, toothsome pumpkin-pies, in the making of which none could possibly excel Mrs. Hampton.

When the guests had wearied of dancing, various games were introduced, including blind-man's-buff and forfeits; and the evening ended with a merry reel, in which all joined.

One and all assured their hostess that they had never been more delightfully entertained; and when the company had departed, Jane, in the fulness of her gratitude, gave Alice an impulsive hug and said, "What a jewel of a girl you are!"

H. C. W.

DELSARTE PHYSICAL CULTURE.—Attention is called to an advertisement elsewhere in this issue of "The Delsarte System of Physical Culture," a work just published by us at Four Shillings or \$1.00 per copy. It presents in convenient book form the lessons which have appeared in this magazine during the past two years, and has been prepared under the personal supervision of the author, Mrs. Eleanor Georgen, who has added much valuable matter not contained in the original articles. The book is profusely illustrated with accurate

drawings, and its style and mode of arrangement render it particularly desirable as a text-book for schools and seminaries in which physical training forms part of the curriculum. Its teachings cover the ground thoroughly, and its explanations are clear without being profuse. The lessons as they appeared in *THE DELINEATOR* received the hearty approval of some of the most prominent educators in the country, and we have no hesitation in declaring the book to be the best that has ever been issued on the subject.

AROUND THE TEA-TABLE.

How easy it is, my dears, to lose sight of the distinction between *a* hat and *my* hat. Just now, when one is considering the head-covering that is to be worn for several months, the thought of individual becomingness should be kept prominently in mind. *Chapeaux* are without doubt the most beguiling and deceptive items of feminine apparel when viewed in the abstract. As we poise an artistic shape upon the hand, we admire the tie of the bow, the droop of the feather, and the jaunty turned-up corner of the brim, within which, perhaps, nestles a bewitching bow of our favorite ribbon; and yet this dainty affair may disagree with the tint of the eyes and rob the cheeks of all life and color, and the curve of the brim that seemed so graceful may emphasize the most unattractive feature of the face. She who is wise in her day and generation knows better than to choose a hat or bonnet for its mere artistic beauty. It must above all be becoming, for when a hat is once upon the head, it becomes practically a part of the wearer and cannot fail to alter, for better or for worse, the shape of her face, the tone of her complexion, and, perhaps, the proportion of her figure.

After deciding upon a hat, one must, of course, select a veil to wear with it, and thought should be given to the possible adjustment of this important accessory. A broad-brimmed hat often seems to quarrel with the veil, and the latter parts company with the brim on the first provocation offered by a strong breeze. If the veil is amply large, however, and is securely pinned, this annoying disarrangement will be impossible. But there are brims that simply will not admit of a becoming adjustment of the veil, which invariably forms V-shaped folds from both sides toward the nose. Before making final choice, therefore, of an admired shape, it is wise to try it with a veil; and if it does not yield gracefully to this adjunct, choose another that will be more accommodating.

Our tea seems to derive additional flavor from the dainty Dresden cups in which it is served. Margie brought them to me from the World's Fair, and they are truly exquisite specimens of the famous ware. Every requisite for my lady's toilet-table can now be had in this lovely china. There are hand-mirrors, powder-boxes, picture-frames, combs, brushes, pin-trays, pretty pin-cushions of velvet mounted on the china—every implement and convenience, in fact, that a fastidious woman loves to see upon her dressing-table or bureau. These pretty articles are so fragile, however, that they cannot fail to be a continual source of anxiety to their owner. There is little likelihood that they will to any extent displace the beautiful silver toilet accessories which have been so long in favor, and which possess the very practical merit of durability.

The fashionable woman prefers to have all the furnishings of her bedroom correspond as nearly as possible. The bed-spread, the slips for the dressing-table and washstand, and the covers for the small table and footstool and for the indispensable writing-table must all match exactly in foundation, pattern and coloring. The newest design for decorating dainty bedroom spreads and covers is the Louis Seize bow, which is quickly worked in a sort of coral stitch intermingled with couchings. Blue, yellow and white linen are driving everything else out of the field for general fancy work. The new pattern is executed in white on blue linen, and an extremely effective bed-spread may be produced by working a large conventional flower spray in each corner and using the bow and ribbons to connect the sprays and join the embroidery along the sides. A little softly shaded rose silk in the centers of the flowers will relieve the rather cold effect of the blue and white, and a tinting of green may be pleasingly worked into the leaves and stems.

A very handsome spread made of blue linen is embroidered with flowers at the corners, and a graceful bow pattern is wrought along the sides in white relieved with apricot. The spread is lined with apricot, and so also is a frill at the edge that is caught up about every four inches so as to form a border of full Vandykes, in which the dainty lining is prettily displayed. The frill provides a charming and novel finish, being an agreeable departure from the ordinary falling ruffle.

Another pretty spread is formed of four wide strips of pink linen (Java canvas could be used) separated by wide torchon insertion. The linen is embroidered in a bold outline pattern with white flax thread, and the bands are joined to the insertion with rows of feather-stitching done with similar thread. The spread is finished with a frill of torchon lace and lined with cambric. A lining of flannelette or silk would be richer, but would, of course, be more expensive. All bed-spreads are now finished with a frill, except the heavy ones, which do not admit of such a completion. Even a turkey-red couch-cover, which may be all-over worked in a flourishing pattern or in stripes with a white flossy thread, is given quite an elegant appearance by the addition of the inevitable frill.

It is a pretty fashion, when the sleeping room is curtained with chintz or *erétonne*, to have the frilled bed-cover of the same material, or, when the curtains are of Madras or art muslin, to have the bed-spread a snowy square. The sachets also match the general coloring in my lady's charming retreat. A pretty but simple glove sachet for a yellow room is made of yellow linen. In the middle the word "Gloves" is worked with white thread in satin stitch edged with soft French knots placed a little distance apart. On the left side is a tiny spray done in couching stitch with green and in satin stitch with white, and a large spray to match is embroidered on the right side.

The dainty woman allows herself as many pleasing surroundings as her purse will permit. Perhaps in her bath she is over-fastidious, for it is now counted most luxurious to add sundry perfumed waters, milk, crushed strawberry—almost anything, in fact, that will impart a suspicion of perfume. But as a bath is primarily designed to cleanse the skin, these additions do not find favor with the practical woman. They are luxuries that in her eyes are not half so refined, so effective or so dainty as the use of clear water and some simple, pure, unseented soap for removing the impurities that clog the pores.

For wash-cloths the netted vegetable fibre known as the loofah is liked by many, though it is very rough until softened by use. It is far preferable to a sponge, which can never be made perfectly clean after use without being boiled in soda. A sponge holds too much of what it removes from the skin to be wholly satisfactory to the fastidious woman. The loofah, which may be purchased at almost any drug shop, is more open in its fibre and should always be dried in the sun. But, after all, the novelties for the bath can never take the place of the wash-cloth of fine huekabaek or Turkish towelling, which can be boiled until thoroughly clean.

Women who appreciate the beauties of Nature's coloring are now busy arranging and preserving Autumn foliage for future decorative use. Few products of forest or field are brighter and prettier than these gayly colored leaves, and in a home where pictures are not abundant and rich furniture and costly draperies are an impossibility, they will do much to make up for the lack of more formal ornamentation. The method once generally followed to preserve Autumn leaves was to press them with an iron that had been rubbed on a piece of beeswax; but this produces a very stiff effect and renders the tips of the leaves quite brittle, while the wax imparts a high, unnatural gloss. A newer and more successful plan consists in painting the wrong side of each leaf with linseed oil, ironing it immediately, and then painting and ironing the right side in the same way. This treatment gives the leaves sufficient gloss, while they remain quite pliable. It is not necessary to press and dry the leaves beforehand, but there are some painstaking souls who do this. It is said that the tints may even be well preserved by painting only the right side of the leaves with the oil, and then laying them, without ironing, between newspapers under heavy weights, and leaving them until quite dry. Autumn leaves may be used in many artistic ways to brighten a room, and they also make pretty table decorations.

A very practical result of the extensive travelling of the past six months is what is known as the travelling pocket. It is a deep pocket made separate from the skirt, under which it is tied about the waist with tapes. In it may be placed money, keys, jewelry and other small valuables that are not required *en route*. This convenient appendage removes a great weight of care from the mind of the average feminine tourist, for when it is used she knows that her precious belongings are secure against thieves and cannot be left behind in the train or railway station.

The vigorous winds of Autumn have brought with them the usual array of chapped hands and faces and cracked lips, which demand some emollient. The remedy of our grandmothers was mutton tallow used *au naturel*; and the same humble specific, disguised and in some important respects improved, is still considered a sovereign cure for the ills caused by frost and biting blast, being now sold under various high-sounding names. To make an excellent emollient, first cut a quantity of mutton tallow into small pieces and place it in a saucepan without water. Set the pan in a kettle of boiling water, let it remain until the tallow is melted, and then strain the liquid grease through a fine sieve, and to every eupful add a tea-spoonful of essence of camphor. When the two are thoroughly mixed, add a tea-spoonful of any perfume, pour the preparation into toilet jars, and set it away to cool. It will keep indefinitely; and it costs but a trifle when made at home, while in the shops the same remedy is offered under an attractive name at several times its actual value.

E. S. W.

The Season's Novelty.
ACCORDION-PLAILED VEILS.

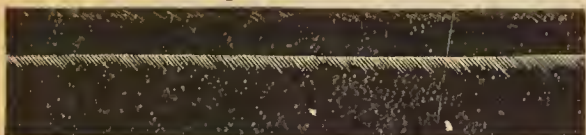
L 19350.—(For adaptation see Figure No. 1, Page 430, October DELINEATOR), black net, 35 cents each.
 L 19374.—Black, cream, brown or navy net, 50 cts. each.
 L 19373.—Black net, one row of white or beige Valenciennes lace on bottom, 55 cents each.
 L 19372.—Black or navy net, two rows of white or beige Valenciennes lace on bottom, 65 cents each. Postage, about 2 cents each.



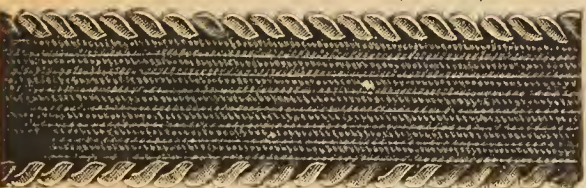
A 379.—Tour de Cou Collarette, made of black net edged with $\frac{1}{8}$ inch white or black satin ribbon, satin ends to tie, \$1.00 each.
 A 384.—Tour de Cou Collarette, made of black net edged with white or écu Bretonne lace, 50 cents each. Postage, about 5 cents each.



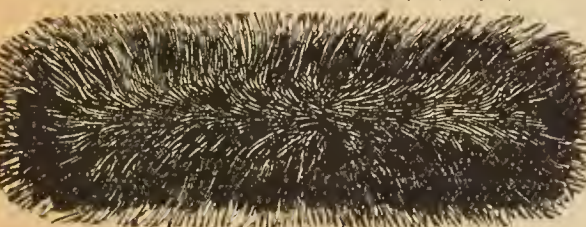
L 13274.—Kursheedt's Standard Jet-and-Cabochon Gimp, $\frac{3}{4}$ inch wide, 15 cents per yard.



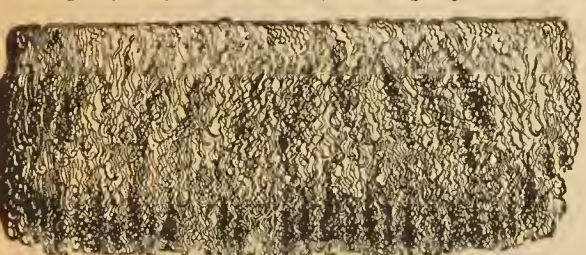
D 15797.—Kursheedt's Standard Black Satin Milliners' Folds.
 Inches wide, $\frac{1}{8}$, $\frac{3}{8}$, 1, $1\frac{1}{4}$.
 Per yard, 13c., 16c., 19c., 22c.



B 506.—Kursheedt's Standard Black Mohair Pearl-Edge Braid:
 Line, 6, 8, 12, 16, 20.
 Per yard, 6c., 9c., 12c., 16c., 20c.
 Per dozen yards, 70c., 95c., \$1.30, \$1.90, \$2.35.



L 516.—Kursheedt's Standard Black French Coney Fur Trimming:
 Inches wide, 1, 2, 3.
 Per yard, unlined, 16c., 32c., 48c.
 Per yard, satin-lined, 23c., 46c., 69c.
 L 501.—Kursheedt's Standard Gray Coney Fur Trimming:
 Inches wide, 1, 2, 3.
 Per yard, unlined, 20c., 40c., 60c.
 Per yard, satin-lined, 26c., 54c., 78c.
 Measured on pelt, 3 ins. wide, about 5 ins. wide on fur.
 Postage, 1 inch wide, 2 cents per yard; 2 inches wide, 3 cents per yard; 3 inches wide, 5 cents per yard.



L 518.—Kursheedt's Standard Angora Fur Trimming, 1 inch wide on pelt, about 6 inches wide on fur; colors: black, white, tan or gray; unlined, 65 cents per yard; satin-lined, 70 cents per yard. Postage, about 5 cents per yard.



L 519.—Kursheedt's Standard Swansdown Trimming:
 Inches wide, $\frac{3}{4}$, 1, $1\frac{1}{4}$, $1\frac{1}{2}$.
 Per yard, unlined, 24c., 36c., 49c., 74c.
 " satin-lined, 30c., 42c., 54c., 79c.
 Measured on pelt, $\frac{1}{2}$ inch, about 3 inches wide on fur.
 Postage, from 2 to 3 cents per yard.

Something Useful.

The index given below. Refer to it and see just what it will cost you to obtain appropriate trimmings for your Fall and Winter Costumes.

SAMPLES.—On receipt of two cents to prepay postage, mentioning THE DELINEATOR, we will furnish Samples of any of our manufactures that can be readily sampled. To avoid sending out duplicate copies of "Kursheedt's Standard Fashionable Specialties," kindly mention whether you have received a copy, and, if so, please give number of issue; we would be pleased if ladies who are not subscribers to "Kursheedt's Standard Fashionable Specialties" would remit seven cents to pay for the current number.

TRIMMINGS.—Complete lines of Cantillé, Jet, Braid, Es-curial and Fur Trimmings for Fall and Winter. When requesting samples of trimmings, always state article, price and width desired, and whenever possible enclose sample of the material to which the trimming is to be applied.

Kursheedt's Standard Fashionable Specialties.

FALL AND WINTER NUMBER NOW CURRENT.
 PRICE, 7 CENTS.

THE KURSHEEDT MANUFACTURING COMPANY,

190 So. Fifth Avenue, New York City.

POSTAGE.—Postage quoted is approximate. Send full amount mentioned, and we will return any balance; if cheaper, goods will be sent by express.

Index to articles adapted to costumes contained in this Delineator, but not illustrated in this advertisement. Further information, and samples when practicable, furnished on application.

Page.	Fig. No.	ARTICLE.	Price.
485	439 D,	L 375.—Black French Coney Ripple Collar, satin-lined, L 376.—Sheared Coney Ripple Collar, satin-lined, L 377.—Canadian Seal Ripple Collar, satin-lined.	\$4.90 each. \$4.25 " \$6.75 "
486	441 D,	L 13002.—Two-Row Cut-Jet Gimp,	65c. p. doz. yds.
487	443 D,	L 15373.—Black Slik Fish Net, 46 ins. wide, A 33.—Pompadour Trimming, $3\frac{1}{2}$ inches wide, black net edged with $\frac{1}{2}$ inch black or white satin ribbon,	90c. per yd.
490	449 D,	B 20181.—Silk Pompon Bands, $\frac{5}{8}$ inch wide; colors: black, navy, myrtle, gray, beige, cream, seal and medium brown,	\$1.00 "
491	452 D,	B 23210.—Black Coney Festoon Fur-and-Gimp Trimming, $2\frac{3}{4}$ inches wide,	38c. "
493	454 D,	Autumn Serge, 30 inches wide, Postage, 4 cents per yard. Send 2 cents in stamps for samples.	50c. " 15c. "
494	455 D,	L 13265.—Fine Jet Fringe, 1 inch deep, L 13279.—Jet-and-Cabochon Gimp, $1\frac{1}{4}$ inch wide,	48c. " 36c. "
495	457 D,	L 13266.—Cut-Jet Ornaments, per pair, L 13152.—Festoon Jet Gimp, $1\frac{1}{2}$ inch wide, L 13292.—Passementerie, $1\frac{1}{8}$ inch wide, very fine cut-jet and cabochons combined with silk cord,	\$2.00 " 18c. per yd.
497	460 D,	L 13293.—Same as above, $1\frac{1}{8}$ inch wide, B 21179.—Black Titan Braid edged with black silk gimp: Inches wide, $1\frac{3}{4}$, $2\frac{1}{2}$, $3\frac{3}{8}$. Per yard, 36c., 50c., 60c.	80c. " \$1.25 "
498	461 D,	B 333.—Black Cream Hercules Braid: Line, 4, 6, 8, 12, 16, 20. Width, $\frac{3}{8}$, $\frac{5}{8}$, $\frac{3}{4}$, $1\frac{1}{8}$, $1\frac{3}{4}$, $2\frac{1}{4}$. Per doz. yds., 18c., 25c., 35c., 50c., 66c., 85c.	
525	467 D,	B 854.—Black Mohair Wave Braid: Line, 2, 4, 6, 8, 10, 12. Width, $\frac{1}{8}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{1}{2}$, $\frac{5}{8}$, $\frac{3}{4}$. Per yard, 8c., 9c., 11c. Per doz. yds., 50c., 65c., 85c., \$1.00, \$1.20.	
526	468 D,	L 13258.—Colored Bead Gimp, $\frac{3}{8}$ inch wide, made on gold band; colors: steel, brown, green, navy, cashmere and Persian, L 19100.—Coq-Feather Collarette, 18 inches long, L 19101.—Coq-Feather Boa, $2\frac{1}{4}$ yards long,	35c. " 50c. " \$1.50 "
556	2	A 441.—Surah Tie, size, $5\frac{1}{2}$ x37 ins.; colors: white, cream, black, pink, blue, cardinal, yellow, heliotrope, pearl, tan, brown or navy, embroidered with white, black or self color,	30c. "
557	3	B 20190.—Collar and Cuffs, made of black silk gimp, edged with black French Coney Fur,	\$1.50 per set.
557	5	A 442.—Cape Collarette, black net edged with white or beige Bretonne lace, A 443.—Cape Collarette, black net edged with $\frac{1}{2}$ inch white or black satin ribbon,	\$1.00 each. \$1.40 "



See Figure No. 451 D, Page 491.

B 20092.—Black Astrakhan Cloth Trimming:
 Ins. wide, .. 1, $1\frac{1}{2}$, $2\frac{1}{2}$, 3, 4.
 Per yard, 20c., 25c., 35c., 42c., 56c.
 L 516.—Black French Coney Fur Trimming:
 Inches wide, 1, 2, 3.
 Per yard, unlined, 16c., 32c., 48c.
 Per yard, satin-lined, 23c., 46c., 69c.
 L 501.—Kursheedt's Standard Gray Coney Fur Trimming:
 Inches wide, 1, 2, 3.
 Per yard, unlined, 20c., 40c., 60c.
 Per yard, satin-lined, 26c., 54c., 78c.
 Measured on pelt, 3 inches wide, about 5 inches wide on fur.
 Postage, 1 inch wide, 2 cents per yard; 2 inches wide, 3 cents per yard; 3 inches wide, 5 cents per yard.
 SAMPLES of Fur Trimmings sent on receipt of two cents in stamps.



See Fig. No. 514 D, Page 560, June DELINEATOR.

B 99.—Kursheedt's Standard Black or Cream Titan Braid:
 Line, 6, 12, 16, 20, 24.
 Width, $\frac{3}{4}$, $1\frac{1}{8}$, 2, $2\frac{1}{2}$, 3.
 Per yard, 7c., 13c., 18c., 23c., 28c.
 Per doz. yds., 78c., \$1.55, \$2.07, \$2.58, \$3.10.
 B 333.—Kursheedt's Standard Black or Cream Hercules Braid:
 Line, 4, 6, 8, 12, 16, 20.
 Width, $\frac{3}{8}$, $\frac{5}{8}$, $\frac{3}{4}$, $1\frac{1}{8}$, $1\frac{3}{4}$, $2\frac{1}{4}$.
 Per doz. yds., 18c., 25c., 35c., 50c., 66c., 85c.
 SAMPLES of Braids sent on receipt of two cents in stamps.

IMPORTANT TO DEALERS.

Correspondence solicited with dealers who are unable to procure our goods from their wholesale merchants. Our specialties supplied to such parties in the exact quantities required, on special terms. Information and particulars furnished on receipt of references.

THE KURSHEEDT MANUFACTURING CO., 190 South Fifth Avenue, New York City.

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25-inch (extra width) SATIN DUCHESSE, worth \$1.00, at.....	69c.
Extra Heavy (all silk) SATIN DUCHESSE, worth \$1.25, at.....	98c.
24-inch Round Cord, all-silk FAILLE DE LYON, worth \$1.25, at.....	89c.
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24-inch Extra Heavy GROS GRAIN, worth \$1.25, at.....	89c.
All-silk Heavy Cord FAILLE DE LYON, worth 75c., at.....	59c.

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Heavy Cord MUSCOVITE BENGALINE, worth \$1.00, at.....	79c.
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Fall Combinations, CHANGEABLE TAF-FETA GLACE, worth 89c., at.....	69c.
UPHOLSTERY SILKS, fancy designs,.....	49c.

EVENING SILKS.

Heavy ONDULE MUSCOVITE BENGALINE, worth \$1.00, at.....	79c.
RICH LUSTRE SATIN DUCHESSE (soft finish), worth \$1.00, at.....	75c.
JAPANESE CREPE, evening shades, worth 50c., at.....	38c.
32-inch LYONS PONGEE, all colors, worth 69c., at.....	49c.
Rich BROCADED CHINA SILK, worth 75c., at.....	59c.

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60 Colorings TWILLED-BACK SILK VELVETS, including Black, \$1.00, \$1.25, \$1.49, \$1.74 and \$2.00	2.00
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LADIES' GOWNS, Trimmed, all sizes,.....	49c.
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MISSSES' ".....	15c.
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54-inch THREE-TONED DIAGONALS, for street costumes,.....	1.25
40-inch SILK-AND-WOOL GLORIAS, street and evening shades, never before offered less than \$1.25, a panic bargain,.....	79c.
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Latest Paris Novelties arriving daily.	

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38-inch RAIN-PROOF ENGLISH WORSTEDS, all wool,.....	38c.
The latest Paris Novelty—42-inch RAIN-SPOT ARMURES, worth \$1.25, our price,.....	98c.

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10/4 size GRAY BLANKETS, soft and fine, per pair.....	89c.
11/4 Damask Border CALIFORNIA BLANKETS, worth \$5.00, per pair.....	3.98
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11/4 ALL-WOOL GRAY BLANKETS, very fine, per pair.....	4.98
Full Size DOWN COMFORTABLES, Sateen Covering, each.....	2.98
Full Size SATEEN DOWN COMFORTABLES, extra quality, each.....	\$4.98 and 5.98
Full Size COTTON-FILLED COMFORTABLES, worth \$2.00, each.....	1.50
SCOTCH WOOL STRIPED FLANNELS, worth 30c. per yard.....	15c.
CREAM DAMASK, fine and heavy, worth 65c. per yard.....	49c.
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5/4 size NAPKINS, fine, worth \$1.39 per doz.....	98c.
3/4 size NAPKINS, Dinner Size, worth \$2.00 per doz.....	1.50
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TROY NICKEL WORKS, Troy, N.Y.

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Comfort Powder

Because it heals all skin affections and allays irritation. It will positively cure

Eczema, Itching,
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It ensures a Clear Complexion.

Sold by druggists, 50 cents per box, postage paid.
COMFORT POWDER CO., HARTFORD, CONN.
Send 2 two-cent stamps for liberal sample and book.

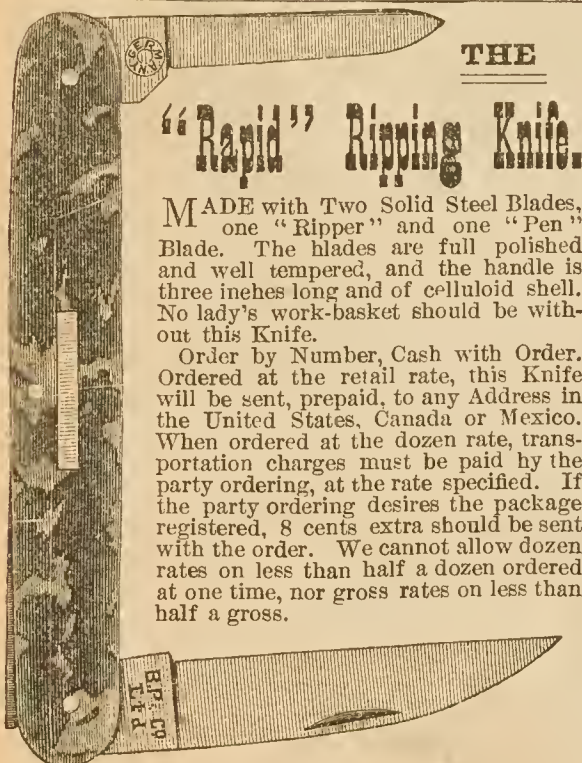
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Send
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FUR RUG

5 1/2 feet long by 33 inches wide. Made from selected skins of the Japanese Angolia. Long, soft, silky fur. The colors are Silvery White, Light Grey and Dark Grey. We also have a beautiful Glossy Black Fur Rug at \$3.00. Same size. Comfortable, luxurious, elegant. For Parlors, Reception Halls, or Bed Rooms. Sent C. O. D. on approval if desired.

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MADE with Two Solid Steel Blades, one "Ripper" and one "Pen" Blade. The blades are full polished and well tempered, and the handle is three inches long and of celluloid shell. No lady's work-basket should be without this Knife.

Order by Number, Cash with Order. Ordered at the retail rate, this Knife will be sent, prepaid, to any Address in the United States, Canada or Mexico. When ordered at the dozen rate, transportation charges must be paid by the party ordering, at the rate specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. We cannot allow dozen rates on less than half a dozen ordered at one time, nor gross rates on less than half a gross.

No. 30.—"Rapid" Ripping Knife.

25 Cents per Knife; \$2.00 per Dozen Knives; \$21.00 per Gross. Postage per Dozen Knives, 15 Cents.

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GRETCHEN:—Cut your brown dress by pattern No. 6489, which costs 1s. 6d. or 35 cents, and is illustrated in the October DELINEATOR. Trim with satin and *écru point de Gène* lace. Wear tan mousquetaire gloves.

CONSTANT READER:—The wearing of mourning for one's fiancé is wholly a matter of choice. Suggestions for weddings are to be found in "What Shall I Do?" in the September DELINEATOR of 1892.

MRS. K. K.:—You can obtain the stamped rug and material for working it from Miss C. F. Morse, 340 Lexington Avenue, Brooklyn, N. Y. A recipe for ginger bread is given in the Housekeepers' Department of this issue.

RUBY:—A weak solution of isinglass makes a good curling fluid for the hair. Correct lengths for dresses are given in our patterns.

BELLA:—One of the simplest applications for the hair is a quinine wash made with bay-rum to which small quantities of oil of rosemary and eantharides have been added. The effect of this tonic is to strengthen the growth and darken the color of the hair. Sometimes it will restore the color to gray hair.

EDITH R.:—Read "Fitting out the Family" in the October DELINEATOR.

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IDEAL WIGS AND WAVES.



Natural-curl, feather-light, life-like, beautiful; from \$3.00 up.

WAVY HAIR SWITCHES.

All long convent Hair, \$5.00 up. **COCOANUT BALM**, Complexion Beautifier, makes the skin as fair and soft as a child's. \$1.00 per box. All **MONTE CRISTO** beautifying preparations and hair dyes (all shades), also the celebrated **Online Eye** beautifier and strengthener. Pamphlet, "How to be beautiful," sent free. **L. SHAW, 54 W. 14th ST., NEW YORK.**



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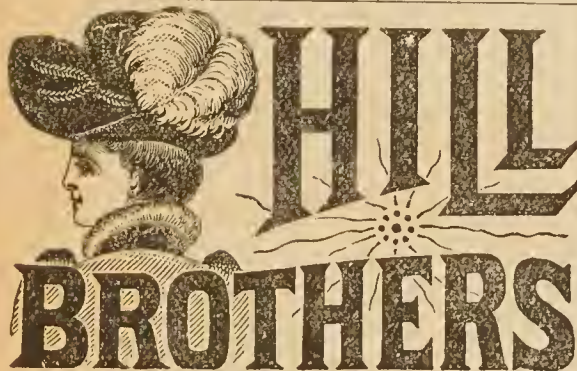
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Please inclose business card with your application.

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.

A YARD OF POPPIES" FREE.
40 Poppies in all their beautiful colors. Exact Copy of the PAINTING. Send us 25 cents for a Three Months' Trial Subscription to INGALLS' MAGAZINE, and we will send you this "YARD OF POPPIES"—FREE. Address:
J. F. Ingalls, Lynn, Mass., Box D.

ANSWERS TO CORRESPONDENTS,
(Continued).

A SUBSCRIBER:—For velvet bands, cut the material bias and interline with thin crinoline.

GOLDEN HEAD:—Cocoa butter and a sable pencil are obtainable at any chemist's.

JAVA:—Black moiré antique could be tastefully associated with your plum material. Give your clergyman the seat of honor, at the head of the table.

MRS. J. R. B.:—Queen Victoria is the daughter of Edward, Duke of Kent, fourth son of King George III., and of Princess Victoria of Saxe-Saalfeld-Coburg, widow of Prince Emich of Leiningen. She was married February 10, 1840, to Prince Albert of Saxe-Coburg-Gotha.

S. C.:—Make the older lad's suit of blue cheviot, cutting it by pattern No. 4396, price 1s. or 25 cents; and the younger one's coat of beaver, by pattern No. 6004, which costs 1s. or 25 cents.

SWEET SIXTEEN:—Regrets in response to an invitation to a "coming out" may read as follows: *Miss Blank regrets her inability to accept the polite invitation of Mr. and Mrs. Dash for Thursday, December tenth, at nine o'clock.*
5 Albemarle Terrace.

RARE FORTUNES are slipping through your fingers because you don't know the value of Rare Coins. Keep

all coined before 1878 and send two stamps for circulars on Rare Coins. Numismatic Bank, Boston, Mass.

LADIES That have their DRESSES made with LEONTIN GARMENT FASTENER experience a wealth of comfort to be had in no other way; opens by a single movement; closes like a seam; preserves shape of garment; gives grace to the form; worn with or without corsets; tell your dressmaker about it. Sample, 30c. Address LEONTIN MFG. CO., 1339 Michigan Ave., Chicago, Ill.



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 in use. 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.

WALL PAPER.
Samples and book "How to Paper" sent Free. White Blanks 3 1/2c. New Golds - - 9c. Embos'd Golds, 15c. Painters and Paper Hangers send business card for our large Sample Books by express.
Kayser & Allman,
410-418 Arch St.,
932-934 Market St.,
Philadelphia, Penna.



Better Cure THAN CONCEAL.



A Fair Skin,
FREE FROM
PIMPLES,
BOILS,
Blotches,
RASH,

Or any other defect, originating in
IMPURE BLOOD

Is Secured by Using

AYER'S Sarsaparilla

Has Cured Others, Will Cure You

ANSWERS TO CORRESPONDENTS,
(Continued).

SUBSCRIBER:—Neither of the samples is fashionable, and they will not combine well.

W.:—*Distingué* is pronounced dees-tang-gay.

PET:—R. S. V. P. signifies *repondez sil vous plait* (reply if you please). You can obtain recitation books from De Witt, Rose Street, New York City. Mention the DELINEATOR in writing.

GRATEFUL:—To improve your education read the standard authors, historical works, biographies and current magazines. You can do much to increase your conversational ability by seeking the society of cultured people and acquiring a knowledge of such subjects as are usually discussed.

SOUND DISCS

For Deafness are giving perfect satisfaction. Repeated tests have proven them to be unequalled. No other device is as reliable; none so comfortable. They are worn months without removal, and are invisible.

H. A. WALES,
605 Ashland Block,
Chicago.

Formerly
Bridgeport, Ct.

A PRESENT.

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. Address Room D, N. Y. LAUNDRY WORKS, 80 Murray Street, N. Y.

The Banner Button-Hole Cutters!

Order these Button-Hole Cutters by Numbers, cash with order. Button-Hole Cutters, ordered at the retail or single-pair rate, will be sent prepaid to any Address in the United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be remitted with the order. Dozen rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross.



No. 1.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Outside Screw (4 inches long).
25 Cents per pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 15 Cents.

No. 1.—In these Cutters the size of the Button-hole to be cut is regulated by an Adjustable Screw, so that Button-holes can be cut of any size and of uniform length. These Cutters are of solid Steel throughout and full Nickel-plated.



No. 2.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Inside Gauge-Screw (4 inches long).
50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross. Postage per Dozen Pairs, 20 Cents.

No. 3.—These Cutters are of the Highest Grade of English Razor Steel, Full Nickel-plated and Hand-forged. They are regulated by a Brass Gauge, with a Phosphor-Bronze Spring sliding along a Graduated Scale, so that the Button-Hole can be cut to measure.

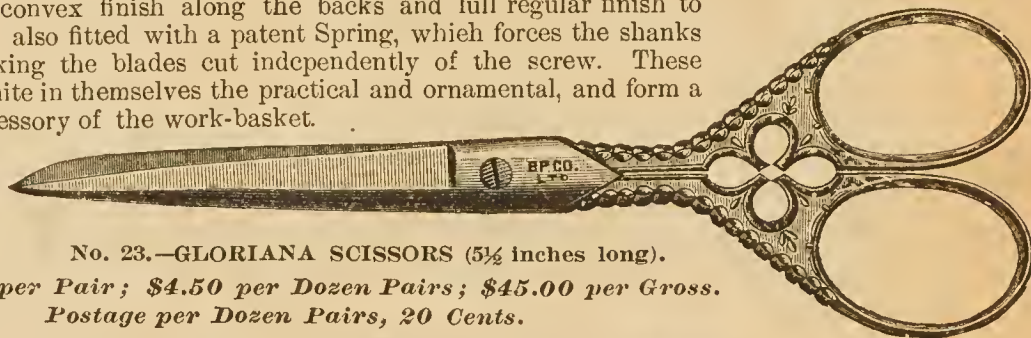


No. 3.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Sliding Gauge on Graduated Scale (4½ inches long).
75 Cents per Pair; \$6.50 per Dozen Pairs; \$65.00 per Gross. Postage per Dozen Pairs, 20 Cents.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 West 13th Street, N. Y.

Scissors for the Work-Basket.

THE GLORIANA SCISSORS.—Made of Finest Razor Steel, with Bows beautifully embossed in Nickel and Gold and fluted along the sides; with Blades finely polished and nickelled, having a convex finish along the backs and full regular finish to the edges; also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw. These scissors unite in themselves the practical and ornamental, and form a dainty accessory of the work-basket.



No. 23.—GLORIANA SCISSORS (5½ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross. Postage per Dozen Pairs, 20 Cents.

EMBROIDERY SCISSORS.—These Scissors are made of the Best Quality English Razor Steel, Nickel-plated and Double-pointed. They are used as Lace and Embroidery Scissors and Glove-Darners, being Dainty and Convenient



No. 9.—EMBROIDERY SCISSORS (3½ inches long).

20 cents per Pair; \$1.60 per Dozen Pairs; \$17.00 per Gross. Postage per Dozen Pairs, 5 Cents.



No. 10.—EMBROIDERY SCISSORS (2½ inches long).

15 Cents per Pair; \$1.25 per Dozen Pairs; \$13.00 per Gross. Postage per Dozen Pairs, 5 Cents.

Implements of the *Nécessaire* and Companion, Indispensable to every Lady's Work-Basket.

Order by Numbers, cash with order. Ordered at the retail or single-pair rate, they will be sent prepaid to any Address in the

United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. We cannot allow dozen rates on less than half a dozen of one style ordered at one time, nor gross rates on lots of less than half a gross.

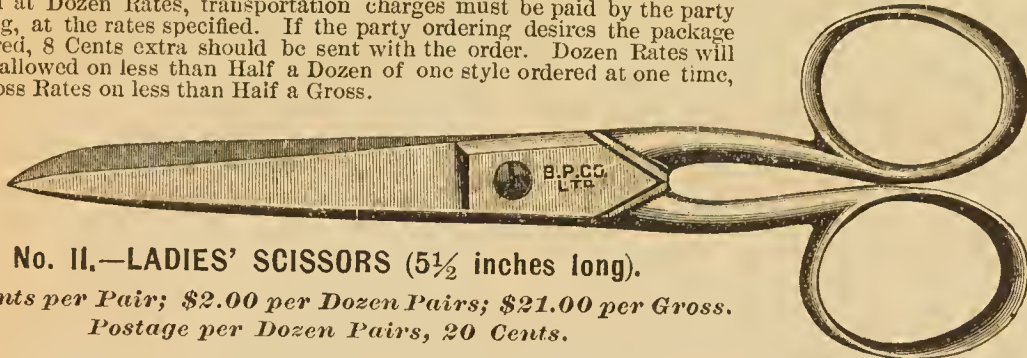
THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 W. 13th St., N. Y.

POOR, TIRED, WEARY WOMAN! Weary with Work and Worry. A Headache and a Heartache, too. But if relief for the first means relief for the other, one dose of "Bromo-Seltzer" is enough to restore her Health and Happiness. Trial Size, 10 Cents.

THE CHAMPION CHEAP SCISSORS.

The Lowest-Priced First-Quality Scissors ever placed on this Market. Made of the Best Quality English Razor Steel, full Nickel-Plated, and neatly finished.

Order by Numbers, Cash with order. When ordered at the Retail or Single-Pair Rate, these Scissors will be sent prepaid to any Address in the United States, Canada or Mexico. When ordered at Dozen Rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 Cents extra should be sent with the order. Dozen Rates will not be allowed on less than Half a Dozen of one style ordered at one time, nor Gross Rates on less than Half a Gross.



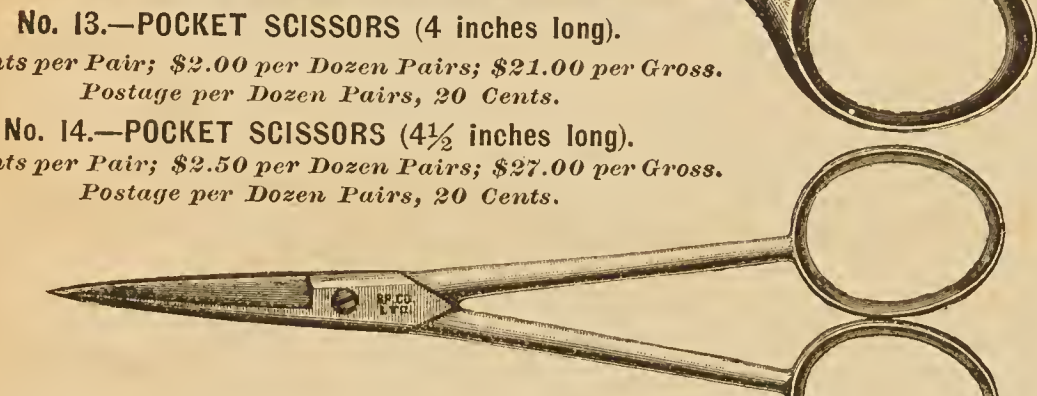
No. 11.—LADIES' SCISSORS (5½ inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 20 Cents.



No. 12.—POCKET SCISSORS (3½ inches long).

20 Cents per Pair; \$1.60 per Dozen Pairs; \$17.00 per Gross. Postage per Dozen Pairs, 15 Cents.



No. 13.—POCKET SCISSORS (4 inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 20 Cents.



No. 14.—POCKET SCISSORS (4½ inches long).

30 Cents per Pair; \$2.50 per Dozen Pairs; \$27.00 per Gross. Postage per Dozen Pairs, 20 Cents.



No. 15.—RIPPING OR SURGICAL SCISSORS (5 inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 10 Cents.



No. 17.—SEWING-MACHINE SCISSORS AND THREAD-CUTTER (4 inches long).

(With Scissors Blades 1½ inch long, having File Forcep Points to catch and pull out thread ends.)

35 Cents per Pair; \$3.00 per Dozen Pairs; \$32.00 per Gross. Postage per Dozen Pairs, 10 Cents.



No. 18.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (4½ inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 20 Cents.

No. 19.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (5½ inches long).

35 Cents per Pair; \$3.00 per Dozen Pairs; \$32.00 per Gross. Postage per Dozen Pairs, 25 Cents.

No. 20.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (6½ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross. Postage per Dozen Pairs, 30 Cents.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 W. 13th St., N. Y.

A Brilliant Success

Is a saying that is especially true in regard to the



"B. & H."

Lamps

They have a **DOUBLE CENTRE**

DRAUGHT,

Giving the Whitest and Brightest Light.

Are as easy to Light as Gas,

Owing to our patent Lighting device.

The Largest Variety of Beautiful Designs in all styles.

Send for our Little Lamp Book.

We make a large variety of

Art Metal Goods, Gas and Electric Fixtures.

BRADLEY & HUBBARD MFG. CO.

New York. Boston. Chicago.

ANSWERS TO CORRESPONDENTS,

(Continued).

VICTORIA H.:—Washing the hair with champagne is said to bring out its light hues.

ELIZABETH L.:—Combine fawn velvet with your green camel's-hair, and your black Lansdowne with white Bengaline.

DE W.:—The use of soap is not deleterious to the complexion; on the contrary, it is quite necessary to perfect cleanliness of the face. Plain white Castile soap of good quality is reliable and generally satisfactory. Write for particulars to the advertiser of the article mentioned.

HELEN:—Burke's "Pecrage" and "Landed Gentry" trace the antecedents of the nobility and gentry mentioned therein as far back as they are known. Copies of the works can be seen at all public libraries.

FREE ———— FREE
A GRAND OFFER.

MME. A. RUPPERT'S FACE BLEACH.



MME. A. RUPPERT says: "I appreciate the fact that there are thousands and thousands of ladies in the United States that would like to try my World-renowned FACE BLEACH, but have been kept from doing so on account of the price, which is \$2.00 per bottle, or 3 bottles taken together, \$5.00. In order that all of these may have an opportunity, I will give to every caller, absolutely free during this month, a sample bottle, and

in order to supply those living outside of city, or in any part of the world, I will send it safely packed, plain wrapper, all charges prepaid, on receipt of 25c., silver or stamps."

In every case of freckles, pimples, moth, sallowness, black-heads, acne, eczema, oiliness or roughness or any discoloration or disease of the skin, and wrinkles (not caused by facial expression) FACE BLEACH removes absolutely. It does not cover up, as cosmetics do, but is a cure. Address all communications or call on MADAME A. RUPPERT, 6 East 14th Street, New York.



COITRE, or THICK NECK.

I have a Positive, Speedy, Harmless and almost Inexpensive Cure. Come or write to me at 28 Livingstone Street, Cleveland, Ohio.

It is no Iodine Smear. Cure made Permanent.

Dr. J. Caskey.

ANSWERS TO CORRESPONDENTS,
(Continued).

M. E. T. B.:—Correet lengths for little girls' dresses are given in our patterns. Cover the walls and ceiling of your bath-room with tile paper and have the woodwork painted in imitation of oak. Have a cork mat for the floor. Any dealer in wall-paper will supply you with the tile paper.

KNOW-NOTHING:—Grenadine and Brussels net are preferable to lace for gowns. Acept an invitation to dinner in the following words:

My dear Mrs. Blank:

It gives me great pleasure to accept your kind invitation for dinner on Wednesday, the tenth, at half-past seven o'clock.

Yours cordially,

22 Maryland Avenue.
Monday.

Alice Dash.

AIMÉ:—An astringent lotion is one used to contract enlarged pores; it removes or prevents wrinkles by thus tightening or contracting the skin.

ALYS:—The National Conservatory of Music, 126 E. 17th Street, New York City, offers a thorough musical education to all persons having sufficient natural talent to justify their admission. Write to the secretary for prospectus.

EDELWEISS:—Regarding gifts for gentlemen, read answer to "Alsie" elsewhere in these columns.



It's Easy to Dye
With Diamond Dyes.

It's the easiest thing in the world to use **Diamond Dyes**. Plain directions on every package tell how the dye should be used.

The Diamond Dye Fast Blacks will make an absolutely fast and non-croaking black, that will not wash out in soapsuds (three kinds: for wool, cotton, silk or feathers).

Nothing else equals Diamond Dyes in strength, simplicity and fastness.

Direction book and 40 samples colored cloth free. WELLS, RICHARDSON & Co., Burlington, Vt.

Do You?
Crochet?

Then you should use
GLASGO TWILLED LACE THREAD.

It is pre-eminently the best thread for every sort of fancy work. It is also equal to the very best threads made in the country for all sewing purposes, whether by hand or machine. Ask your dealer for it, or send **10 cents** for sample spool, 500 yards. (Numbered from 20 to 100.) Send **10 cents** each for Illustrated Crochet Books, Nos. 1, 2, 3.

Glasgo Lace Thread Co., Glasgo, Conn.

GENUINE ROGERS
KNIVES, FORKS,
SPOONS ETC



are stamped

THIS SAME BRAND WAS USED BY OUR GRANDPARENTS, AND ARE THE ONLY

ROGERS GOODS

WHICH HAVE BEEN IN USE SINCE THE YEAR

1847.

FICTITIOUS BRANDS OF ROGERS SPOONS, ETC., WERE UNKNOWN UNTIL MANY YEARS LATER.

The question "WILL THEY WEAR?" need never be asked if your goods bear this trade mark, as it **GUARANTEES** the quality.

BE SURE THE PREFIX "1847" IS STAMPED ON EVERY ARTICLE.

FOR SALE BY THE PRINCIPAL DEALERS.

If you are not sure where the genuine 1847 Rogers Goods can be obtained, address

THE MERIDEN BRITANNIA CO., MERIDEN, CONN.

Illustrations of latest designs and valuable information will be mailed you. (MENTION THIS PAPER)

FIRST QUALITY STRAIGHT AND BENT SHEARS,

AT SPECIAL LOW PRICES.

Made of Solid Razor Steel throughout, full Nickel-Plated, with Finger-Shaped Bows and Screw Adjustment.



No. 16.—DRESSMAKERS' or HOUSEKEEPERS' STRAIGHT SHEARS (7¾ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross.

No. 21.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (7¾ inches long).

(With Patent Spring that forces the Shanks apart and the Edges together, making the Shears cut evenly independent of the Screw.)

75 Cents per Pair; \$6.50 per Dozen Pairs; \$65.00 per Gross.



No. 22.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (9¼ inches long).

(With Patent Adjusting Spring, as in No. 21.)

\$1.00 per Pair; \$9.00 per Dozen Pairs; \$90.00 per Gross.

Order these Shears by Numbers, cash with order. When ordered at the Retail or Single-Pair Rate, they will be sent prepaid to any Address in the United States, Canada or Mexico. When ordered at Dozen or Gross Rates, transportation charges must be paid by the party ordering. In lots of half a dozen or more, they can, as a rule, be more cheaply sent by express. If a package is to be sent by mail, and the party ordering desires it registered, 8 cents extra must accompany the order. We cannot allow Dozen Rates on less than Half a Dozen of one style ordered at one time, nor Gross Rates on less than Half a Gross.

THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 West 13th St., New York.

MAGIC LANTERNS AND STEREOPTICONS afford the best and cheapest means of object teaching for Colleges, Schools, and Sunday Schools. Our assortment of Views, illustrating ART, SCIENCE, HISTORY, RELIGION, and TRAVEL, is immense. For Home Amusement and Parlor Entertainment, etc., nothing can be found as instructive or amusing. Church Entertainments, Public Exhibitions, & Popular Illustrated Lectures. We are the largest manufacturers and dealers, and ship to all parts of the world. If you wish to know how to order, how to conduct Parlor Entertainments for pleasure, or Public Exhibitions, etc., for **MAKING MONEY**, name this paper, and send for our **250 PAGE BOOK FREE**.

PAY WELL. A very profitable business for a person with small capital.

McALLISTER, Manfg. Optician, 49 Nassau Street, New York.



GIVE NO QUARTER
to the enemy—Dirt.
Give the quarter to
your grocer for a
Four-Pound Package
of **GOLD DUST**
Washing Powder,
and see the dirt fly.

Gold Dust Washing Powder

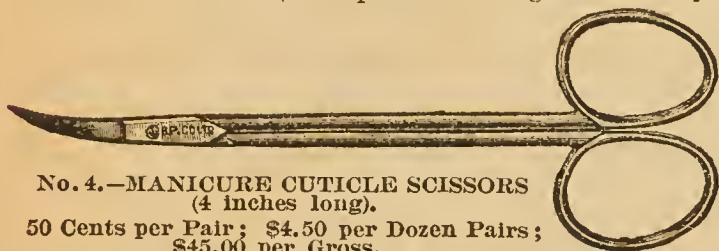
is a wonder of effectiveness and economy which no modern housekeeper can afford to do without. Costs much less and goes much farther than any other kind. Sold everywhere.

Made only by **N. K. FAIRBANK & CO., Chicago,**
St. Louis, New York, Philadelphia, Boston, Montreal.

THE BUTTERICK MANICURE IMPLEMENTS.

The goods here offered are Low-Priced, and of the Highest Quality and Best Designs, having the approval of Leading Professional Manicures and Chiropodists.

Order by Numbers, cash with order. Any of these Articles, ordered at the retail or single-pair rate, will be sent, prepaid, to any Address in the United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be remitted with the order. Dozen rates will not be allowed on less than half a dozen of one Article ordered at one time, nor gross rates on less than half a gross.



No. 4.—MANICURE CUTICLE SCISSORS
(4 inches long).
50 Cents per Pair; \$4.50 per Dozen Pairs;
\$45.00 per Gross.
Postage per Dozen Pairs, 10 Cents.

No. 4.—These Cuticle Scissors are of the best quality English Razor Steel, Needle-pointed, Hand-forged, and Ground by French Cutlers.

No. 5.—These Bent Nail-Scissors are of the Highest Grade of English Razor Steel, Forged by Hand, with Curved Blades and a File on each side.

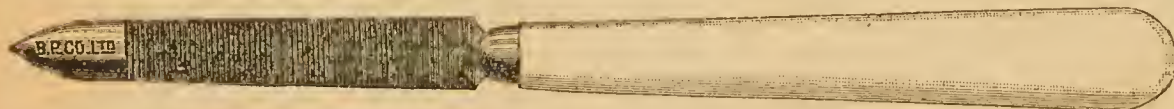


No. 5.—BENT NAIL-SCISSORS
(3½ inches long).
50 Cents per Pair; \$4.50 per Dozen
Pairs; \$45.00 per Gross.
Postage per Dozen Pairs, 10 Cents.



No. 6.—CUTICLE KNIFE (With Blade 1½ inch long). 35 Cents per Knife; \$3.00 per Dozen;
\$32.00 per Gross. Postage per Dozen, 10 Cents.

No. 6.—The Handle on this Cuticle Knife is of Finest Quality White Bone, and the Blade is of Best Hand-forged English Razor Steel, the connection being made with Aluminum Solder, under a Brass Ferrule.



No. 7.—NAIL FILE (With Blade ¾ inches long). 35 Cents per File; \$3.00 per Dozen;
\$32.00 per Gross. Postage per Dozen, 15 Cents.

No. 7.—The Handle and Adjustment of this Nail File are the same as for the Cuticle Knife, and the Blade is of the Highest Grade English Razor Steel, Hand-forged and Hand-cut.



No. 8.—CORN KNIFE (With Blade 2¼ inches long). 50 Cents per Knife; \$4.50 per Dozen;
\$45.00 per Gross. Postage per Dozen, 10 Cents.

No. 8.—The Handle, Blade and Adjustment of this Corn Knife are the same as for the Cuticle Knife.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 West 13th St., N. Y.

ANSWERS TO CORRESPONDENTS,
(Continued).

CONSTANT READER:—"Social Life," published by us at 48c. or \$1.00, gives correct forms of invitations and replies. We cannot frame exact answers to hypothetical questions; the publication above mentioned is explanatory of practical etiquette and the requirements of society in general.

A. B. C.:—White is appropriate for mourning wear. A cloth band is proper for a black felt hat instead of crape, and if a mourning band for the arm is used at all, it should be placed on the left arm.

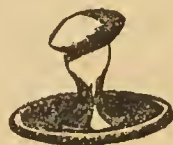
LILLY:—A man is always introduced to a woman, the form generally used being, "Mrs. A., allow me to present my friend, Mr. B."

FLORENCE:—Choose black *point d'esprit* or Brussels net, and make it over shaded silk.

A. D.:—Cat-tails may be gilded, bunched with dried ferns and grasses, and arranged under wall brackets; or they may be disposed to form a tripod, and a basket may be placed within to hold odds and ends.

SUBSCRIBER:—Plain black serge can be satisfactorily associated with dotted serge.

COUNTRY MAIDEN:—Your plaid material is fashionable, and red silk will trim it effectively. A widow has no card during the first year of mourning, but after that her christian name should be engraved upon her card, of course with the prefix "Mrs."



WHY SUFFER LONGER WITH
imperfect and unreliable Collar Buttons? "The Benedlet," Pat. August 17, 1886; the perfect Collar Button; one slight push forces it through the stiffest collar or cuff; one slight pull turns it into place.

The Richardson Double Head Wrist Button.

Patent applied for. The only Button that will hold the cuff in proper position. Both of the above Buttons made in 14 kt. and 10 kt. Gold, Sterling Silver and Rolled Plate. For sale by all the leading jewelers.



If your jeweler has not got them, and will not order them for you, send to us direct and we will fill order through some reliable dealer.

ENOS RICHARDSON & CO.
23 Maiden Lane, New York.

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 over-run with remnants of many HIGH 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,

quilts, etc., and we can help you out now. We are going to dispose of this immense lot RIGHT OFF. Our packages contain from 99 to 168 pieces of the best quality assorted goods, and we want to get a lot introduced into every home; when 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 113, Augusta, Maine.
BETTER YET. To all answering this ad. before 30 days we will also send 6 pieces of elegant PLUSH FREE. They come in Red, Blue, Green, Old Gold, etc.

ANSWERS TO CORRESPONDENTS,

(Continued).

NEW SUBSCRIBER:—*The Tailors' Review*, published by us at 15s. or \$3.00 per year, is a reliable and comprehensive journal of men's fashions. Clean your buckskin shoes by rubbing them carefully with wheat bread about a day old. Consult a chemist regarding your other question.

ALSIE:—The tobacco-pouch, candle-shade and whisk-broom holder described and illustrated in the September DELINEATOR would make acceptable gifts for a man. Trim your black silk with black bourdon lace and satin ribbon.

MOLLY F.:—A sallow skin is the result of some derangement of the system, which should be corrected by internal treatment prescribed by a physician.

YOUNG MOTHER:—Select fawn velvet for developing your little son's best suit, cutting it by pattern No. 4716, which costs 1s. or 25 cents. A cap fashioned by pattern No. 4393, which costs 5d. or 10 cents, would look well with the suit.

Fashionable Cloaks.

What advantage have you in purchasing your cloaks and wraps from us? Ask your most stylishly dressed friend—she probably buys her wraps from us, and will tell you that we cut and make every garment to order, thus insuring a perfect fitting and nicely finished wrap; that we are manufacturers, and by buying direct from us, you save the jobbers' and retailers' profits; and that no matter where you live we pay the express charges.

Our new Winter catalogue illustrates Jackets from \$4 up; Capes from \$4 up; Newmarkets from \$7 up; Velvet and Plush Capes, Velvet and Plush Jackets, Tailor-made Suits, Furs, Children's Cloaks, etc.

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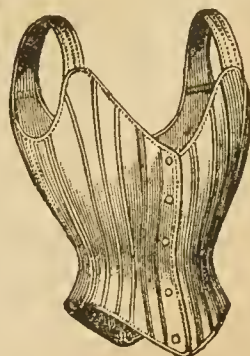
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ANSWERS TO CORRESPONDENTS.
(Continued).

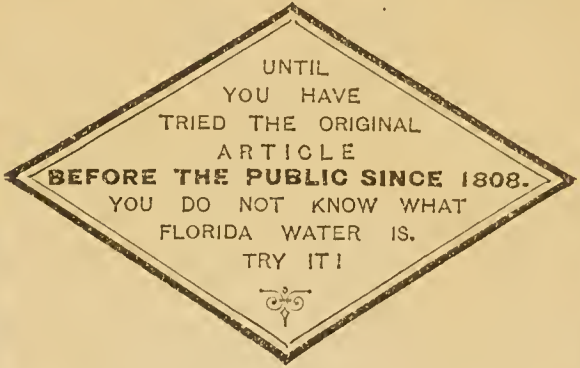
MILLIE:—A pretty waist for wear at a matinee can be made of moss-green and black striped silk by pattern No. 6446, which costs 1s. 3d. or 30 cents. Your olive and old-rose dress will be tasteful; shape it according to basque pattern No. 6384, price 1s. 3d. or 30 cents, and skirt pattern No. 6420, which costs 1 shilling or 25 cents. All the patterns referred to are illustrated in the September DELINEATOR.

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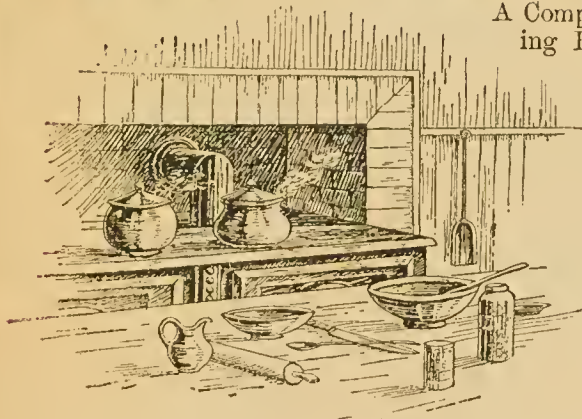


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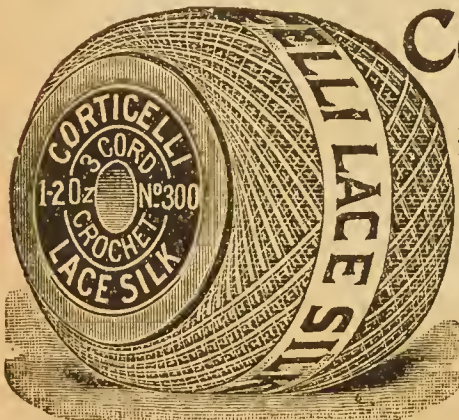
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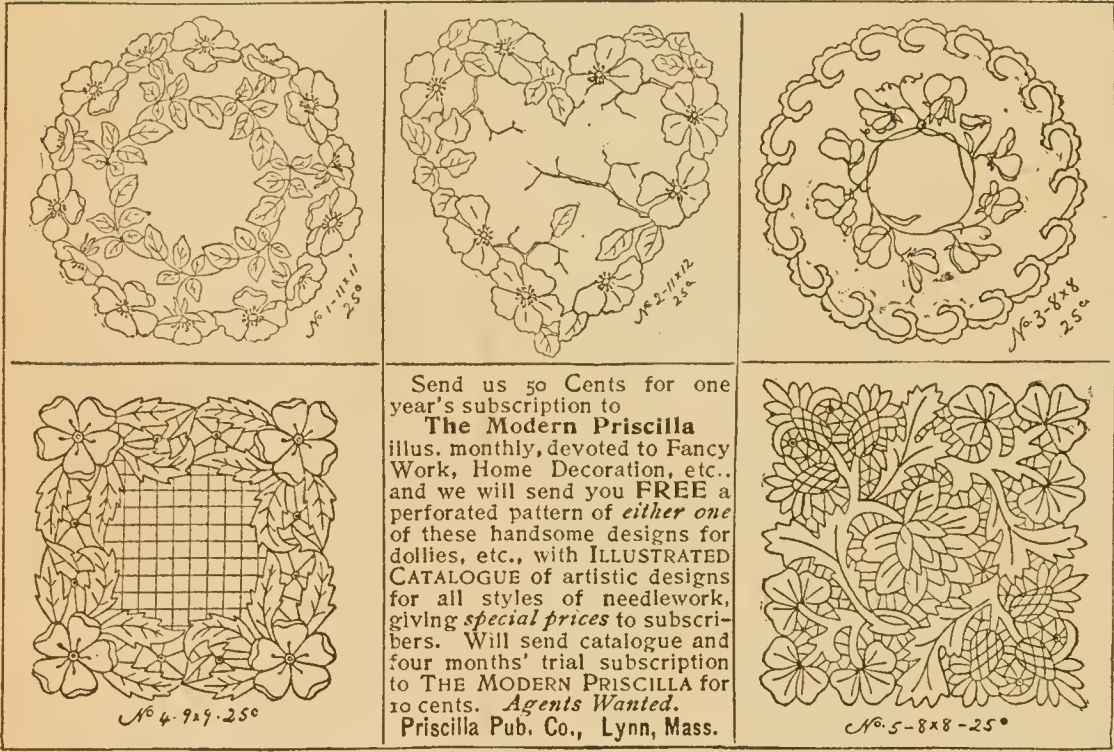
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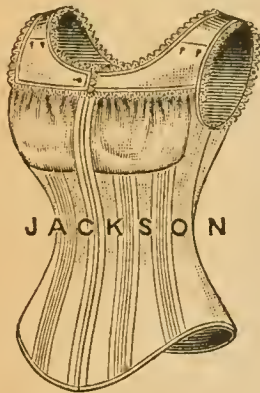
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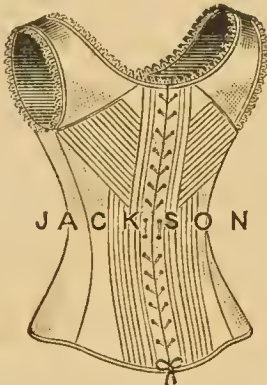


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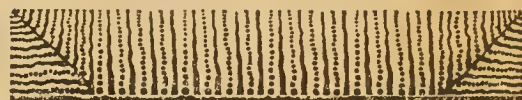
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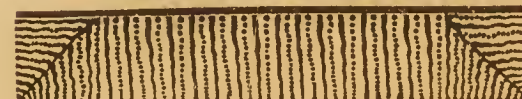
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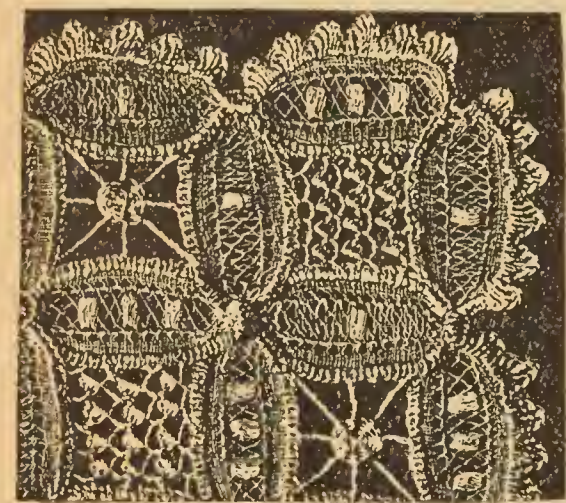
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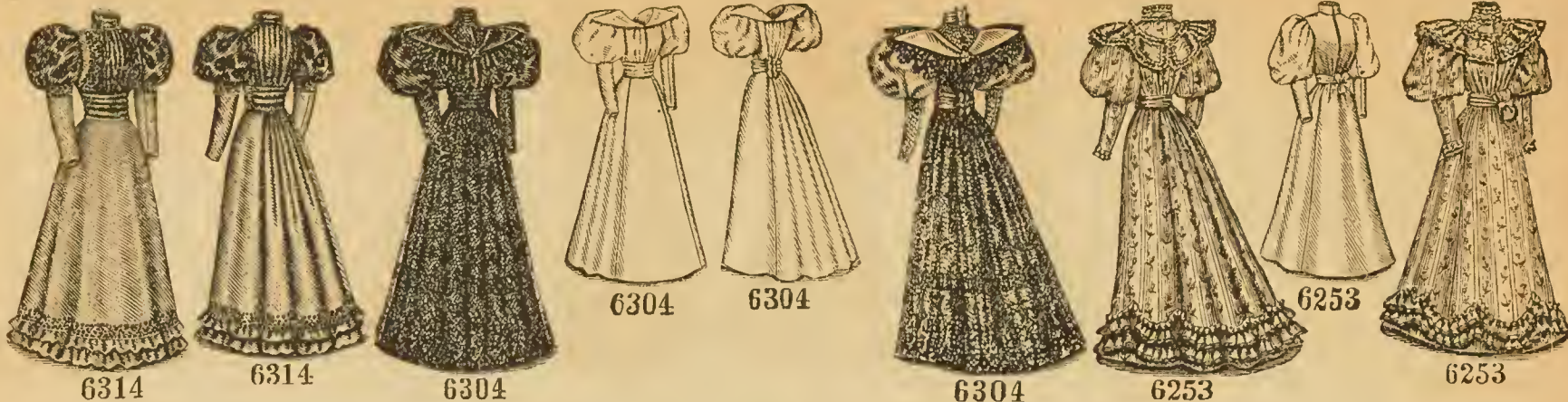
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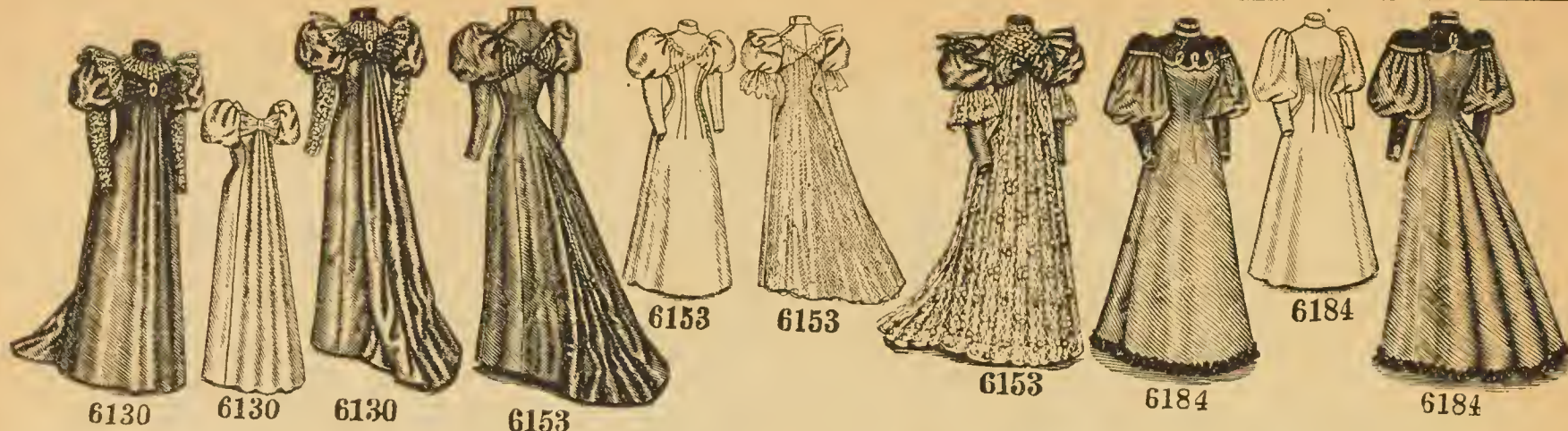


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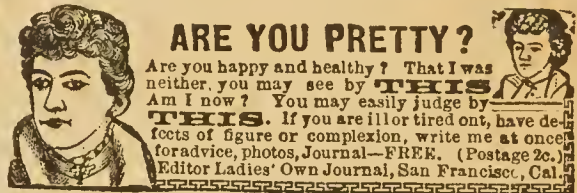


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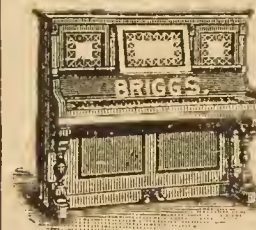
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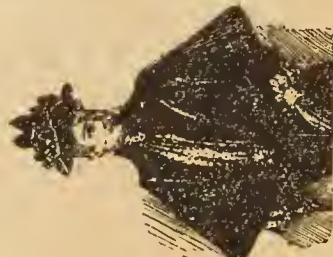
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ANSWERS TO CORRESPONDENTS,

(Continued).

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JACINTA:—Engagements of marriage are announced in various pleasant ways. Sometimes a dinner party is given for the purpose by the family of the bride-elect; and sometimes the betrothal is announced by a note from the mother of the girl or from the girl herself to her very intimate friends.

SUBSCRIBER:—Cut your black Surah by pattern No. 6489, which costs 1s. 6d. or 35 cents, and is illustrated in the October DELINEATOR; and trim with black silk *point de Venise* lace. Trim a black satin basque with jet.

CHRISTINE:—Never fold your napkin when invited for one meal only; lay it loosely on the table. Dinner napkins average twenty-seven inches square; they are placed on the table squarely folded, with a dinner roll between the folds.

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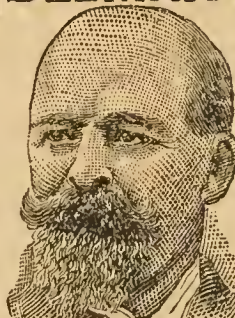
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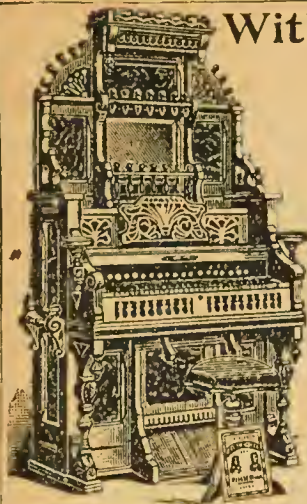
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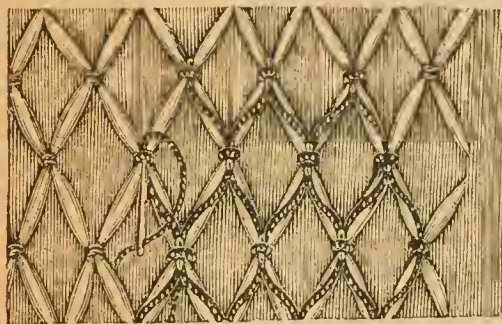
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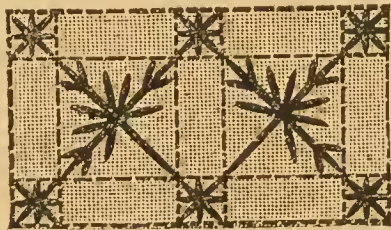
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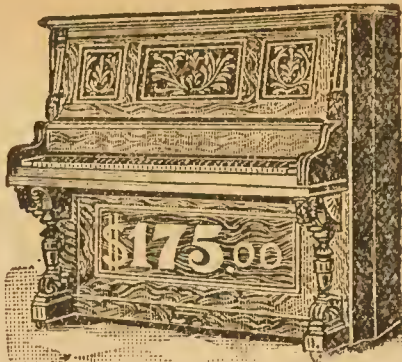
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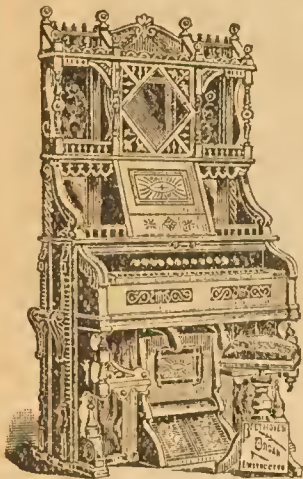
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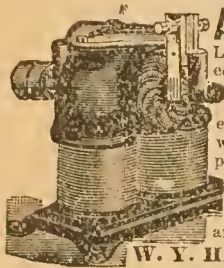
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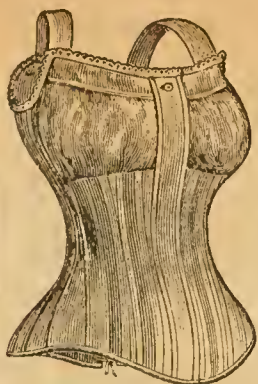
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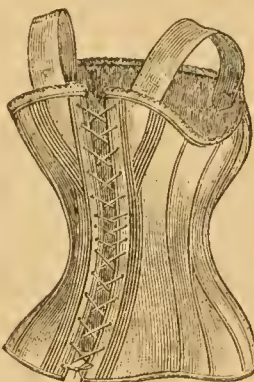
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Mix to a cream, and apply a little on retiring or on returning from a walk or ride in the cold wind.

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E. R.:—We give neither estimates nor prices in these columns.

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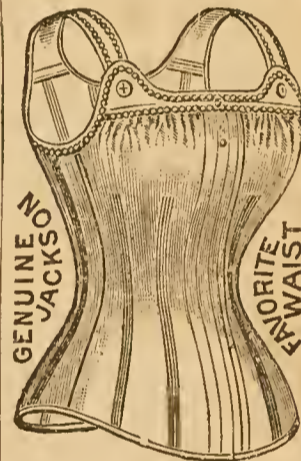
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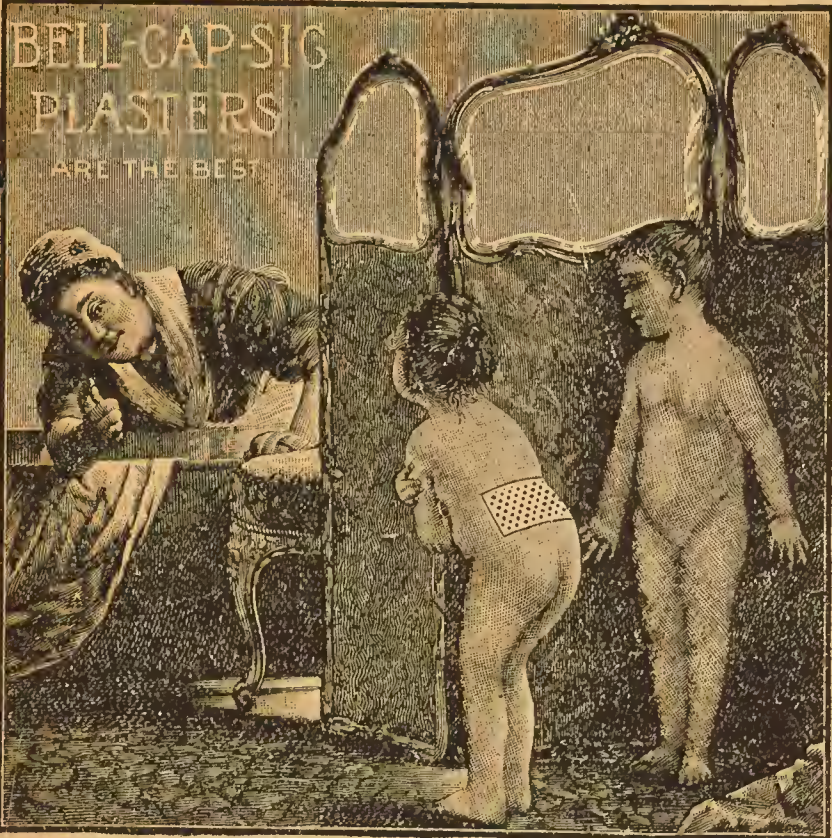
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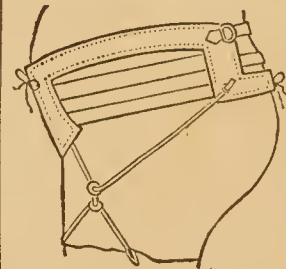
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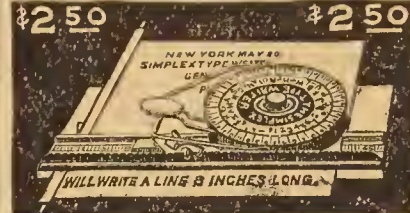
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We will pay \$100 to any person securing the arrest, sentence and incarceration of any unauthorized party, who, claiming to be an agent for this company, obtains money fraudulently, either by taking subscriptions for our publications or by the fictitious establishment of agencies for the sale of our goods.

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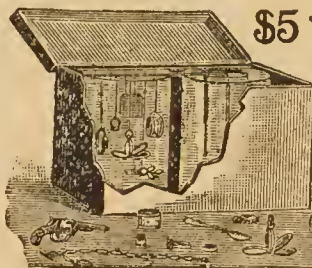
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Modern invention is always making startling improvements, and the latest thing just brought out is for the young people who live away from the large cities. We have just secured sale of a new kind of dolls that are absolutely indestructible, and we show you in this cut here how they look; they are about 18 inches tall, and made of elegant colored goods. In getting this doll up we have overcome the great trouble of weight, which has made such a cost in the past when shipping by mail or express. These dolls are so constructed that you fill them with cotton, hair, or sawdust, sewing them up after receiving; it takes but a few minutes to do this, and you save nearly one dollar, and get a pretty, substantial doll for almost nothing. They will last for years and be a joy forever to any miss who desires a handsome dollie as nice as her own sweet self.

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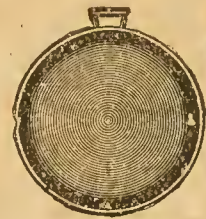
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Cheaper than dress shields, one
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BY READING THE STATEMENTS below our Patrons can inform themselves fully as to the best methods of sending MAIL ORDERS or INSTRUCTIONS to Ourselves or to Agents for the Sale of Our Goods.

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 or Gentlemen, 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. Patterns will not be exchanged by Us, unless a mistake shall have been made by us in filling the order. A convenient Form 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; 996, 12 years, 24½ waist; 1000, 6 years, 23 bust; and 8646, 7 years, 23 waist. "MRS. JOHN MARTIN."

HOW TO TAKE MEASURES FOR PATTERNS.

To Measure for a Lady's Basque, Stays 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 any Garment requiring a Waist Measure to be taken:—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 Man's or Boy's Coat or Vest:—Put the Measure around the body, UNDER the jacket, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Overcoat:—Measure around the breast, OVER the garment the coat is to be worn over. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's Trousers:—Put the measure around the body, OVER the trousers at the waist, drawing it closely—NOT TOO TIGHT. In ordering for a boy, give the age also.

To Measure for a Man's or Boy's 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 14 inches, select a Pattern marked 15 inches. In other words, give the size of collar the shirt is to be worn with. For the breast, measure the same as for a coat. In ordering a Boy's Shirt Pattern, give the age also.



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 insure satisfactory results.

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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 furnished at Package Rates will be sent, transportation free, to any part of the world.

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 name of the Publication, and the Month and Year in which the subscription to it began. Thus:

"THE BUTTERICK PUBLISHING Co. (LIMITED):

"Mrs. John Martin, formerly of Smithville, Bullitt Co., Ky., whose Subscription to the DELINEATOR began with December, 1892, 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 January number of the DELINEATOR, for which she subscribed commencing with the number for November, 1892. She knows of no reason for its non-receipt."

To Secure Specific Numbers of the Delineator.

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THE Delineator

A JOURNAL
of
FASHION
CULTURE
and
FINE ARTS.



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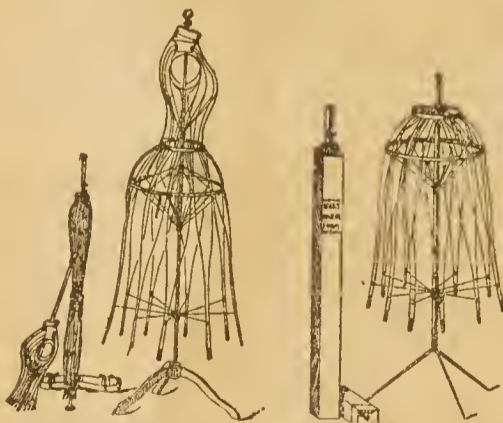
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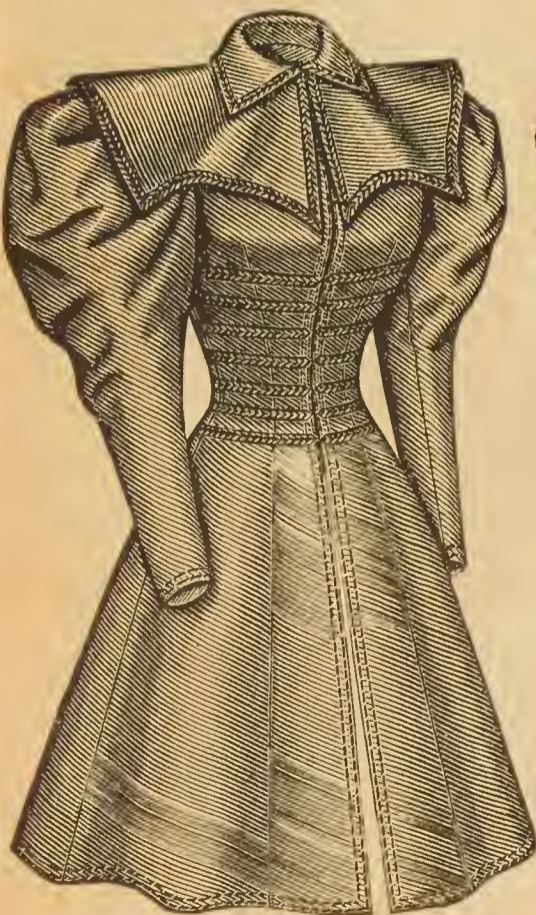
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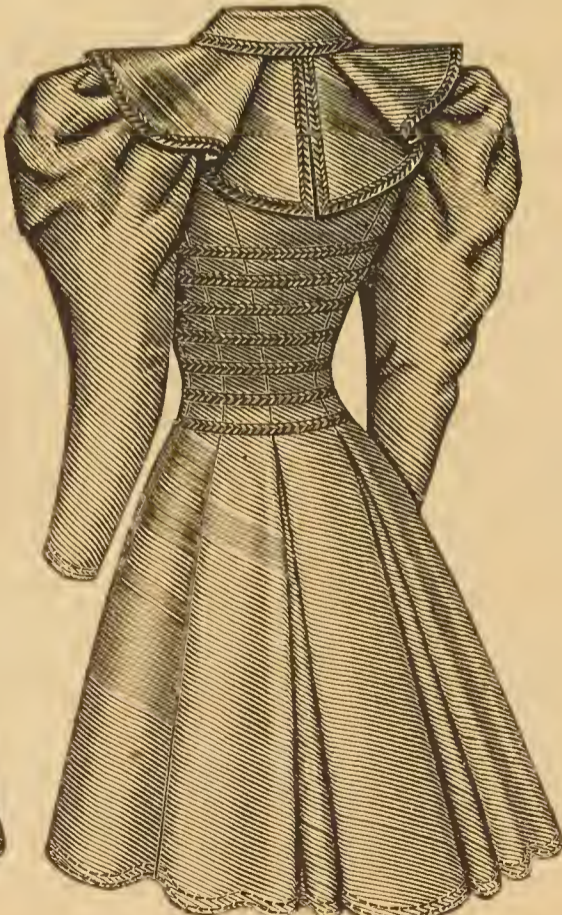
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6536

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FIGURE No. 482 D.—CHILD'S TOILETTE.—This illustrates Child's Coat No. 6547 (copyr't), price 20 cents; and Cap No. 2989 (copyr't), price 10 cents.



FIGURE No. 416 D.—MISSES' WAIST.—This illustrates Pattern No. 6483 (copyright), price 20 cents.

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FIGURE No. 493 D.—LADIES' PROMENADE TOILETTE.



FIGURE No. 494 D.—LADIES' OUTDOOR TOILETTE.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Page 610.)



FIGURE No. 495 D.—LADIES' PROMENADE TOILETTE.



FIGURE No. 496 D.—LADIES' COSTUME.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 611 and 612.)



FIGURE No. 497 D.—LADIES' STREET TOILETTE.



FIGURE No. 498 D.—LADIES' PROMENADE TOILETTE.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 612 and 613.)



FIGURE No. 499 D.—LADIES' COSTUME.



FIGURE No. 500 D.—LADIES' PRINCESS COSTUME.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 614 and 615.)

The FASHIONABLE

VOL. XLII.

December, 1893.

No. 6.

Fashions of To-Day.



FIGURE NO. 501 D.—LADIES' PRINCESS COSTUME.

FIGURE NO. 502 D.—LADIES' COSTUME.

(Other Views of these Styles are given on Page 608.)

Undulating folds are conspicuous in many of the Winter modes. They appear in dress skirts, in basque and coat skirts, and in collars, bretelles, shoulder caps and numerous other accessories.

Cascaded fronts afford a novel and pretty framing for a full vest in one of the latest basque-waists.

The prim Puritan collar usually identified with the maiden Priscilla is strongly suggested by a bretelle-collar that is extended to form lapels upon a half-long basque.

Restoration revers and a rather deep, added ripple skirt lend a desirable air of novelty to a recently designed short waist.

A very attractive bodice, known as the "Princess May," has cross-over fronts, a chemisette and picturesque double-puffed sleeves. Cross-over fronts are just now very generally admired.

A ripple skirt is the most distinctive feature of a double-breasted basque that is fashioned with broad revers and a chemisette.

Sleeve caps which open on the shoulders are new and very ornamental. They are used to advantage on a basque having a wide back, which, from its peculiar shaping, is called "turtle" back.

Over-skirts are again seen, and there is every indication that they will be extensively favored.

A particularly graceful skirt includes a panel over-skirt that reveals the skirt in front after the manner of a petticoat.

The effect of a double skirt is produced in a five-gored skirt that is overhung by a draped over-skirt.

Another five-gored skirt has an apron over-skirt that is an evolution of the double skirt.

In the latest Marquise skirt the lower portion is circular, while the upper portion may be either circular or gored.

A Princess costume displays *volutes* at the back which harmonize admirably with the classic drapery of the fronts.

The redingote is once more fashionable, having been sufficiently modified to accord with modern ideas in dress.

The basque of an artistic new costume presents a softly draped vest between double revers, and double-fluted basque-skirts that fall gracefully from the bodice.

Another costume has a "pulled" waist in which a round yoke effect is arranged by the adjustment of pretty Bertha-bretelles.

An appropriate style for making up fur and heavy cloakings is a cape that is saved from absolute plainness by the addition of a ripple collar.

Unpretentious but notably handsome is a double-breasted three-quarter coat that may be reversed in lapels or closed to the throat, as desired.

An equally stylish coat of the same length is shaped to slightly suggest the old-time loose sack, and its attractiveness is materially increased by a handsome sprung collar.

FIGURE NO. 493 D.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 605.)

FIGURE NO. 493 D.—This illustrates a Ladies' cape and skirt. The skirt pattern, which is No. 6582 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently portrayed on page 639 of this DELINEATOR. The cape pattern, which is No. 6601 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 in two views on page 632.

Light-gray cloth of fine quality and dark-green velvet are here charmingly associated in the toilette, with gold soutache braid for decoration. The draped over-skirt renders the skirt entirely novel. The skirt consists of a front-gore, a gore at each side and two back-gores, and darts taken up at the top of the front and sides ensure an easy adjustment over the hips. The back-gores are very wide, and the fulness is massed in closely drawn gathers at the top; the resulting folds flare toward the lower edge, and the gores are lined throughout with crinoline to emphasize the flare. At the bottom of the skirt is a circular flounce, which presents a smooth effect at the top and falls in a succession of ripples below. The over-skirt has a wide front that joins the two back-gores in seams which are drawn well to the back; and at the front and sides it is smoothly fitted by darts at each side of the center. In front of each side seam at the top is a cluster of forward-turning, overlapping plaits, which form soft, diagonal folds; and at the back the fulness is collected in a triple box-plait, which is narrow at the top and spreads gradually toward the bottom, producing the effect of a single box-plait down the center with fan-plaits at each side. The lower edge of the over-skirt is trimmed with a wide velvet band decorated at each edge with two rows of soutache braid.



FIGURE NO. 503 D.—LADIES' TEA-GOWN.—This illustrates Pattern No. 6576 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 616.)

The Puritan collar gives the cape an extremely smart appearance and is one of the most fashionable accessories for top garments. The cape is made of cloth and extends to a becoming depth below the waist-line, being fashioned in military style. It is rendered perfectly smooth-fitting at the top by means of two darts taken up on each shoulder, and it falls at the sides and back in a series of graceful folds. The Puritan collar is of velvet and is in four sections; it is skilfully shaped by a curving seam at the center of the back and a

curved seam at each side. It presents a rounding lower outline, falls smoothly at the front and back and rises with a graceful curve over each shoulder. The collar is slightly rolled at the top and flares at the throat in Medici style. Three rows of soutache braid trim the lower edge of the collar and at the bottom of the cape is a band of velvet decorated at each edge with two rows of braid. The cape is closed invisibly in the front.

Very elegant capes are made of *mirroir* velvet, satin, Bengaline, cloth or fine whipcord, and are richly adorned with fancy braid, fur, gimp, passementerie, galloon, etc. Very frequently two materials will be used, the collar differing widely in both hue and texture from the remainder of the garment. The skirt may be made of satin, brocade, faille, velours, Bengaline, crépon or ombré camel's-hair.

The becoming little toque is made of velvet and decorated with fur and velvet loops.

FIGURE NO.
494 D.—LADIES'
OUTDOOR
TOILETTE.

(For Illustration see Page 605.)

FIGURE NO.

494 D.—This consists of a Ladies' long coat and muff. The coat pattern, which is No. 6593 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different representation on page 629. The muff pattern, which is No. 6613 and costs 5d. or 10 cents, is in four sizes for children, girls, misses and ladies, and is shown again on page 639.

The coat is a most desirable top-garment for travelling, driving, visiting or promenading, and is here pictured developed in a handsome variety of coating. It envelops the figure with becoming closeness, which is due to single bust darts and the customary number of seams; and the back displays long, funnel-shaped folds that will fall gracefully over the distended skirts in vogue. The fronts are turned back in stylishly broad lapels that extend in points beyond the rolling collar; they reach but little below the waist-line, and are lengthened by skirt portions to be of uniform depth with the back. The closing is made in double-breasted style with three buttons and button-holes. The leg-o'-mutton sleeves are fashionably full at the top and are trimmed at the wrists with fur binding. All the other free edges of the coat are decorated in a similar manner.

The muff is made of fur like that used on the coat and is of comfortable size. It consists of an outside section and a lining. A thick padding of cotton batting is inserted in the muff and the ends of the lining are finished to form the customary frill effect about the wrists.

The coat will develop handsomely in melton, beaver, kersey, faced cloth or plain or fancy coating of any kind. An edge decoration of beaver, otter, Persian lamb or sable fur may be added, or a plain tailor finish of machine-stitching may be adopted. The muff may be made of any preferred variety of fur, or of cloth, plush or velvet.

The fanciful turban of fine felt is trimmed with a velvet binding, fancy ribbon and a feather ornament.

FIGURE No. 495 D.—
LADIES' PROMENADE TOILETTE.
(For Illustration see Page 606.)

FIGURE No. 495 D.—This illustrates a Ladies' coat and double skirt. The coat pattern, which

is No. 6607 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 two views on page 632 of this magazine. The skirt pattern, which is No. 6559 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.

The coat is here represented developed in a rough-surfaced coating that brings out its stylish features in a most attractive manner. It is of the popular three-quarter length and is handsomely conformed to the figure at the back by the usual gores and a curving center seam. The loose fronts are reversed at the top in broad lapels, to which are joined the ends of a sprung collar; and the closing is made in double-breasted fashion with button-holes and buttons. The sprung collar is composed of six sections joined in curving seams, and is shaped to curve fashionably on the shoulders and present a rounding lower outline. The one-seam mutton-leg sleeves are unusually full at the top, and the fulness is arranged by means of plaits to spread gracefully above the elbow; they are mounted on linings that are also shaped by inside seams and gathered at the top. Square pocket-laps cover the openings to side pockets inserted in the fronts, and their edges, like all the other edges of the coat, are plainly completed.

The double skirt represents a style that promises to rival the Marquise modes in popularity, and is here portrayed made of serpent-green serge. The circular upper-skirt falls gracefully over the five-gored under-skirt, the exposed portion of which is covered by a circular flounce. Fashionable smoothness is observed at the front and sides of the skirt, and the fulness is drawn at the back in softly rolling folds. The lower edges of the upper skirt and circular flounce are



FIGURE No. 504 D.—LADIES' EVENING TOILETTE.—This consists of Ladies' Waist No. 6577 (copyright), price 1s. or 25 cents; and Marquise Skirt No. 6600 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 616.)

trimmed with three narrow folds of black velvet.

A very smart toilette for walking or driving will consist of a light-mode kersy coat and a skirt of hopsacking or illuminated serge. Melton, beaver, chinchilla, smooth or rough surfaced coating or plain or fancy cloth will make up charmingly in a coat of this kind, and the collar may be cut from Astrakhan or any variety of fur.

The large felt hat flares at the front and is stylishly trimmed with ostrich feathers and ribbon.

FIGURE No. 496 D.—
LADIES' COSTUME.

(For Illustration see Page 606.)

FIGURE No. 496 D.— This illustrates a Ladies' costume. The pattern, which is No. 6605 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 differently developed on page 622.

A very elegant gown is here portrayed made of black shot brocaded silk and white satin and is richly ornamented with jet passementerie and gimp. The skirt is in the approved four-gored style, being formed with a front-gore, a gore at each side and a wide, seamless back-gore. It presents a becomingly *fourreau* effect at the front and sides, and at the back the fulness is massed in coarsely drawn gathers which produce funnel-shaped folds to the lower edge. The skirt is trimmed just below the hip with two bands of white satin overlaid with jet passementerie. The top of the skirt is finished with a belt, and a placket is made to a desirable depth at the back.

The round basque is extremely jaunty in effect and extends but a trifle below the waist-line. It has fitted fronts arranged over dart-fitted lining-fronts, which are closed invisibly at the center. The fronts are stylishly reversed to the lower edge in tapering revers by a broad, fanciful collar,



FIGURE No. 505 D.—LADIES' COSTUME.—This illustrates Pattern No. 6617 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 617.)

with which the revers form notches; and between the revers is effectively revealed a smooth vest of white satin, which closes invisibly at the left side and is richly overlaid with diagonal rows of jet gimp. Under-arm and side-back gores and a well curved center seam secure a close adjustment at the sides and back, and below the center seam the backs are prettily rounded. The fanciful collar is round at the back and has square ends. The collar and revers are faced with white satin, and their free edges are attractively outlined with gimp. At the neck is a close-fitting standing collar of white satin trimmed with upright rows of gimp. The *gigot* sleeves are shaped by inside seams only and are mounted on smooth, coat-shaped linings; they are very full at the top, droop gracefully to the elbows and are perfectly smooth-fitting below; and each wrist is decorated with several rows of jet gimp applied over bands of white satin.

Liberty satin, *satin duchesse*, fancy silk, brocade, velours and ombré and bourretted suitings will develop handsomely by the mode, and appropriate decoration may be arranged with jet, fancy braid, galloon, gimp, Persian bands, etc. A very elegant calling gown was lately fashioned from mahogany and dark-blue striped velours and dark-blue velvet. The skirt was plainly completed, and the sleeves, revers and collar were cut from the velvet.

The large hat is of felt, coquettishly bent and trimmed with wings and aigrettes. An accordion-plaited veil is worn.

FIGURE No. 497 D.—
LADIES' STREET
TOILETTE.

(For Illustration see Page 607.)

FIGURE No. 497 D.

—This consists of a Ladies' basque and Marquise skirt. The basque pattern, which is No. 6603 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 636 of this DELINEATOR. The skirt pattern, which is No. 6600 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently pictured on page 641.

The toilette is here shown developed in fancy novelty suiting in a fashionable shade of brown, and introduces the turtle-back basque with a ripple skirt, which is one of the most notable of the new modes. The dress skirt is fashioned in the approved Marquise style, being formed of a circular upper part that extends a short distance below the hips, and a circular lower part. The upper part presents a becomingly smooth effect at the front and sides, and the fulness at the back is laid in backward-turning, overlapping plaits at each side of the seam joining the bias back edges. The lower part is smoothly joined to the upper part, and its bias edges are seamed at the back, where it falls in well defined flutes to the lower edge, while only slight undulations are observed at the sides. The skirt is trimmed at hem depth from the lower edge with a row of wide, fancy, embroidered serpentine braid in which several shades of brown are effectively associated; and the upper part is overlaid with rows of soutache braid applied their width apart. The pattern also provides for a five-gored upper part, which may, if preferred, be substituted for the circular upper part.

The basque presents a rounding lower outline, and its broad, smooth back, fashionably known as the turtle back, is a decided novelty. Single bust darts, side-gores and a well curved center seam produce a perfect adjustment, and the skirt is shaped

to fall in a succession of graceful ripples. At the neck is a close-fitting standing collar of the curate order decorated with encircling rows of soutache braid. Over the smooth, coat-shaped sleeves are



FIGURE No. 506 D.—LADIES' VISITING TOILETTE.—This consists of Ladies' Waist No. 6599 (copyright), price 1s. or 25 cents; and Five-Gored Skirt No. 6582 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 618.)

arranged very full Empire puffs that extend midway to the elbows, and the sleeves below the puffs are trimmed with spaced rows of soutache braid. Topping the puffs are deep, fanciful caps, which round prettily from the top of the arm, the fulness being disposed in downward-turning plaits at the back and front. The free edges of the caps are followed by two rows of soutache braid, and the wide serpentine braid is applied upon the front of the basque in fanciful V shape.

The toilette will make up pleasingly in velours, broadcloth, camel's-hair, fancy hopsacking, serge or any of the numerous novelty suitings, and may be trimmed with bindings of fur, fancy braid, passementerie, gimp, galloon, insertion, Persian bands, etc. A handsome skirt decoration may be arranged by applying a wide band of Persian trimming just below the hips to form a heading for three frills of velvet ribbon.

The felt hat is rolled up becomingly at the back and is uniquely adorned with fancy silk, feathers and jet.

FIGURE No. 498 D.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 607.)

FIGURE No. 498 D.—This illustrates a Ladies' coat and Empire circular skirt. The coat pattern, which is No. 6592 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and receives different representation on page 631 of this DELINEATOR. The skirt pattern, which is No. 6494 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 its accompanying label.

The coat is one of the season's most graceful top-garments, and is here depicted made of fancy coating. It is fashionably long, extending below the knee, and is shaped by single bust and under-

arm darts, side-back gores and a curving center seam. The adjustment is comfortably close, and the back and gores are shaped below the waist-line to produce the fluted effect now so fashionable. The fronts are reversed at the top in stylishly broad lapels that meet the rolling collar in notches, and below the lapels the closing is made in double-breasted fashion with button-holes and buttons. The leg-o'-mutton sleeves display the fashionable flare at the top and are smooth and of comfortable size below the elbow, the wrists being plainly completed.

The skirt, which is made of camel's-hair, introduces the prominent features of the circular modes and is fashionably wide at the bottom. The front and sides are becomingly close-fitting at the top and are distended in regulation fashion below, and the back displays the funnel-shaped folds seen in all modish skirts. The decoration consists of a single band of fancy braid-trimming applied at deep hem depth.

The coat may match the skirt or be made up independently, as preferred. It may be developed in melton, kersey, pilot cloth, diagonal, hopsacking, cheviot, tweed, etc., and will be most elegant when finished in regulation tailor fashion with one or two rows of machine-stitching. A lining of handsome plaid or changeable silk will always be in order. The skirt may be made of bouclé mohair, two-toned rep, hopsacking, cheviot or mohair crêpon and may be hooped at the bottom and at the knee with braid.

The hat is a novel shape in fine French felt, simply adorned with bows and rosettes of ribbon.

FIGURES NOS. 499 D AND 502 D.—LADIES' COSTUME.

(For Illustrations see Pages 608 and 609.)

FIGURES NOS. 499 D AND 502 D.—These two figures illustrate the same pattern—a Ladies' costume. The pattern, which is No. 6612 and costs 1s. 6d. or 35

cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given another representation on page 626 of this publication.

The costume is very graceful and will be especially becoming to women of slender figure. At figure No. 499 D the costume is pictured developed in two shades of faience-blue cloth and trimmed with fancy serpentine braid. The skirt is of the fashionable five-gored variety and presents the regulation close adjustment at the top of the front and sides and a decided flare below. The back is gathered at the top to fall in a succession of flutes that spread gracefully to the lower edge, where a broad band of the darker goods is applied. The skirt is hooped with four bands of serpentine braid of graduated width, each band combining the two shades of blue.

The fronts and seamless back of the round waist are drawn smoothly at the top over fitted linings; the fulness at the waist-line is collected in forward-turning plaits at the front and in backward-turning plaits at the back, and a perfectly close adjustment is secured by under-arm gores. The closing is made invisibly at the center of the front. Deep Bertha-bretelles, the square ends of which flare slightly at the front and back, are arranged upon the waist in the outline of a round yoke, and the yoke effect is made more pronounced by rows of serpentine braid applied to follow the upper outline of the bretelles. Two rows of similar braid decorate the standing collar, which closes at the front, and a single row is arranged above a deep cuff-facing of the contrasting goods applied to the one-seam leg-o'-mutton sleeve. The sleeve is mounted upon a smooth, coat-shaped lining and displays picturesque fulness at the top and the regulation smooth ef-



FIGURE NO. 507 D.—LADIES' COAT.—This illustrates Pattern No. 6610 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 618.)

feet upon the forearm. The waist is worn beneath the skirt, and is encircled by a section of the contrasting goods arranged

to form a crush belt, which, however, is not included in the pattern. The blue felt walking hat is bound with blue velvet and trimmed with Mercury wings, a fold of velvet and a buckle.

Figure No. 502 D portrays a back view of the costume made up in tan cloth and velvet. The bretelles are made of cloth overlaid with black soutache braid, and several rows of similar braid decorate the bottom of the skirt and the sleeves at the wrists. The portion of the waist exposed with yoke effect above the bretelles, and the standing collar are of black velvet. The waist is encircled by black ribbon arranged at the back in a fanciful bow.

The costume is particularly desirable for dressy afternoon wear, and is fanciful enough to do duty as a reception gown. It will develop exquisitely in all sorts of handsome silks, such as taffeta, Bengaline, Surah, etc., and also in all fashionable wools and silk-and-wool novelties. Satin-antique or velvet will unite attractively with any preferred variety of wool goods, the combination bringing out the attractive features of the mode to the best advantage. Decoration may be applied by serpentine satin ribbon, Renaissance guipure insertion over ribbon of contrasting color, or rich passementerie or galloon.

FIGURES NOS. 500 D AND 501 D.—LADIES' PRINCESS COSTUME.

(For Illustrations see Pages 608 and 609.)

FIGURES NOS. 500 D AND 501 D.—These two figures illustrate the same pattern—a Ladies' costume. The pattern, which is No. 6611 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 depicted on page 623 of this *DELINEATOR*.

At figure No. 500 D the costume is shown made of shaded green-and-rose camel's-hair and rose silk of heavy quality. The skirt is made of silk and is in

five-gored style. A smooth effect at the front and sides is produced by tiny darts at the top, and the fulness at the back is massed in coarsely drawn gathers which spread in fan fashion to the lower edge.

The back of the Princess is superbly conformed to the figure by the customary seams, and below the waist-line the gores and backs fall in the graceful ripple folds now so much admired. The fronts are adjusted with becoming snugness by double bust and single under-arm darts and are arranged upon dart-fitted lining-fronts, which extend to basque depth; and the closing is made invisibly at the center. The left front is cut away below the lining front in front of the first dart, and the right front laps diagonally upon the left front to the hip and falls almost straight below. The right front is disposed in a series of soft, diagonal folds by gathers at the shoulder edge and forward-turning, overlapping plaits at the front edge below the waist-line. These plaits flare stylishly upward, and below them is formed a group of tiny upturning plaits, which, with a short row of gathers in the back edge below the hip, produce a series of soft folds and wrinkles across the skirt of the right front. Short rows of gathers produce slight drapery folds in the left front, and below the left hip the front edges of the fronts separate with a gradual flare to reveal the skirt in a long, narrow, inverted V. The exposed portion of the right lining-front is faced with the material. The *gigot* sleeves are of silk and are shaped by inside seams only; they are mounted on smooth, coat-shaped linings and spread in balloon fashion above the elbow, below which they closely follow the outline of the arm. The wrists are tastefully trimmed with upturning



FIGURE No. 508 D.—LADIES' VISITING TOILETTE.—This consists of Ladies' Basque No. 6595 (copyright), price 1s. 3d. or 30 cents; and Five-Gored Skirt No. 6588 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 619.)

milliners' folds of silk, and the sleeves are topped by ripple caps of the shaded goods that are quite broad at the top and are narrowed

almost to points under the arms. The free edges of the caps are adorned with passementerie, and similar trimming encircles the close-fitting standing collar. The front edge of the overlapping front, the skirt portion of the left front and the bottom of the Princess are richly trimmed with passementerie, and diagonal rows of passementerie are effectively applied on the body portion of the left front and right lining-front. The skirt exposed with panel effect is modishly adorned with three graduated frills of silk, the highest one being set near the knee. The costume may be made up with a slight train or in round length, as preferred.

The small velvet toque is trimmed at the front with velvet ears, roses and a jet aigrette.

Figure No. 501 D portrays a back view of the costume, the materials being fawn cloth and velvet. The sleeves are made of velvet, and the caps and standing collar are entirely overlaid with black mohair braid, similar braid covers the center and side-back seams to the waist-line.

Very elegant gowns may be developed by the mode in satin, velvet, brocade, Liberty satin, cloth, Bengaline, velours or any of the handsome bouretted suitings, color combinations being particularly effective. Bands of fur, passementerie, jet, braid, insertion, gimp, galloon, etc., will form attractive garnitures, and may be applied sparingly or abundantly, according to the material selected for the gown.

FIGURE No. 503 D.—
LADIES' TEA-
GOWN.

(For illustration see
Page 610.)

FIGURE No. 503 D.—This illustrates a Ladies' tea-gown. The pattern, which is No. 6576, 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 in three views on page 627.

Handsome India silk showing black discs on a gray ground is the material here represented in the tea-gown, which introduces

huge puff sleeves and a Watteau effect that will be decidedly becoming to the general woman. The front is shirred to yoke depth at the center and falls below in soft, unbroken folds to the lower edge, the closing being made invisibly to a desirable depth at

the center. The shirrings are tacked to short, closely adjusted lining-fronts, and long under-arm darts ensure a becomingly close adjustment at the sides. The back, which is arranged upon short center-backs of lining, is shirred at the top to correspond with the front, the fulness appearing between the side-back gores with the graceful effect of a Watteau. Deep Bertha-bretelles arranged upon the gown at round yoke depth stand out broadly over the full sleeves, and their ends disappear beneath the fulness at the center of the front and back. The edges of the Bertha-bretelles are trimmed with ribbon, and tiny bows of ribbon are placed on the rows of shirring at the front and over the closing of the stylishly high standing collar. The immense puff sleeves spread in balloon fashion, and their smooth, coat-shaped linings are covered below the puffs with round cuff-facings.

Developed in an inexpensive woollen material, the mode will produce a pretty and serviceable wrapper for a busy housewife, while the choice of plain, figured or flowered silk, silk or cotton crépon, challis or cashmere, with a profuse decoration of lace or ribbon, will render the gown sufficiently ornamental to be worn at an informal luncheon or a breakfast *en famille*. A particularly dainty gown may be made of primrose-yellow eglantine, with yellow-and-brown shot velvet for the sleeves and collar.

FIGURE No. 504 D.—
LADIES' EVENING
TOILETTE.

(For illustration see
Page 611.)

FIGURE No. 504 D.

—This consists of a Ladies' waist and Marquise skirt. The waist pattern, which is No. 6577 and costs 1s. or 25 cents, is in thirteen



FIGURE No. 509 D.—LADIES' TOILETTE.—This consists of Ladies' Cape No. 6615 (copyright), price 1s. or 25 cents; and Skirt No. 6511 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 620.)

sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently pictured on page 637 of this magazine. The skirt pattern, which is No. 6600 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is otherwise depicted on page 641.

The toilette is here represented made of white *peau de soie*. The skirt is fashioned after one of the most graceful of the popular Marquise modes, and is also illustrated at figure No. 497 D, where its construction is fully described. In the present instance the foot decoration consists of a fanciful arrangement of Bougival ruching and flouncing, the latter being cut out in Vandyke points all round and headed with the ruching, which serves to make the pointed effect more pronounced. The seam joining the upper and lower portions of the skirt is covered with Bougival ruching, and the seams of the gored upper-portion are covered with dainty floral garnitures; similar floral trimming appears midway between the side-front seams, and short floral sprays depend gracefully upon the lower portion in line with those upon the upper portion.

The round waist is known as the Princess May bodice, as it is fashioned in a style made popular by the young Duchess of York. Its surplice fronts cross in regulation fashion over dart-fitted fronts of lining and fasten invisibly at the under-arm seams, being disposed in soft, becoming folds over the bust by overlapping plaits at the shoulder edges and gathers at their closing edges. The high-necked fronts of lining are here cut away to reveal the neck in gracefully pointed outline, to accord with which the seamless back and its fitted lining are also cut low. The fullness at the lower edge of the back is collected in plaits that flare prettily upward, and under-arm gores produce a becomingly smooth effect at the sides. The very full puff sleeves spread in balloon fashion over their smooth linings and are caught up in an artistic manner at the back of the arm by a cluster of side-plaits arranged underneath a dainty knot of the material. Sprays of flowers matching those on the skirt stand upright upon the shoulders, with very dainty effect. The waist may be made with long sleeves

and with a low, round neck or a high neck and a chemisette and standing collar, the pattern providing for these arrangements.

The toilette is remarkable alike for simplicity and genuine artistic beauty, and is suitable for state dinners, balls, evening receptions, weddings and the opera. It will make up exquisitely in crystal Bengaline, Ondine, *peau de cygne*, *vrillé*, heavy twilled Surah or shot or changeable taffeta. Lace of any dainty variety, *chiffon*, *passementerie*, etc., may trim it elaborately or simply, as personal taste may dictate.



FIGURE No. 510 D.—LADIES' PROMENADE TOILETTE.—This illustrates Ladies' Jacket No. 6606 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 6588 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 621.)

FIGURE No. 505 D.—LADIES' COSTUME.

(For Illustration see Page 612.)

FIGURE No. 505 D.—This illustrates a Ladies' costume. The pattern, which is No. 6617 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 624 of this *DELINEATOR*.

Réséda camel's-hair, black Ondine silk and net are here effectively associated in the costume, with jet and Bougival net flouncing and ruchings for decoration. The skirt is in the admired circular style, its straight edges being joined in a seam at the center of the back. It is smooth at the top of the front and sides, and at the back the slight fullness is collected in gathers which produce graceful folds to the lower edge. The skirt is trimmed at the bottom with a flounce of Bougival net headed by a ruching to match, and above with three similar ruchings set at equal distances apart. The edges of the flounces and ruchings are followed by gros-grain ribbon.

The introduction of two ripple skirts imparts a very modish air to the basque, which has fitted fronts reversed to the lower edge in tapering lapels that are very broad at the top. The lapels are smoothly faced with net and are overlapped by smaller lapels of Ondine, and between them is effectively revealed a draped vest of net, which is gracefully disposed by plaits at the shoulder edges. The basque has dart-fitted lining-fronts that are closed invisibly at the center, and the back and sides are admirably conformed to the figure by the customary seams. The sleeves are in mutton-leg style and are mounted on smooth, coat-shaped linings; they are shaped by inside seams only and fall in draped folds to the elbow, below

which they closely follow the outline of the arm. Each wrist is finished with a deep, pointed cuff of Ondine silk that flares in cav-

lier fashion at the back of the arm. At the neck is a close-fitting standing collar overlaid with net. The basque is lengthened by two ripple skirts of silk of unequal depth, the lower one extending well down upon the hips. The skirts are headed by a band of rich jet passementerie, and two bands of similar trimming are set higher up on the basque.

Very elegant theatre gowns may be developed by the mode in satin, Bengaline, faille, brocade or crépon, with *crêpe de Chine*, beaded net or embroidered *mousseline de soie* for the vest. Handsome trimming may be supplied by jewelled, jet or silk floral passementerie, gimp, galloon, Persian bands, etc.

The small velvet hat is stylishly trimmed with jet, velvet, crépon rosettes and a fancy feather pompon.

FIGURE No. 506 D.—
LADIES' VISITING
TOILETTE.

(For Illustration see
Page 613.)

FIGURE No. 506 D.—This consists of a Ladies' waist and skirt. The waist pattern, which is No. 6599 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given another portrayal on page 638 of this DELINEATOR. The skirt pattern, which is No. 6582 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 639.

The toilette possesses an originality of design which will be especially appreciated by women who seek novel effects in their gowning. It is here shown to advantage in a unique combination of gray vicuna and black satin. The skirt, which is also illustrated at figure No. 493 D, where it is fully described, has a flounce of black satin that is partially revealed below the graceful over-skirt; and just above the edge of the over-skirt is applied a band

of black satin decorated at each edge with a piping of white satin. The waist is of the short, round variety and is lengthened styl-

ishly by a ripple skirt that flares in regulation fashion. The fronts are closed invisibly below the bust and flare widely above to reveal the dart-fitted under-fronts in deep V shape. The fulness below the bust is collected in plaits at each side; and to the flaring edges of the fronts are attached black satin Restoration lapels, which overlap the sleeves and emphasize the broad-shouldered effect. The seamless back is separated from the fronts by under-arm gores and is smooth at the top, while the fulness at the waist-line is plaited nearly to a point at the center. The seam joining the waist and ripple skirt is covered with a band of black satin edged with white satin pipings, the ends of the band being bowed at the center of the front. The mutton-leg sleeves, which are arranged upon smooth linings, droop picturesquely on the shoulders and present innumerable soft folds and wrinkles below. They are banded at the wrists with folds of black satin edged with white pipings; the lapels are decorated to correspond, and the exposed portions of the under-fronts are made fanciful by evenly spaced bands of satin. A satin collar in close-fitting standing style is at the neck.

The toilette will make up exquisitely in any of the silk-and-wool novelties which are now offered in so many handsome varieties and at prices to suit all purses. Particularly attractive gowns may be developed in combinations of hopsacking and satin or of camel's-hair and Bengaline, with galloon, gimp, passementerie, etc., for decoration.

The small, close-fitting hat is stylishly adorned with jet, ribbon and feathers.

FIGURE No. 507 D.—
LADIES' COAT.

(For Illustration see
Page 614.)

FIGURE No. 507 D.—This illustrates a Ladies' coat. The pattern, which is No. 6610 and costs 1s. 6d.

or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given another portrayal on page 630.



FIGURE No. 511 D.—LADIES' MOURNING TOILETTE.—This consists of Ladies' Basque-Waist No. 6571 (copyright), price 1s. or 25 cents; and Skirt No. 6584 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 621.)

Prussian-blue cloth was here selected for the coat, which is thoroughly protective, and will, therefore, be a popular style for traveling and for use in stormy weather. The garment is superbly adjusted by the customary darts and seams, the center seam termina-

is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 635 of this DELINEATOR. The skirt pattern, which is No. 6588 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is illustrated in two views on page 640.

The toilette is here shown developed for second mourning in black crépon and net, with ruffles and ruchings of Bougival net edged with grosgrain ribbon for decoration. The skirt illustrates one of the most notable Winter styles and pleasingly introduces an apron over-skirt. It consists of five gores and is smoothly adjusted over the hips by darts, while the fulness at the back is laid at each side of the center in deep, backward-turning plaits that flare to the lower edge in fan fashion, the back-gores being lined with crinoline to emphasize the flare. The front and side gores are tastefully adorned at the bottom with a ruching of the net edged with narrow grosgrain ribbon. The apron over-skirt extends almost to the bottom of the skirt and has a fanciful lower outline. Darts at the top insure a comfortable adjustment over the hips, and a deep and a shallow backward-turning plait are laid near each back edge to make slight drapery folds. The back edges almost meet at the top at the center of the back and flare broadly below, and the bottom is daintily trimmed with a ruffle of the net headed by a ruching of the net. The pattern provides for a deep, self-headed flounce that may be applied across the bottom of the front and side gores of the skirt.

The basque extends to a becoming depth below the waist-line and effectively displays the modish bretelle collar. The fronts are fitted by single bust darts and are arranged over short, dart-fitted fronts of lining, which are closed invisibly at the center; they open gracefully over a short vest of net, the fulness of which is prettily disposed by gathers at the top and shirrings at the bottom, the closing being made invisibly at the left side. Under-arm and side-back gores and a well curved center seam secure a close adjustment



FIGURE NO. 512 D.—LADIES' TEA-JACKET.—This illustrates Pattern No. 6573 (copyright), price 1s. 3d. or 30 cents.
(For Description see Page 622.)

ting a little below the waist-line above coat-laps; and the shaping of the gores and back below the waist-line produces the decided flare which is a distinguishing feature of fashionable coats. The closing is made invisibly at the center of the front. The upper part of the coat is covered by a triple cape-collar, which falls in a series of ripples all round and is topped by a collar that stands very high about the neck in a series of ripples, which are held in place by tackings to a moderately high curate collar. The leg-o'-mutton sleeves are voluminous at the top, where they are gathered to present the broad-shouldered effect now so desirable; they are smooth and comfortably close-fitting below the elbow, and the wrists are plainly completed. Square-cornered pocket-laps cover the openings to side pockets inserted in the fronts, and their edges, like all the other edges of the coat, are perfectly plain.

The coat will be a general favorite during the Winter and early Spring, as its stylish appearance and air of warmth will strongly appeal to every woman who considers comfort as well as good style in her gowning. It will make up handsomely in melton, kersey, beaver, faced cloth, diagonal, whipcord, cheviot or serge, and may be finished with one or two rows of machine-stitching.

The close-fitting cloth turban is trimmed with Astrakhan, and a velvet pompon placed at the left side.



FIGURE NO. 513 D.—LADIES' DRESSING-SACK.—This illustrates Pattern No. 6581 (copyright), price 1s. or 25 cents.
(For Description see Page 623.)

FIGURE NO. 508 D.—LADIES' VISITING TOILETTE.
(For Illustration see Page 615.)

FIGURE NO. 508 D.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 6595 and costs 1s. 3d. or 30 cents,

at the sides and back, and below the waist-line the backs and gores fall in a series of graceful ripples. The *gigot* sleeves are of great

width at the top and are shaped by inside seams only; they are mounted on smooth, coat-shaped linings and fall in pretty, broken curves above the elbow, below which they closely follow the outline of the arm; and each wrist is adorned with three ruchings of the net. The crush collar is of net, and a wrinkled girdle-section of net crosses the bottom of the vest, concealing the shirrings. The bretelle collar falls deep at the back, where it presents a rounding lower outline; and its tapering ends extend to the waist-line, being joined to the front edges of the fronts. The free edges of the bretelle-collar are followed by a ruching of net, which is continued down the front edges of the fronts and the bottom of the basque.

The toilette will make up richly in faille, satin, Bengaline, brocade and fancy silk, and also in velours, *épingeline*, fancy hopsacking and the fashionable rough-surfaced novelty suitings. The vest may be made of *chiffon*, net, accordion-plaiting or Liberty satin overlaid with beaded net; and the collar may be cut from brocade, velvet or satin. Handsome trimming may be arranged with silk passementerie, jet, Persian bands, ribbon, gimp, galloon, etc., applied in a simple or elaborate manner, as preferred.

The stylish hat is made of cloth and is trimmed with jet, ribbons and aigrettes.

FIGURE NO. 509 D.—
LADIES' TOILETTE.

(For Illustration see
Page 616.)

FIGURE NO. 509 D.—This illustrates a Ladies' cape and skirt. The cape pattern, which is No. 6615 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 in two views on page 634 of this magazine. The skirt pattern, which is No. 6511 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies



FIGURE NO. 514 D.—LADIES' REDINGOTE COSTUME.—This illustrates Pattern No. 6621 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 623.)

from twenty to thirty-six inches, waist measure, and is shown again on its accompanying label.

An exquisite toilette suitable for carriage or promenade wear is here illustrated made of dove-gray cloth and daintily trimmed with Bougival frills, ruchings and flounces of net, all of which are edged with narrow ribbon. The skirt consists of five umbrella-gores, which form the front and sides, and a full whole back that is gathered up closely at the top and falls below in tubular folds. The skirt fits smoothly at the top of the front and sides and flares broadly at the bottom. Bougival frills of black net are included in all the seams, the effect being artistic and decidedly novel.

The cape extends to a fashionable depth below the waist-line and consists of a back and fronts joined in seams at the sides. It presents a smooth effect at the top and rippling folds below at the sides and back, and is rendered fanciful by the jaunty ripple collar, which is in two sections joined in a seam at the center of the back. The collar is shaped to fit smoothly at the top and fall in a succession of rippling folds below; it is deeper at the front than at the back and is quite narrow over the shoulders, the front ends flaring slightly. At the neck is a high rolling collar that flares broadly at the throat; and the cape is closed invisibly at the front. The lower edge is trimmed with a Bougival flounce of net headed by a ruching to match, and a similar ruching outlines the lower edge of the ripple collar.

Very attractive skirts may be made of velvet, Bengaline, satin, fancy silk, velours or any of the novelty suitings that are now so much in

demand; and they may be decorated with graduated rows of braid, bindings of fur, Persian bands or jet passementerie. An elegant skirt of chestnut-brown velours is adorned just below the hips with

three frills of chestnut-brown satin ribbon headed by a band of *vieux-rose* satin overlaid with black beaded net. The cape may be made of Astrakhan, plush, velvet or satin, and may be rendered very fanciful by rich trimmings of jet, braid, gimp, galloon or lace.

The gray felt hat shapes a becoming poke at the front, where it is trimmed with a fanciful bow of ribbon, a jet buckle and nodding plumes.

FIGURE No. 510 D.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 617.)

FIGURE No. 510 D.—This illustrates a Ladies' jacket and skirt. The jacket pattern, which is No. 6606 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 two views on page 634 of this publication. The skirt pattern, which is No. 6588 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is given a different portrayal on page 640.

Plum-colored silk and bourretted suiting are here charmingly associated in the skirt, which is differently illustrated at figure No. 508 D, where it is fully described. The skirt is made of silk and tastefully adorned with four tiny frills of the material, each of which is edged with white silk. The apron over-skirt is cut from the suiting, and its free edges are attractively decorated with soutache braid applied in a coil design.

The jacket, which is rendered particularly pleasing by the introduction of a sprung collar, is made of bourretted suiting matching that in the over-skirt. The loose fronts lap and close in double-breasted style with button-holes and bone buttons, and are reversed at the top in lapels, which form notches with the broad sprung collar. Under-arm



FIGURE No. 515 D.—LADIES' CARRIAGE TOILETTE.—This consists of Ladies' Double-Breasted Basque No. 6622 (copyright), price 1s. 3d. or 30 cents; and Four-Gored Skirt No. 6302 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 624.)

and side-back gores and a well curved center seam produce a smooth adjustment at the sides and back, and below the waistline the gores and backs spread in umbrella style. The mutton-leg sleeves are shaped by inside seams only, are of great width at the top, and closely follow the outline of the arm below the elbow. The sprung collar is shaped by a curving center seam and two well curved seams at each side; it spreads broadly over the sleeves, producing a very broad-shouldered effect, and presents a becomingly rounded lower outline. Square pocketlaps are jauntily placed on the fronts to conceal the openings to inserted pockets, and their free edges, as well as the outer edges of the collar and lapels, are decorated with gimp applied in a coil design to correspond with the decoration on the over-skirt.

The skirt will make up most satisfactorily in a combination of fabrics, such as Bengaline and shaded camel's-hair, velours and velvet, or satin and fine cloth. The skirt may be decorated with graduated bands of braid, and the over-skirt may be plainly completed; or both may be adorned with bindings of fur, Persian bands, gimp, galloon or passementerie. The jacket will develop modishly in melton, fine serge, diagonal, whipcord, kersey, etc., and will usually be finished in true tailor style with stitching.

The felt hat is trimmed with feathers, dark and light ribbon edged with lace, and a fancy buckle.

A mink cravate and muff are worn.

FIGURE No. 511 D.—LADIES' MOURNING TOILETTE.

(For Illustration see Page 618.)

FIGURE No. 511 D.—This consists of a Ladies' basque-waist and skirt. The basque-waist pattern, which is No. 6571 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust meas-

ure, and may be seen in two views on page 637 of this publication. The skirt pattern, which is No. 6584 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 642.

The toilette is here portrayed made up for deep mourning wear in black Henrietta cloth and crape. The skirt is given a pleasing air of novelty by the introduction of a panel over-skirt, the long, unbroken lines of which will render the style universally becoming. The skirt consists of five gores and is shaped by darts to fit smoothly at the top of the front and sides, while the bottom displays a fashionable flare. The back is arranged in well defined fan-plaits, and the front-gore, which is cut from crape, is revealed effectively between the flaring front edges of the panel over-skirt. The over-skirt consists of two panels, which meet for a short distance at the top at the left of the center of the front and flare widely to the bottom, a perfectly smooth adjustment over the hips being secured by darts at each side. The back edges of the panels overlap the side-back seams of the skirt and are concealed by a backward-turning plait at each side.



6605

View without Rolling Collar
and Lapels.



6605

Front View.

LADIES' COSTUME, WITH FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 624.)



6605

Side-Back View.

Three buttons covered with crape decorate the front edge of the left panel near the top.

The fronts of the shapely basque are rolled back in broad lapels, which are plaited at the top to fall in soft jabot-folds to the bust,

the folds displaying an effective underfacing of crape. A full vest of crape arranged upon the dart-fitted lining-fronts appears between the flaring edges of the fronts and is closed invisibly at the center. The seamless back, which is separated from the fronts by under-arm gores, is smooth at the top and has fulness plaited to a point at the lower edge, the plaits flaring upward and being tacked to the fitted lining. The slightly pointed lower edge of the basque is covered with crape belt-sections, the pointed ends of which are crossed at the center of the front and back. The leg-o'-mutton sleeves, which display numerous soft folds and wrinkles above the elbow, are arranged upon smooth linings and trimmed at the wrists with bands of crape; and a crape collar in close-fitting, standing style is at the neck.

While the toilette is particularly well adapted to the various fabrics devoted to mourning wear, it will also make up effectively in less sombre materials. The panel over-skirt renders the mode especially desirable for the development of handsome combinations, such as brocade and satin, velvet and *peau de soie*, or satin antique and mohair *erépon*; but a single material of either silken or woollen texture may be employed throughout, with eminently satisfactory results. Hercules or serpentine braid, gimp-edged fur bands, galloon, passementerie, etc., will provide suitable decoration.

The close-fitting capote is covered with a veil of nun's-veiling that is caught up gracefully at the back.

FIGURE NO. 512 D.—LADIES' TEA-JACKET.

(For Illustration see Page 619.)

FIGURE No. 512 D.—This illustrates a Ladies tea-jacket. The pattern, which is No. 6573 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 638 of this magazine.

The jacket is a most becoming *négligé* garment for an informal luncheon or for morning wear at home, and is here represented made of white India silk. The fronts are nicely curved to the figure by single bust darts and open over a full vest having a square yoke top and closing invisibly at the center. The back is sufficiently trim above the waist-line to please the most fastidious, the adjustment being due to the usual gores and a curving center seam; and the shaping below the waist-line produces soft ripples or flutes that spread in umbrella fashion over the skirt. Broad bretelles of silk decorated with three rows of lace beading through which baby ribbon is run are joined to the flaring front edges of the fronts as far as the waist-line, where they are narrowed to points; they are continued around the back to form a deep frill below the standing collar, which is close-fitting and becomingly high. The voluminous puff sleeves are arranged upon smooth, coat-shaped linings, and are gathered at the top and bottom to droop in stylish folds over deep

frills of silk which are each trimmed with three rows of ribbon-run beading; and two rows of similar beading decorate sleeve caps that droop in pretty folds all about the arms. A rosette-bow of baby ribbon trims each sleeve at the back of the arm, and the vest is drawn

in closely at the waist-line by tie-strings of satin-edged ribbon, which are bowed at the center and fall prettily over the skirt. The yoke is decorated with lengthwise rows of beading, through the meshes of which baby ribbon is passed.

The feminine wardrobe is now considered incomplete unless it contains several dainty tea-jackets. They are variously developed in China silk, Surah, silk cr  pon, cashmere, vailing, cotton cr  pon and flannel, and lace edging, *chiffon* or net may be employed for the bretelles and sleeve caps. Velvet or satin ribbon, feather-stitching or some other dainty garniture may be applied with a lavish hand, or a simple completion may be adopted.

FIGURE NO. 513 D.—LADIES' DRESSING-SACK.

(For Illustration see Page 619.)

FIGURE NO. 513 D.—This illustrates a Ladies' dressing-sack. The pattern, which is No. 6581 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 639 of this *DELINEATOR*.

The dressing-sack is here shown made of figured India silk and, while simple in construction, is fanciful in effect. It extends to a becoming depth below the hips and has loose fronts, which are closed at the center with button-holes and buttons, pretty fulness being disposed over the bust by short rows of shirring made at the neck at each side of the closing. Under-arm darts and a well curved center seam secure a smooth adjustment at the sides and back, and below the waist-line the sides and back spread gracefully in umbrella fashion. Ribbon ties are included in the under-arm darts at the waist-line and are tied in a bow at the center of the front, holding the fulness becomingly to the figure. At the neck is a rolling collar, the ends of which are tastefully rounded; and its free edges are adorned with a frill of white lace. The puff sleeves are of great width and are mounted on smooth, coat-shaped linings, which may be revealed at the wrists with round-cuff effect, or may be cut away below the sleeves as in this instance. The lower edge of each sleeve is decorated with a frill of lace headed by a band of ribbon, which is bowed jauntily at the outside of the arm.

Surah *rougeant*, taffeta, cashmere, cr  pon and fine light-weight camel's-hair are the materials usually selected for making dressing-sacks, and lace, passementerie, fancy braid, ribbon or insertion may be applied in any admired way for decoration.

FIGURE NO. 514 D.—LADIES' REDINGOTE COSTUME.

(For Illustration see Page 620.)

FIGURE NO. 514 D.—This illustrates a Ladies' costume. The pattern, which is No. 6621 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 in two views on page 625 of this *DELINEATOR*.

The costume is a revival of an old-time favorite, and is here represented developed in green-and-violet shaded wool suiting and plain green velvet. The four-gored skirt is of regulation width and presents a gracefully distended appearance. It is daintily decorated at the bottom with a piping of green velvet.

The skirt is almost wholly concealed by the long redingote, the superb adjustment of which is accomplished by single bust darts, under-arm gores having side seams that terminate in dart fashion, and a curving center seam, the shaping of the back and gores producing tubular folds or flutes that spread toward the lower edge. The right front is widened by a short gore to close in double-breasted fashion below the bust with three button-holes and buttons, and the fronts flare widely above the closing to reveal a short velvet chemisette which is sewed to the right front and closed invisibly at the left side. The pointed ends of the deep bretelle-collar are joined to the flaring edges of the fronts and fall with a rippled effect that is extremely stylish. This collar is deep and round at the back and stands out deeply on the shoulders, where it emphasizes the broad effect produced by the huge mutton-leg sleeves. At the neck is a close-fitting velvet collar



6611

View with Train and without Caps.



6611

Front View.



6611

Left Side-Back View.

LADIES' PRINCESS COSTUME, WITH RIPPLE BACK HAVING A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH), AND WITH A FIVE-GORED UNDER-SKIRT. (COPYRIGHT.)

(For Description see Page 625.)

in standing style, the ends of which are closed at the left shoulder seam. The sleeves, which are cut from velvet, are mounted upon smooth, coat-shaped linings and present a much-wrinkled effect above the elbows. The edges of the bretelle collar and the front

and lower edges of the redingote are decorated with a velvet piping.

The long, unbroken lines of the redingote are becoming to tall figures, and also decidedly improving to women of short, stout build. The attractive features of the mode may be brought out to advantage in a combination of satin antique with two-toned rep, bouclé mohair, hopsacking, wool Bengaline or silk-and-wool novelty goods. Whipcord, camel's-hair, cheviot and serge will also make up satisfactorily in this way, and braiding, galloon, gimp, folds, bands, etc., will provide artistic garniture.

The green felt plaque is fancifully bent to suit the face, and is trimmed with velvet, ribbon, feathers and iridescent beads.

FIGURE NO. 515 D.—LADIES' CARRIAGE TOILETTE.

(For Illustration see Page 621.)

FIGURE NO. 515 D.—This consists of a Ladies' double-breasted basque and four-gored skirt. The basque pattern, which is No. 6622 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 two views on page 636 of this DELINEATOR. The skirt pattern, which is No. 6302 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is given a different portrayal on its accompanying label.

Navy-blue fine-twill suiting and black satin are here effectively associated in the toilette. The skirt, which consists of a front-gore, a gore at each side and a seamless back, presents a *fourreau* effect at the top of the front and sides and falls in *volumes* at the back and in less pronounced folds at the sides. It flares broadly at the bottom, where it is uniquely trimmed with a narrow satin band on which milliners' folds are looped at intervals with bow effect.

The basque is admirably designed, and its ripple skirt renders it especially becoming to tall, slender women. The fronts are closely adjusted by double bust darts and are mounted on dart-fitted lining-fronts which are closed invisibly at the center. They are reversed at the top in Restoration revers that are faced with satin, and below the revers the closing is made in double-breasted style with button-holes and buttons. Under-arm and side-back gores and a curving center seam conform the back and sides accurately to the figure, and between the revers is effectively revealed a chemisette richly ornamented with a braiding design done with soutache braid. Similar braiding decorates the close-fitting standing collar. A natty air is given the basque by the broad, turn-down collar the square ends of which slightly overlap the tops of the lapels. The voluminous *gigot* sleeves are shaped by inside seams only and are arranged over smooth, coat-shaped linings; they fall in graceful, drooping folds from the shoulders and are close-fitting on the forearm; and each wrist is adorned with a satin band and milliners' folds arranged to correspond with the trimming of the skirt. The basque is lengthened by a stylish ripple skirt having rounding front corners. The free edges of the skirt, and also those of the turn-down collar are finished with two rows of machine-stitching.

Very dressy tailor-made gowns may be developed by the mode in serge, French sacking, tweed, camel's-hair or homespun, the rough-surfaced suitings being especially elegant. The chemisette will

frequently contrast with the basque and may be cut from cloth, piqué or chamois. The gown may be enriched by very ornate decorations, but a simple finish is always in good taste.

The large felt hat is bent becomingly to suit the face, and is trimmed with passementerie, ribbons, feathers and fancy pins.

LADIES' COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 622.)

No. 6605.—Brocaded black silk and plain white satin are associated in this stylish costume at figure No. 496 D in this magazine, passementerie and gimp providing the decoration.

The costume is here portrayed developed in mohair-finished suiting. The skirt is a graceful example of the four-gored variety and is fashionably wide, measuring four yards at the bottom in the medium sizes. It presents a fashionably smooth appearance at the top of the front and sides and the regulation flare below, and the fulness



6617

Front View.



6617

Back View.

LADIES' COSTUME, WITH CIRCULAR SKIRT. (COPYRIGHT.)

(For Description see Page 626.)

is massed at the center of the back in well defined funnel folds or flutes by coarse gathers at the top. The placket opening is made at the center of the back, and the top of the skirt is finished with a belt. A broad band of velvet headed by three rows of gimp forms the foot trimming, and a narrower band of velvet is applied near the knee and is surmounted by three rows of gimp.

The round basque has fronts that fold back in wide, tapering revers all the way down, revealing a smooth plastron that is sewed to the right lining-front and secured with hooks and loops to the left lining-front, the lining fronts being closed at the center. The adjustment of the basque is accomplished by double bust darts, under-arm and side-back gores and a curving center seam, the lower back corners of the backs being rounded with jaunty effect. A square yoke-facing of velvet trims the upper part of the plastron, and below it are applied five lengthwise rows of gimp, which meet at the lower edge. A stylish rolling collar falls deep and in cape-collar outline at the back and forms notches with the revers; and the collar and revers are covered with a fitted facing in tailor fashion and

trimmed with a single row of gimp. Three rows of gimp decorate the close-fitting standing collar, which closes at the left shoulder seam. The voluminous leg-o'-mutton sleeves are shaped by inside seams only and arranged upon smooth, coat-shaped linings. They droop in a succession of graceful folds to the elbow and are banded at the wrist edges with three rows of gimp, two rows being arranged a little above. The lower edge of the basque is decorated with two rows of gimp. The basque may be made up without the revers and rolling collar as shown in the small engraving.

The mode offers opportunity for unique disposals of braid, passementerie, gimp, ribbon and galloon and will be becoming to all figures. It will make up handsomely in all sorts of silks and with particularly stylish effect in the new woollen and silk-and-wool novelties. Such standard fabrics as camel's-hair, serge, cheviot and foulé are also adaptable to the mode, and with any of these materials velvet, satin or Bengaline may be stylishly associated.

We have pattern No. 6605 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume

and an elegant garniture is provided by narrow bands of fur. The costume consists of a Princess dress and a five-gored skirt. The skirt, which is made of silk, has a front-gore, a gore at each side and two back-gores, and is rendered perfectly smooth-fitting at the front and sides by a dart in each side of the front-gore and two darts in each side-gore. The slight fulness at the back is collected in gathers and falls in well defined folds to the lower edge; and as the skirt serves principally as a foundation, it is not very wide at the bottom, measuring only about two yards and three-fourths round in the medium sizes. A dainty foot-trimming is provided by two tiny frills of black silk, the upper one finished to form a self-heading.

The back of the Princess is superbly adjusted by side-back gores and a well curved center seam, the gores and backs being shaped below the waist-line to present a series of ripples or flutes, which are maintained by elastic straps tacked underneath. The fronts are adjusted with becoming closeness by double bust and single under-arm darts, the bust darts being taken up with corresponding darts in the lining fronts, which extend to basque depth and pass into the

under-arm darts. The left front extends but to basque depth in front of the first dart, and the right front laps diagonally upon it to the left hip and falls almost straight below. The right front is draped in soft folds across the bust in surplice style, the folds being produced by gathers at the shoulder edge and forward-turning, overlapping plaits at the front edge below the waist-line. The plaits flare becomingly upward and are stayed by tackings; and just below them is formed a group of tiny upturning plaits, which, with a short row of gathers in the back edge below the hip, throw the skirt of this front into a series of graceful cross folds and wrinkles. Short rows of gathers made at corresponding points in the front and back edges of the left front produce becoming drapery folds. The garment is closed invisibly at the center above and beneath the right front, which is secured with hooks and loops on the left hip, and below the hip the fronts separate gradually to reveal the skirt in a long, narrow inverted V. The mutton-leg sleeves are mounted on smooth, coat-shaped linings; they are shaped by inside seams only, and while they are close-fitting on the forearm, above they spread and fall in numberless broken wrinkles which



6621

Front View.



6621

Side-Back View.

LADIES' REDINGOTE COSTUME, WITH FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 626.)

for a lady of medium size, will require twelve yards and an eighth of material twenty-two inches wide, or six yards and five-eighths forty-four inches wide, or five yards and a half fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' PRINCESS COSTUME, WITH RIPPLE BACK HAVING A SLIGHT TRAIN (PERFORATED FOR ROUND LENGTH) AND WITH A FIVE-GORED UNDER-SKIRT.

(For Illustrations see Page 623.)

No. 6611.—This costume is shown made of different materials, with other trimmings, at figures Nos. 500 D and 501 D in this DELINEATOR.

Perhaps in no style are the graceful outlines of the figure shown to better advantage than in the Princess modes, which are especially adapted to the development of rich, handsome fabrics. In this instance the gown is pictured made of Havane dress goods and silk,

result from gathers at the top. Surmounting the sleeves, and included in the arm's-eye seams, are ripple caps, which are becomingly broad on the shoulders and quite narrow under the arms; they are shaped to fit smoothly at the top and to ripple below, and their lower edges, as well as the wrist edges, are tastefully outlined with bands of fur. At the neck is a close-fitting standing collar trimmed at its upper edge with a fur band, and a similar band ornaments the entire front edge of the overlapping front and the loose front edge of the left front. The Princess displays the approved flare at the bottom, where it measures about three yards and a half round in the medium sizes; it may be made up with a slight train or in round length as illustrated. The caps on the sleeves may be omitted, as shown in the small engraving.

The costume will develop beautifully in velvet, satin, either plain or brocaded, Bengaline, fancy silk, crépon or any fashionable fabric, and affords opportunity for many charming combinations of color and material. Fur, embroidered bands, passementerie, plain or fancy braid, gimp, galloon, etc., will afford choice garnitures. A very pleas-

ing effect may be obtained by covering the left front and also the exposed portion of the skirt with an elaborate braiding design.

We have pattern No. 6611 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume needs eight yards of dress goods forty inches wide, with five yards and three-fourths of silk twenty inches wide. Of one material, it requires fifteen yards and an-eighth twenty-two inches wide, or seven yards and seven-eighths forty-four inches wide, or seven yards fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COSTUME, WITH CIRCULAR SKIRT.

(For Illustrations see Page 624.)

No. 6617.—Camel's-hair, Ondine and net are associated in this costume at figure No. 505 D in this DELINEATOR, with flouncing and ruchings of net and passementerie for decoration.

The costume introduces the fashionable basque-skirt, and is here portrayed developed in wool suiting, shaded silk

terrie. The top of the skirt is completed with a belt, and a placket is finished above the seam.

The waist is of the round variety and is lengthened by a double basque-skirt, which is in circular style with center seams, being smooth at the top and drooping over the skirt with a pretty ripple effect. The fronts are arranged upon lining fronts, which close invisibly at the center, and are reversed in stylish, broad lapels. The close adjustment of the waist is accomplished by double bust darts, under-arm and side-back gores and a curving center seam. The fronts are covered between the lapels by a full silk vest which is permanently sewed at the right side, secured with hooks and loops at the left side, and disposed in becoming cross folds and wrinkles by three upturning plaits at each shoulder edge. The reversed parts of the fronts are smoothly faced with the suiting and are overlapped nearly to the outer edges by velvet lapels of similar outline. A band of passementerie trims the waist just above the basque-skirt, the free edges of which are decorated with velvet bindings. The mutton-leg sleeves have inside seams only; they are arranged upon coat-shaped linings and display the fashionable full, drooping effect at the top. Deep, pointed cuffs of velvet complete the wrists, and the standing collar, which closes at the left shoulder seam, is overlaid by a band of passementerie.

The mode is especially well adapted to stylish combinations both of shade and texture. The new ombré silk-and-wool novelties will unite exquisitely with plain velvet. Bengaline or satin, and a combination of hopsacking and shaded velvet

or crystal Bengaline will also be dressy and becoming. Camel's-hair, bouclé, novelty woollens, faced cloth and serge are equally well adapted to the mode, and garnitures of fancy braid, gimp, passementerie, Russian embroidery, milliners' folds, serpentine satin ribbon, etc., may be added in any artistic manner desired.

We have pattern No. 6617 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, will require six yards and three-fourths of dress goods forty inches wide, with seven-eighths of a yard of velvet twenty inches wide, and five-eighths of a yard of silk twenty inches wide. Of one material, it will need thirteen yards and three-fourths twenty-two inches wide, or seven yards and an-eighth forty-four inches wide, or six yards and a fourth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.



6612

View without Bertha-Bretells.



6612

Front View.

LADIES' COSTUME, WITH FIVE-GORED SKIRT.

(For Description see Page 627.)



6612

Side-Back View.

(COPYRIGHT.)

and velvet. The circular skirt has straight back edges joined in a center seam. It is of fashionable width at the bottom, measuring fully four yards and three-fourths in the medium sizes; and the shaping produces a becomingly close adjustment over the hips, the slight fulness at the back being collected in gathers. It falls in rolling folds and flares stylishly toward the lower edge, which is trimmed with a band of velvet decorated at each edge with passemen-

The costume is here portrayed developed in mulberry lady's-cloth and is a revival of an old time favorite. The skirt is fashioned in four-gored Empire style, consisting of a front-gore, a gore at each side and a wide back-gore. The shaping of the gores produces the distended appearance at the bottom, where the skirt is fashionably wide, measuring fully three yards and a half in the medium sizes. It presents just enough fulness at the top of the front and sides to

LADIES' REDINGOTE COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 625.)

No. 6621.—A handsome combination of velvet and woollen suiting is shown in this costume at figure No. 514 D in this DELINEATOR, and decoration is supplied by velvet pipings.

secure a smooth adjustment over the hips, the fulness at the back being collected in gathers and falling in rolling folds that spread gracefully to the edge. A placket is finished at the center of the back, and the top of the skirt is completed with a belt.

The redingote extends nearly to the bottom of the skirt and introduces umbrella or funnel folds at the back. The superb adjustment is accomplished by single bust darts, wide under-arm gores having side seams that are terminated in dart fashion a little below the hips, and a curving center seam, the shaping of the back and gores below the waist-line producing the fluted effect at the back. The right front is widened by a short gore to lap and close in double-breasted style with button-holes and large buttons from the waist-line to the bust, above which they separate to the shoulders to reveal a chemisette, which is sewed underneath to the right front and secured with hooks and loops to the left front. The long, tapering ends of a deep bretelle collar are joined to the flaring edges of the fronts and fall with a ripple effect that results wholly from the shaping; the bretelle-collar is shaped by a center seam and falls deep and round at the back; and rising high above it at the back is a close-fitting curate collar, the ends of which are closed at the left shoulder seam. The curate collar and chemisette are all-over braided with an artistic design wrought with soutache braid, and the edge of the bretelle collar is finished with a double row of machine-stitching. The mutton-leg sleeves are shaped with inside seams only; they are arranged upon smooth, coat-shaped linings and are sufficiently full at the top to droop in numberless folds and wrinkles to the elbow. The wrists are finished with two rows of machine-stitching, and the lower edge of the redingote is similarly completed. The front edges of the fronts are finished with a single row of stitching, and all the seams of the redingote are pressed open and stitched at each side in regulation tailor fashion.

The costume is remarkably stylish in effect and will develop handsomely in two-toned rep, homespun, hopsacking, bouclé, mohair, glacé woollens and cloth. Velvet, satin antique, Bengaline, moiré, etc., will unite beautifully with any preferred variety of woollen goods, and, if garniture be desired, fancy braid, serpentine satin ribbon, lace insertion, galloon or gimp may be added in any way becoming to the figure.

We have pattern No. 6621 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, will require seventeen yards of material twenty-two inches wide, or nine yards forty-four inches wide, or eight yards and a fourth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COSTUME, WITH FIVE-GORED SKIRT.

(For Illustrations see Page 626.)

No. 6612.—This handsome costume is shown differently made up at figures Nos. 499 D and 502 D in this issue.

The costume introduces the salient features of the season's most approved modes and is here represented developed in camel's-hair and velvet. The skirt is of the gored variety and consists of a front-gore, a gore at each side and two back-gores, the shaping of the front and side gores producing an almost perfectly smooth adjustment at the top and the fashionable distended effect below the hips.

It is fashionably wide, measuring fully four yards at the bottom in the medium sizes, and the fulness is collected at the center of the back in gathers at the top to fall in the long, rolling folds or flutes that distinguish the modes of to-day. The skirt is banded at the knee with three folds of velvet, an arrangement of trimming which is at present very popular. A placket is finished above the center seam, and the top of the skirt is completed with a cording of the material. The skirt is worn over the round waist, the edge being concealed by a velvet ribbon girdle, the ends of which are tied in a stylish Empire bow at the center of the back.

The waist has a seamless back separated from the fronts by under-arm gores, and is made up on a body lining, which is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam. The fronts are smooth above the bust, and the fulness below is disposed in two forward-turning plaits at each side of the closing, which is made invisibly at



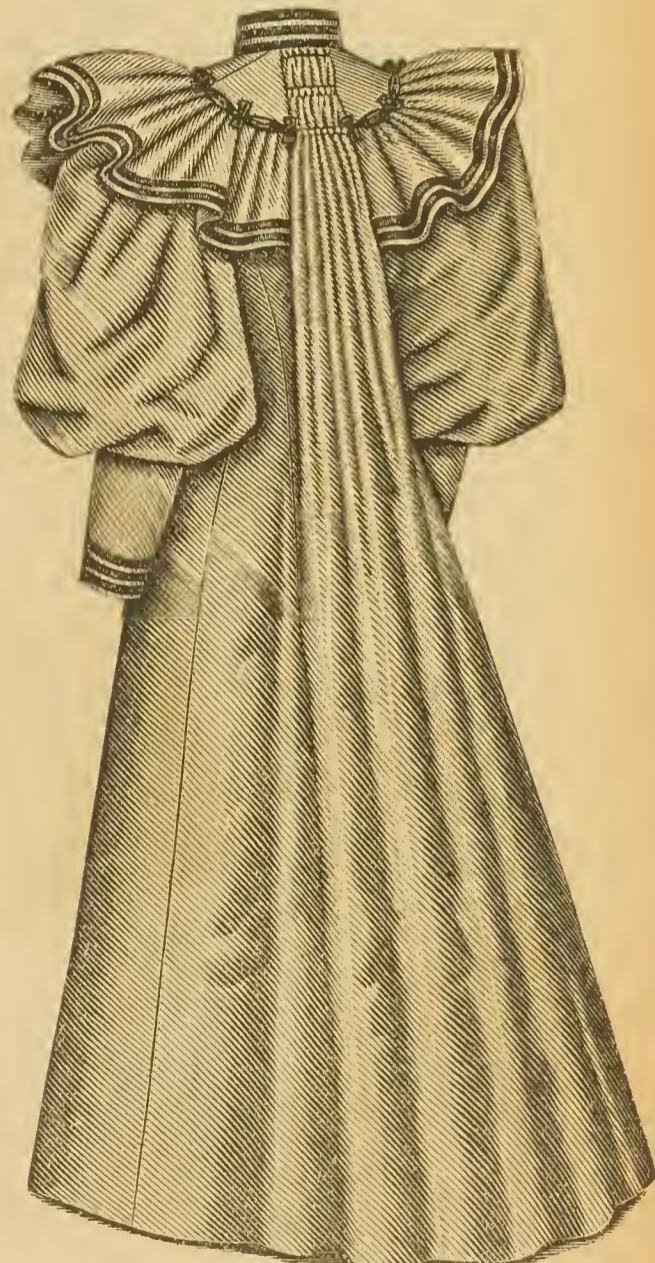
6576

View without Bertha-Bretelles.



6576

Front View.



6576

Side-Back View.

LADIES' TEA-GOWN OR WRAPPER. (COPYRIGHT.)

(For Description see Page 623.)

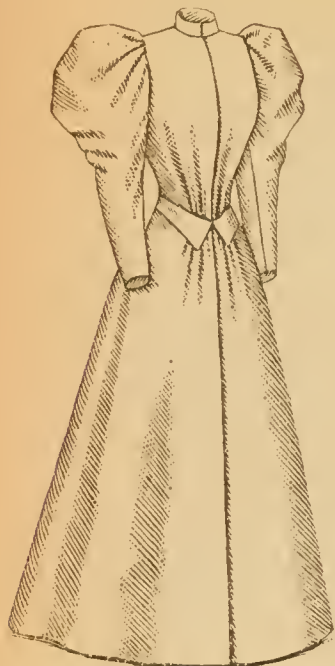
the center, the plaits flaring becomingly upward and being stayed by tackings to the lining. The back corresponds with the fronts, being smooth at the top and having fulness at the waist-line collected in two tiny backward-turning plaits at each side of the center. Arranged upon the waist at round-yoke depth are quaint Bertha-bretelles which stand out broadly on the shoulders and with a suspicion of rolling folds, the folds resulting entirely from the peculiar shape

ing. The Bertha-bretelles fall smoothly at the back and over the bust and their ends flare slightly at the center of the front and back.

The sleeves are in mutton-leg style with inside seams only; they are arranged upon smooth, coat-shaped linings and are sufficiently full at the top to rise and spread in picturesque fashion on the shoulders. A smooth effect is observed upon the forearm, and the wrists are decorated with three encircling folds of velvet. A velvet collar in close-fitting standing style is at the neck. If preferred, the costume may be made up without the Bertha-bretelles, as shown in the small engraving.

The costume is one of the most quaintly picturesque designed this

invisibly. The fulness falls entirely at the center and is collected at the top in three double rows of shirrings, from which it falls with a flare in free folds to the foot. The full, seamless back is arranged upon short center-backs of lining shaped by a curving center seam and is separated from the front by side-back gores. The top of the back is shirred at the center to correspond with the front and produce folds which fall with the effect of a graceful Watteau. At round yoke depth from the top are arranged Bertha-bretelles, the ends of which are concealed beneath the fulness at the front and back. The Bertha-bretelles are gathered at the top to fall in pretty folds at the front and back and stand out broadly on the shoulders; their lower edges are ornamented with two rows of satin ribbon, and the gathered edges are concealed by a band of ribbon that is tied at intervals in dainty bows. The puff sleeves are of great width and are arranged upon smooth, coat-shaped linings, which are covered below the puffs with deep cuff-facings of the material decorated with three bands of ribbon. Three bands of ribbon trim the standing collar, which is close-fitting and stylishly high. If a less



6591

View without Bertha-Bretelles.

season and is sure to find favor with women of refined taste. It will make up exquisitely in whipcord, velours, bourretted or novelty woollens, wool Bengaline, satin Duchesse, plain or shaded hopsacking and all sorts of fashionable plain and fancy silks. Combinations both of hue and texture are especially effective in a costume of this kind, and velvet ribbon, braid, gimp, passementerie, etc., judiciously applied, will add greatly to the general good effect. A stylish costume may be fashioned from tan broadcloth and golden-brown velvet.

We have pattern No. 6612 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume calls for six yards and a half of dress goods forty inches wide, and a yard and a fourth of velvet twenty inches wide. Of one material, it needs ten yards and three-fourths twenty-two inches wide, or six yards forty-four inches wide, or five yards fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' TEA-GOWN OR WRAPPER.

(For Illustrations see Page 627.)

No. 6576.—This pretty wrapper is shown made of gray India silk figured with black at figure No. 503 D in this DELINEATOR, black grosgrain ribbon providing the decoration.

The wrapper introduces the voluminous puff sleeves and full Bertha-bretelles which are so distinctive a feature of the season's modes, and is a charming *négligée*. It is here represented developed in violet cashmere. The loose front is becomingly curved to the figure at the sides by long under-arm darts; it is arranged upon lining fronts, which extend to basque depth and are closely adjusted by double bust darts and closed at the center, the back edges passing into the under-arm darts. The front is slashed at the center to a convenient depth and finished for a closing, which is made



6591

Front View.



6591

Side-Back View.

LADIES' WRAPPER. (COPYRIGHT.)

(For Description see this Page.)

fanciful wrapper be preferred, it may be made up without the Bertha-bretelles, as shown in the small engraving.

The wrapper, while perfectly comfortable in adjustment, is sufficiently trim in appearance to please the most fastidious. It will make up admirably in India or China silk, Surah, crépon, cashmere, challis, serge and plain and fancy silks and woollens of all seasonable varieties, and fancy braid or gimp may be used for trimming.

We have pattern No. 6576 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires twelve yards and an eighth of material twenty-two inches wide, or seven yards and an eighth forty-four inches wide, or five yards and seven-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' WRAPPER.

(For Illustrations see this Page.)

No. 6591.—This wrapper unites the trim appearance of a well-

fitting house-dress with the air of comfort that always pervades a *négligé* gown, and is here portrayed developed in figured cashmere. It has loose sack fronts, which are curved to the figure at the sides by long under-arm darts and arranged upon short, dart-fitted under-fronts that close at the center with lacing cords drawn through metal eyes. Shapely side-back gores intervene between the fronts and the full, seamless back, which is arranged upon a short, smooth lining-back adjusted by a curving center seam. The back is smooth at the top, and the fulness at the waist-line is drawn in closely by four rows of shirrings which are tacked to the lining. The fronts are held in prettily at the waist-line by fanciful girdle-sections, which are included in the under-arm darts and closed at the center, their ends flaring widely in deep points. The front ends and lower edges of the girdle are trimmed with narrow velvet ribbon, and similar ribbon decorates the upper edge and ends of the close-fitting curate collar which forms a becoming neck-completion. The wrapper may be made up with or without Bertha-frills of graduated depth, which are arranged upon it to outline a round yoke; the

LADIES' LONG COAT.

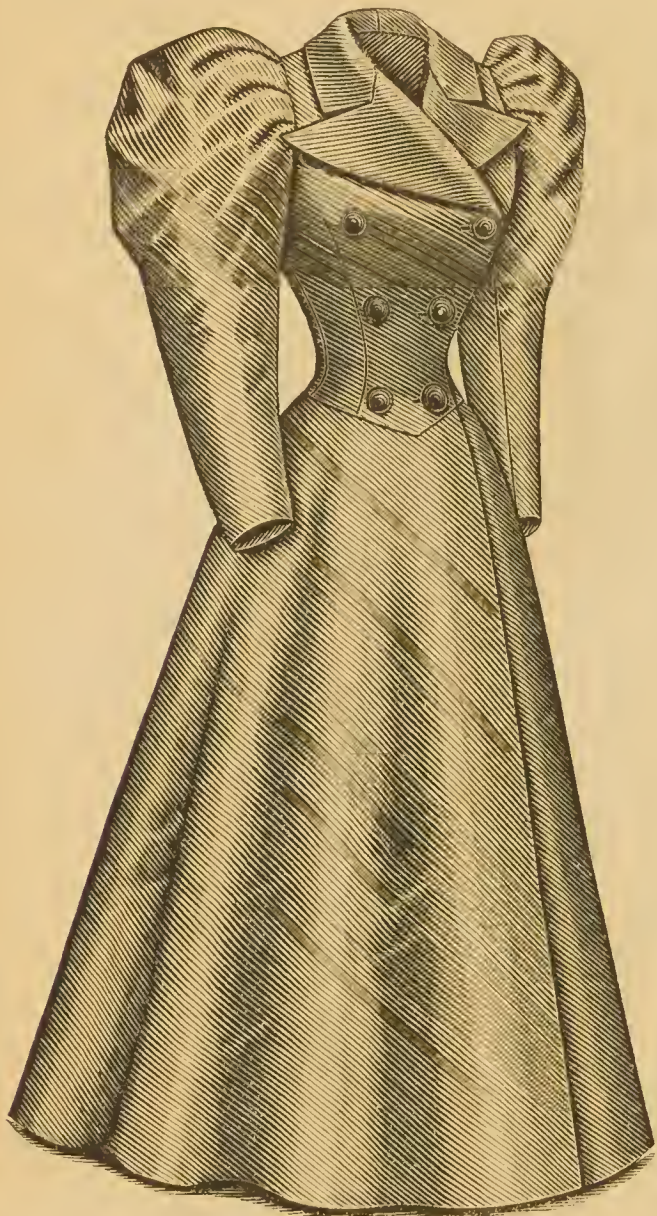
(For Illustrations see this Page.)

No. 6593.—At figure No. 494 D in this DELINEATOR this coat is shown made of coating and trimmed with fur binding.

The coat is especially desirable for travelling and general wear, as it completely envelops the form and conceals the costume. It is here represented stylishly developed in coachman's-drab cloth. The coat is superbly conformed to the figure and widens in tubular folds below the waist-line at the back and sides; the admirable adjustment being accomplished by single bust darts, under-arm and side-back gores and a curving center seam. The fronts and under-arm gores extend only to short basque depth and are lengthened by skirt portions to be of uniform depth with the back, the shaping of the skirt portions producing a rippled or undulating effect below the hips. The fronts are stylishly pointed at the center and are reversed by a rolling collar to form fashionably broad lapels, below which they are closed in double-breasted style with button-holes and pearl buttons. The leg-o'-mutton sleeves are comfortably smooth below the elbows, and the fulness at the top is collected in box-plaits to spread fashionably on the shoulders.

The coat is one of the most serviceable of recent modes and will make up handsomely in cloth, kersey, melton and plain and fancy coatings of all seasonable varieties. A collar facing of velvet may be added, if a more fanciful completion be desired, or machine-stitching or fancy braid will contribute stylish garniture.

We have pattern No. 6593 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the coat requires twelve yards and an eighth of material twenty-two inches wide, or six yards and a half forty-four inches wide, or five yards fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



6593

Front View.



6593

Side-Back View.

LADIES' LONG COAT. (COPYRIGHT.)

(For Description see this Page.)

frills are gathered with pretty fulness all round, and their lower edges are ornamented with velvet ribbon. The voluminous leg-o'-mutton sleeves are made with inside seams only; they are arranged upon coat-shaped linings and gathered at the top to droop with a much wrinkled effect to the elbow, being smooth and comfortably close-fitting below.

A charming wrapper for breakfast or luncheon *en famille* may be developed by the mode in plain or figured India or China silk, Surah, cashmere, flannel, crépon or any other material devoted to house-gowns. A combination of fabrics will be effective in a wrapper of this kind, and if Bengaline, velvet or some other contrasting material form the Bertha frills and girdle, no other garniture will be needed.

We have pattern No. 6591 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the wrapper for a lady of medium size, will require twelve yards and a fourth of material twenty-two inches wide, or six yards and three-fourths forty-four inches wide, or six yards and an eighth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

give a youthful and graceful air to the garment and have the advantage of insuring additional warmth and protection about the neck and shoulders. It is here represented made of dark cloth and trimmed with Astrakhan binding. The close adjustment is made by single bust and under-arm darts, side-back gores, and a curved center seam that terminates a little below the waist-line at the top of extra widths, the width on the left back being turned under for a hem, under which the width on the right back is lapped and tacked at intervals. Pocket-laps neatly finished with machine-stitching are applied to the fronts of the garment and conceal openings to useful side-pockets. The leg-o'-mutton sleeves display a stylish fulness at the top and are fitted by inside and outside seams, the close adjustment below the elbows being not only fashionable but extremely comfortable in a garment of this kind. The ripple standing collar is tacked to and supported by a narrow close-fitting curate collar. The three ripple cape-collars are equally noticeable in their arrangement of fulness, which falls in a series of ripples and results entirely from their circular shape, the neck edges fitting smoothly.

LADIES' COAT.

(For Illustrations see Page 630.)

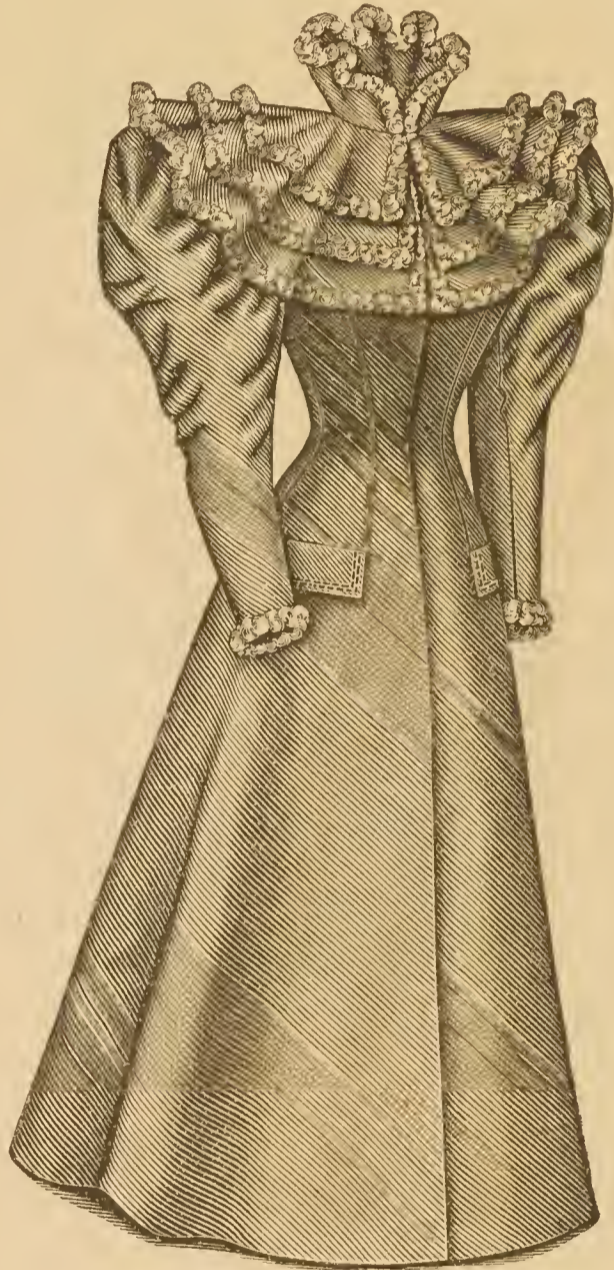
No. 6610.—At figure No. 507 D in this DELINEATOR this coat is shown made of Prussian-blue cloth and plainly finished.

The coat is a thoroughly practical top-garment and has stylish features in the ripple standing collar and ripple cape-collars, which

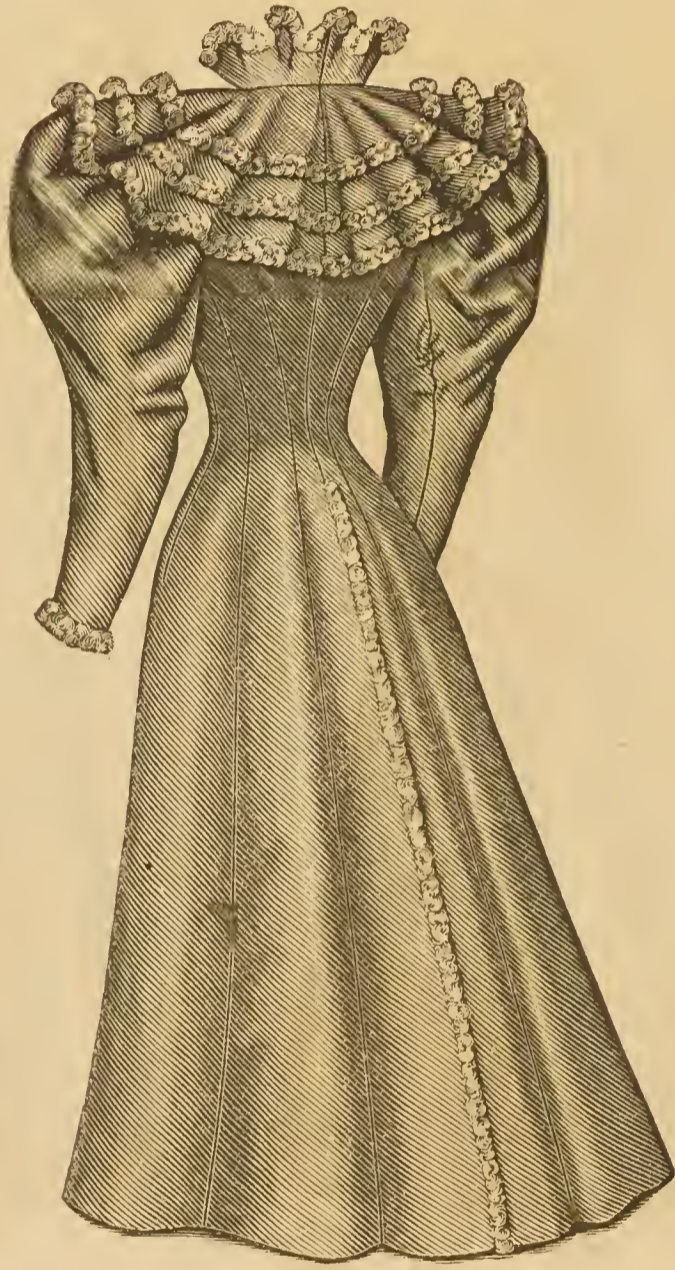
All the ripple collars, the hem of the back and the wrist edges are decorated with Astrakhan binding. The coat is closed with hooks and loops.

Although tall women wear a garment of this kind becomingly, all women who appreciate a combination of the practical and stylish will find in it a desirable and altogether satisfactory fashion. A protective coat of this kind is a real necessity in every woman's wardrobe. Such materials as light or heavy weight cheviot, cloth, long-napped camel's-hair, tweed, whipcord, serge and some wool suitings that may have a lining associated with them to insure satisfactory warmth are the best selections for a coat of this kind. On cloth, and always around the pocket-laps, machine-stitching will be a neat and appropriate finish; or bindings of Astrakhan, Persian lamb, mink tail, beaver or imitation seal may decorate the edges of the ripple collar and capes, the wrists and the free edges of the pocket-laps.

We have pattern No. 6610 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 requires eleven yards and three-eighths twenty-two inches wide, or five yards and seven-eighths forty-four inches wide, or four yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



6610
Front View.



6610
Back View.

LADIES' COAT. (COPYRIGHT.)

(For Description see Page 629.)

LADIES'
DOUBLE-
BREASTED
COAT. (IN
THREE-QUARTER
LENGTH.)

(For Illustrations
see Page 631.)

No. 6592.—
This coat is il-
lustrated made
of fancy coat-
ing at figure No.
498 D.

The coat is a notably stylish top-garment and is here portrayed developed in light-tan kersey. It extends to the fashionable three-quarter length and introduces the popular umbrella folds at the back. The coat is adjusted with a closeness which is universally becoming by single bust and under-arm darts, side-back gores and a curving center seam, the shaping of the back and gores below the waist-line producing the tubular folds that spread gracefully over the flaring skirts now fashionable. The fronts are reversed by a rolling collar to form fashionably broad lapels that meet the collar in notches, and the closing is made in double-breasted fashion with button-holes and buttons. The leg-o'-mutton sleeves are made with inside and outside seams and are broad at the top, where they are gathered to rise with the fashionable arched effect over the shoulders; they are smooth upon the forearm and are finished at the wrist with two rows of machine-stitching. The collar and lapels and the front edges of the fronts are also finished with two rows of machine-stitching. If preferred, the fronts may be closed to the throat, as shown in the small engraving.

The mode, which promises to be one of the most popular of the season's novelties, will be especially becoming to tall women. It will make up fashionably in melton, kersey, cheviot, diagonal, faced

cloth and plain and fancy coatings of all kinds. Velvet facings may be applied to the collar and lapels, or a perfectly plain finish will be in order.

We have pattern No. 6592 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 needs eight yards twenty-two inches wide, or four yards and a fourth forty-four inches wide, or three yards and a fourth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' COAT.

(For Illustrations see Page 632.)

No. 6607.—Rough-surfaced coating is the material illustrated in this handsome coat at figure No. 495 D in this DELINEATOR, and a perfectly plain finish is observed.

The rolling folds or flutes below the waist-line at the back and the large flaring collar introduced in this coat are characteristics of the newest top-coats, which are very elegant in effect. The coat is here represented made of brown cloth, with trimming of mink fur. It is of fashionable three-quarter length, the loose fronts being lapped and closed in double-breasted style with button-holes and large buttons. The fronts are widely reversed at the top and joined to the sprung collar, which consists of six sections that are joined by well curved seams. Openings to side pockets in the fronts are concealed by pocket-laps. The adjustment of the coat is accomplished by under-arm and side-back gores and a curved center seam, the gores and backs being shaped below the waist-line to produce the popular folds or flutes. An admirable feature of the mutton-leg sleeves, which are fitted by one seam

only and arranged on linings similarly fitted, is the adjustment of the fulness, the latter being laid in three box-plaits between two side-plaits at the top; for the heavier cloth and cloaking materials this disposition of fulness produces a stylish result and gives the desirable though not exaggerated broad effect. The free edges of the coat, collar and sleeves are trimmed with a row of fur, and another row is applied a little above the lower edge of the coat and sleeves, with fashionable effect.

Coats of this kind are made of reversible cloth, brocaded cloaking, kersey, corkscrew, diagonal, hopsacking or camel's-hair. The garniture may be fur or Astrakhan bands, or a stylish arrangement of soutache or Hercules braid may be adopted, although the cost of fur bands need not necessarily deter an intending purchaser, for various widths, qualities and colors are offered at reasonable prices.

We have pattern No. 6607 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat for a lady of medium size, will call for seven yards and seven-eighths of

material twenty-two inches wide, or four yards and a half forty-four inches wide, or three yards and three-fourths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CAPE, WITH PURITAN COLLAR (IN FOUR SECTIONS).

(For Illustrations see Page 632.)

No. 6601.—Dark-green velvet and light-gray cloth are combined in this stylish cape at figure No. 493 D in this magazine, with gold soutache braid for decoration.

Tan cloth and golden-brown velvet are in this instance charmingly associated in the cape, which is rendered extremely handsome by the Puritan collar. The cape is on the military order and extends to a fashionable depth; it is rendered perfectly smooth fitting at the top by two darts taken up on each shoulder, and at the sides and back it falls in a series of rippling folds. The Puritan collar is in four sections and extends to the bust at the front and to a corresponding depth at the back. It is perfectly fitted by a curving seam at the center of the back and at each side; and the top rolls softly and flares broadly at the throat after the manner of the Medici modes. The collar presents a gracefully rounded outline at the front and back and springs out in pronounced curves over the shoulders; it is lined with changeable silk and interlined with crinoline, canvas, hair-cloth or other stiffening material. The closing is made invisibly at the front.

The cape may be worn *en suite* or it may contrast widely with the gown; very attractive garments are made of *mirroir* velvet, *satin duchesse*, *peau de soie*, Bengaline and velours, while less expensive ones are made of cloth, camel's-hair, whipcord and similar fabrics; and fur, jet, passementerie and handsome silk braid form elegant decorations. A beautiful cape was fashioned after this mode of *biscuit* broadcloth, with the collar of *biscuit* satin brocaded with green velvet, the collar and cape being lined with salmon-pink brocaded silk.

We have pattern No. 6601 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 cloth fifty-four inches wide, and a yard and three-eighths of velvet twenty inches wide. Of one material, it needs five yards twenty-two inches wide, or two yards and three-fourths forty-four inches wide, or two yards fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' CAPE, WITH COLUMBIA COLLAR (IN SIX SECTIONS) AND RIPPLE RUFFLE. (PERFORATED FOR SHORTER LENGTH.)

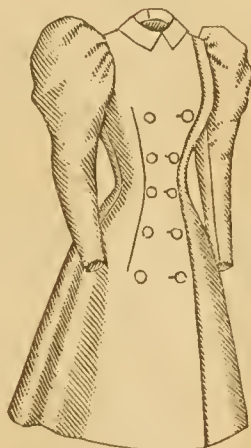
(For Illustrations see Page 633.)

No. 6602.—Réséda cloth and velvet are attractively associated in this cape, which pleasingly introduces the Columbia collar, or, as it is frequently called, the Cayvan collar. The cape extends to full

three-quarter depth, or it may be made of shorter length, as preferred, both lengths being illustrated in the engravings and provided for in the pattern; it has bias edges joined in a seam at the center of the back, and it is gathered at the top and falls in pretty folds from a round yoke, which is shaped by seams on the shoulders. A fanciful air is given the cape by the ripple ruffle of velvet, which is disposed on the yoke at shallow-yoke depth from the top; the peculiar shaping of the ruffle causes it to fit smoothly at the top and to fall below in a succession of rippling folds. The neck is finished with a binding, and the closing is made invisibly at the center of the front. The Columbia collar consists of six sections and is admirably shaped by a seam at the center of the back and by two well curved seams at each side; it presents a rounding lower outline and falls smoothly at the front and back and arches gracefully over the shoulders. The collar fits closely about the neck at the top and flares slightly at the throat and is tacked to the binding. The ripple ruffle may be omitted, and the Columbia collar may be rolled at the top in Medici fashion, at the option of the wearer.

Velvet, satin, brocade, Bengaline and rough-surfaced camel's-hair will develop handsomely by this mode, and rich trimmings may be selected from bindings of fur, insertion, gimp, galloon and passementerie. The cape may be lined throughout with silk.

We have pattern No. 6602 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cape for a lady of medium size, will need three yards and three-eighths of cloth fifty-four inches wide, and a yard and three-fourths of velvet twenty inches wide. Of one material, it requires eight yards and a fourth 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. 3d. or 30 cents.



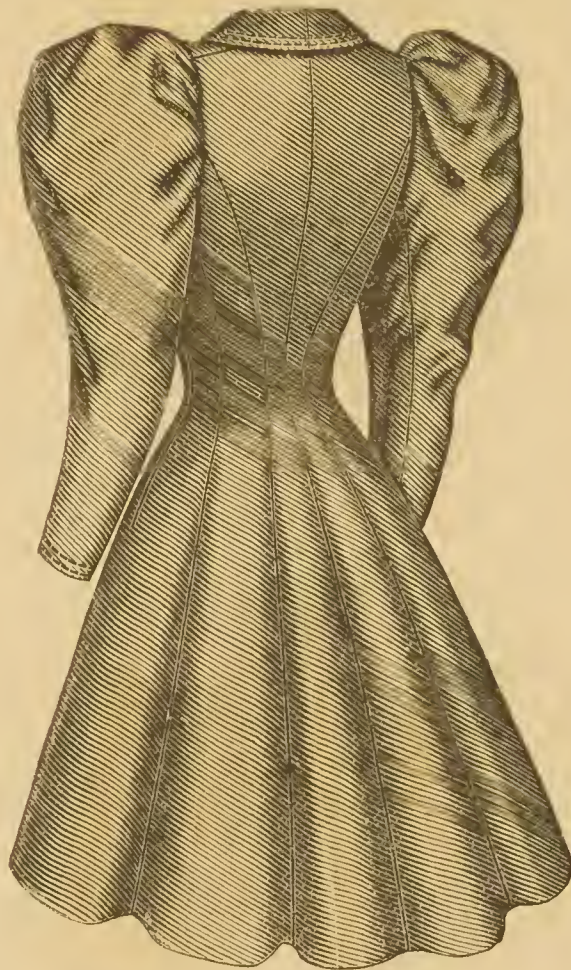
6592

View Showing Fronts Closed to the Throat.



6592

Front View.



6592

Back View.

LADIES' DOUBLE-BREASTED COAT. (IN THREE-QUARTER LENGTH.) (COPYRIGHT.)

(For Description see Page 630.)

LADIES' CAPE. (SUITABLE FOR CLOTH, ASTRAKHAN, PLUSH AND FUR.)

(For Illustrations see Page 634.)

No. 6615.—Light cloth is the material pic-

tured in this cape at figure No. 509 D in this magazine, lace net and satin ribbon providing the garniture.

The cape extends to a stylish depth and introduces the ripple effect which is so prominent a feature of prevailing modes. It is here shown made of black Astrakhan and lined with satin. The fronts and back are joined in side seams that curve well over the shoulders and effect a perfectly smooth adjustment at the top, the shaping of the cape below the shoulders producing gracefully rolling folds or flutes. The ripple collar is deeper at the front than at the back and quite short on the shoulders; it rolls or flutes all round, and is topped by a high collar, which may be rolled slightly or deeply, as preferred, the ends flaring widely at the throat. The closing is made invisibly at the center of the front.

A cape of this kind is almost indispensable to a well arranged wardrobe, especially in a variable climate. All fashionable varieties of fur, plush and Astrakhan are most favored for these capes, but, if liked, a combination of cloth and Astrakhan or Astrakhan and

seal-skin may be selected, a silk or satin lining being invariably added.

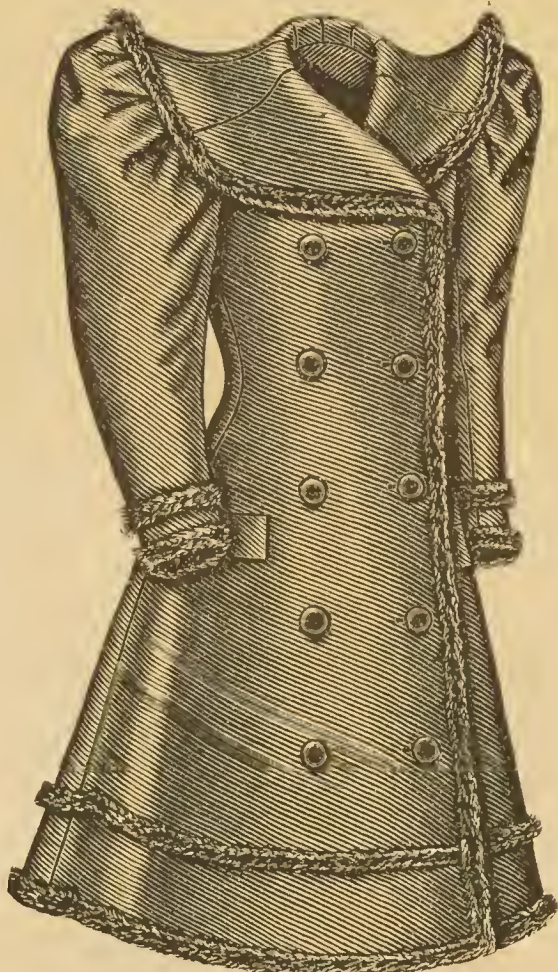
We have pattern No. 6615 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cape for a lady of medium size, will require three yards and five-eighths of material twenty-two inches wide, or two yards forty-four inches wide, or a yard and three-fourths fifty inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES'
JACKET, WITH
SPRUNG COL-
LAR (IN SIX
SECTIONS) AND
RIPPLE SKIRT.

(For Illustrations
see Page 634.)

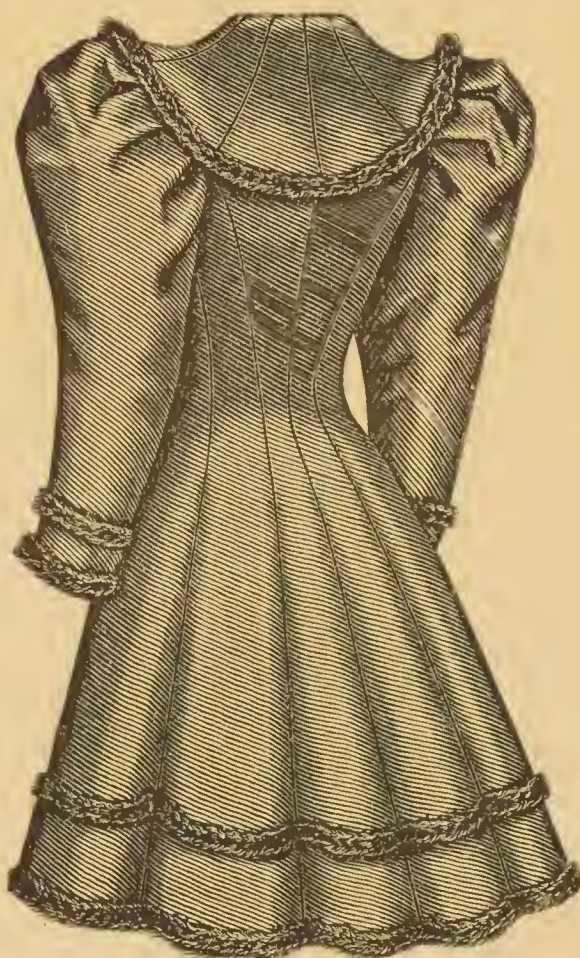
No. 6606.—
By referring to
figure No. 510 D
in this magazine,
this jacket may
be seen made of
rough bouretted
suiting and trim-
med with sou-
tache braid.

An exceed-
ingly stylish top-
garment for the
promenade or
for driving is
here pictured de-
veloped in cloth.
It is of fashion-
able length, ex-
tending well be-
low the hips, and
displaying the
ripple or fluted
skirt, which is a
distinctive fea-
ture of the sea-
son's modes.
The loose fronts
are closed in
double-breasted
style with but-
ton-holes and
buttons and are
reversed at the
top in broad lap-
els that meet the
sprung collar in
notches. The ad-
mirable adjust-
ment of the coat
is accomplished
by under-arm
and side-back
gores and a
curving center
seam, the shap-
ing of the back
and gores below
the waist-line
producing the
ripple in the
skirt. The
sprung collar is
composed of six
sections joined
in a center
seam and two



6607

Front View.

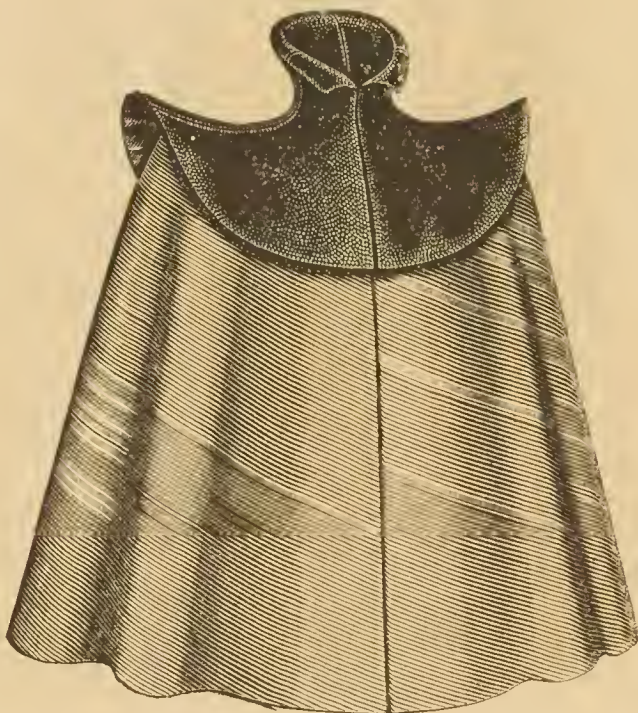


6607

Back View.

LADIES' COAT. (COPYRIGHT.)

(For Description see Page 630.)



6601

Front View.



6601

Back View.

LADIES' CAPE, WITH PURITAN COLLAR (IN FOUR SECTIONS). (COPYRIGHT.)

(For Description see Page 631.)

seams at each side. It is deep and round at the back and presents a gracefully "sprung" effect above the mutton-leg sleeves, which are fashionably full at the top and follow the arm with comfortable closeness below the elbow. The wrists, the lower edge of the jacket and the free edges of the collar and lapels are finished with a double row of machine-stitching. The openings to side pockets inserted in the fronts are covered with pocket-laps, the free edges

of which are finished with a double row of machine-stitching.

An attractive jacket suitable for young women and matrons may be developed by the mode in coachman's-drab kersey, black or dark-blue melton, cloth, whipcord, diagonal, beaver, chinchilla or any other stylish coating. A lining of shot or changeable silk or taffeta will be added throughout, and a simple finish of machine-stitching will be the most suitable mode of completion.

We have pattern No. 6606 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 seven yards and a fourth of material twenty-two inches wide, or three yards and three-fourths forty-four inches wide, or three yards and an eighth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES'
DOUBLE-
BREASTED
COAT-BASQUE,
WITH RIPPLE
SKIRT.

(For Illustrations
see Page 635.)

No. 6580.—
Dark-blue dress
goods were se-
lected for this
basque, which
extends to a
fashionable
depth and intro-
duces the styl-
ish ripple-skirt.
The garment is
perfectly adjust-
ed by double
bust darts,
under-arm and
side-back gores
and a well curv-
ed center seam,
the skirt portions
of the gores and
backs spreading
in graceful rip-
ples. The fronts
lap and close in
double-breasted
fashion with but-
ton-holes and
buttons from the
bust to a little
below the waist-
line, and below
the closing they
flare broadly,
their lower cor-
ners being
rounded. Above
the closing the
fronts are re-

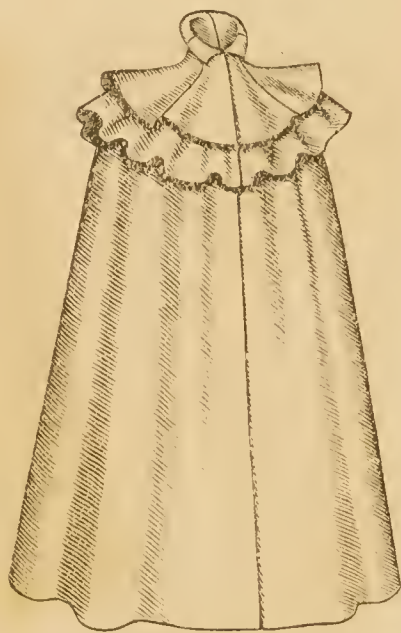
versed in broad Restoration revers which extend in deep points beyond the rolling collar; and between the revers is effectively disclosed a short dart-fitted vest, which is included in the under-arm and shoulder seams of the basque. The darts of the vest are taken up with those in the basque, and the vest is closed to the bust with button-holes and buttons, and with hooks and loops below. The *gigot* sleeves are shaped by inside seams only; they are of great

width at the top, where the fulness is laid in box-plaits, and below the elbows a perfectly smooth effect is maintained. The sleeves are mounted on coat-shaped linings, and at the neck is a close-fitting standing collar. The free edges of the basque, save the standing collar and vest, are finished in true tailor style with two rows of machine-stitching. The basque may be made up with or without the standing collar and vest, as shown in the illustrations.

Basques of this description will frequently form part of a stylish tailor-made gown, and will develop smartly in cloth, tweed, serge, hopsacking, homespun and the bouretted suitings. The vest may be of cloth of a contrasting shade or of chamois, although many conservative women prefer to have their vests match the gown. A perfectly plain finish or rows of machine-stitching is the usual completion.

We have pattern No. 6580 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 needs six yards and three-fourths twenty-two inches wide, or three yards and a half forty-four inches wide, or three

The present fancy for umbrella or ripple backs is charmingly exemplified in the basque here pictured developed in Prussian-blue cloth and silk. The basque is of the round, half-long variety and has short lining-fronts adjusted by double bust darts and closed invisibly at the center. The fronts open from the shoulders over a full vest arranged upon the lining fronts, the right side of the vest being sewed to position and the left side secured with hooks and loops. The vest is disposed in full, soft folds over the bust by shirrings at the top and bottom, the shirrings at the bottom being covered by a short girdle section which is wrinkled prettily by gathers at each end. The superb adjustment of the basque is completed by under-arm and side-back gores and a curving center seam, the shaping of the back and gores producing the fluted effect below the waist-line. The bretelle collar is narrowed nearly to points at the ends, which reach to the waist-line; it is joined to the front edges of the fronts and to the neck across the back, where it falls deep and round with the effect of a cape collar. It is covered with passementerie, and rising above it is a be-



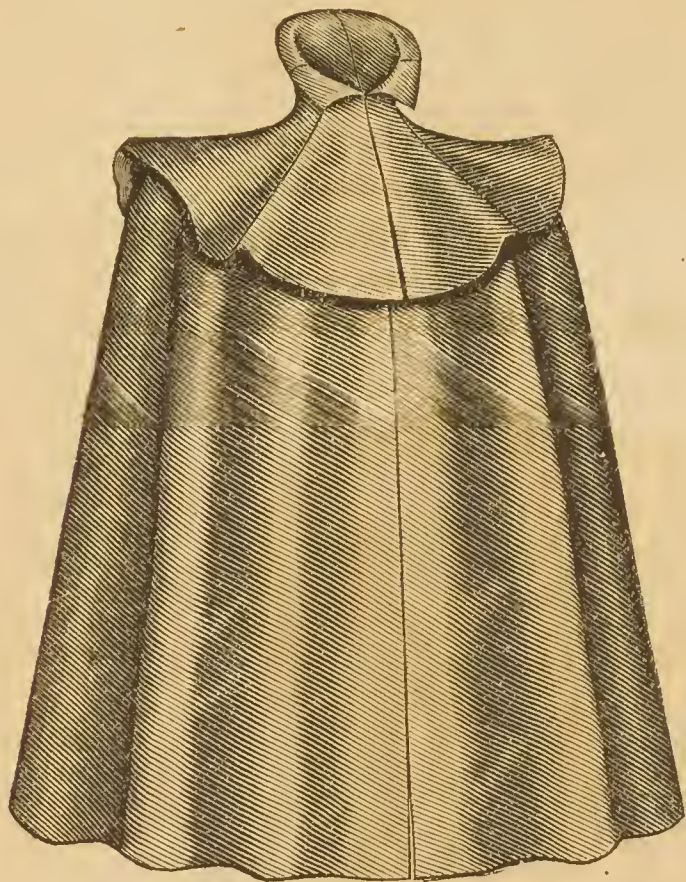
6602

Front View, Showing Full Length.



6602

Back View, Showing Cape without Collar and Ruffle.

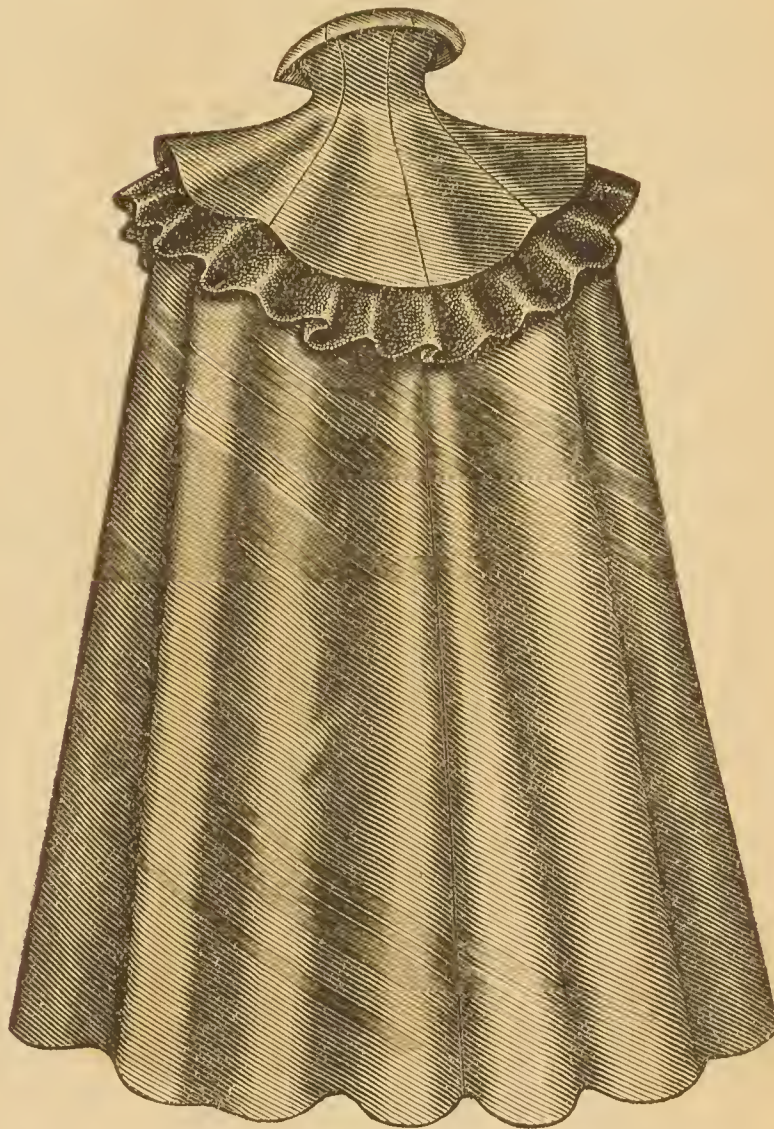


6602

Front View, Showing the Cape in the Shorter Length and without the Ruffle.

LADIES' CAPE, WITH COLUMBIA COLLAR (IN SIX SECTIONS) AND RIPPLE RUFFLE. (PERFORATED FOR SHORTER LENGTH.) (COPYRIGHT.)

(For Description see Page 631.)



6602

Back View, Showing Full Length.

yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE, WITH BRETELLE COLLAR.

(For Illustrations see Page 635.)

No. 6595.—Black net and crépon are united in this stylish basque at figure No. 508 D in this DELINEATOR, ruchings of net edged with ribbon providing the trimming.

coming crush collar which is closed at the left shoulder seam. The sleeves are in leg-o'-mutton style, with inside seams only. They are mounted upon smooth, coat-shaped linings and are gathered at the top to spread in balloon fashion. The wrists are trimmed with bands of ribbon. A similar band decorates the lower edge of the basque, and is continued up the front edges of the fronts to the belt section, the ends being narrowed to form points. The upright arrangement of ribbon is repeated on the lower part of the darts, and a large button is placed upon each front just below the bretelle collar.

The basque is very fanciful in design and will develop exquisitely in a variety of fabrics. A very stylish combination may consist of cloth, whipcord, vicuna, vigogne or velours, and Bengaline, shot silk, satin or Surah for the vest, and the decoration may consist of jet or braid gimp or passementerie, ribbon or lace applied in any stylish manner. A basque of this kind developed in satin, brocade or taffeta may have a vest of *crépe de Chine*, India or China silk or *chiffon*. The bretelle collar may be of velvet or overlaid with braid

or jet passementerie, and the sleeves may be trimmed to correspond.

We have pattern No. 6595 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 of dress goods forty inches wide, and seven-eighths of a yard of silk twenty inches wide. Of one material, it needs five yards and three-fourths twenty-two inches wide, or three yards and an eighth forty-four inches

shoulder seam. The one-seam leg-o'-mutton sleeves are arranged upon smooth, coat-shaped linings; they display fashionable fulness above the elbow and are gathered up closely at the top to present the drooping effect now so much admired, the wrists being finished with three rows of machine-stitching. The loose edges of the ripple skirt are also completed with three rows of machine-stitching.

The mode is one of the jauntiest of the Winter styles and will be generally becoming. It will develop exquisitely in two-toned rep,

velours, plain or illuminated serge, cheviot, cloth, camel's-hair, wool Bengaline, bouclé, mohair and silk-and-wool novelties of all varieties. Velvet may be used for the lapels and collar facings.

We have pattern No. 6622 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 will require five yards and a fourth twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



6615

Front View.

LADIES' CAPE. (SUITABLE FOR CLOTH, ASTRAKHAN, PLUSH AND FUR.) (COPYRIGHT.)

(For Description see Page 631.)

wide, or two yards and seven-eighths fifty inches wide. Price of pattern; 1s. 3d. or 30 cents.



6615

Back View.

LADIES' CAPE. (SUITABLE FOR CLOTH, ASTRAKHAN, PLUSH AND FUR.) (COPYRIGHT.)

(For Description see Page 631.)

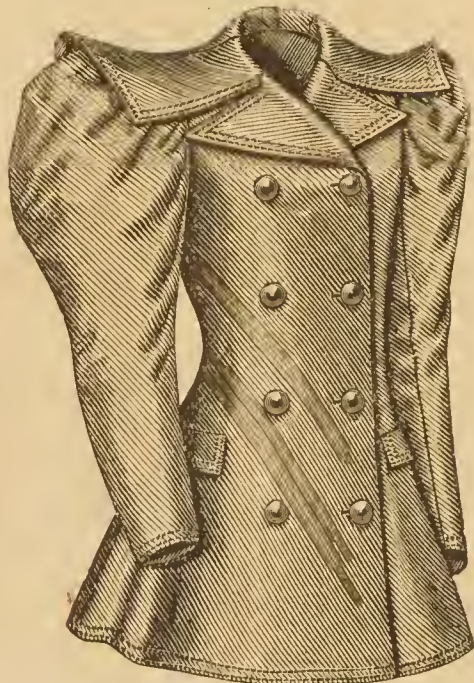
Price of pattern, 1s. 3d. or 30 cents.

LADIES' DOUBLE-BREADED BASQUE, WITH RIPPLE SKIRT.

(For Illustrations see Page 636.)

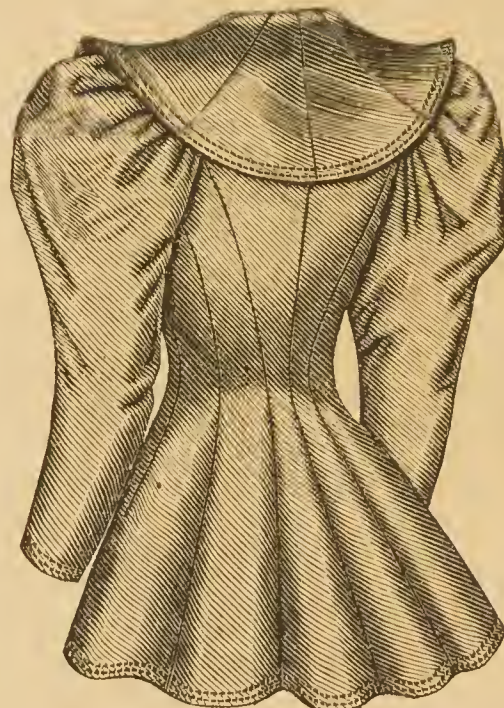
No. 6622.—Satin and suiting are united in this handsome basque at figure No. 515 D in this magazine, with ribbon, braid and stitching for decoration.

The basque is exceedingly stylish and is here shown made of faience-blue cloth. It introduces a ripple skirt, which is shaped by a center seam and is joined smoothly to the lower edge of the round basque; the skirt is prettily rounded at its lower corners, and its peculiar fashioning causes it to fall in well defined ripples all round. The fronts are reversed in very broad lapels, and between them is revealed a short chemisette that is arranged upon the lining fronts, which are closed at the center. The superb adjustment is accomplished by double bust darts, under-arm and side-back gores and a curving center seam, and the closing is made in double-breasted fashion below the lapels with button-holes and buttons. The rolling collar is deep and rounding at the back and laps slightly over the top of the lapels; and the edges of the lapels and collar are finished with three rows of machine-stitching. The neck is finished with a close-fitting standing collar, that is finished with three rows of stitching, and closed at the left



6606

Front View.



6606

Back View.

LADIES' JACKET, WITH SPRUNG COLLAR (IN SIX SECTIONS) AND RIPPLE SKIRT. (COPYRIGHT.)

(For Description see Page 632.)

LADIES' BASQUE, WITH TURTLE BACK AND RIPPLE SKIRT.

(For Illustrations see Page 636.)

No. 6603.—This basque is shown made of fancy novelty suiting and trimmed with plain and fancy braid at figure No. 497 D in this magazine.

The broad turtle back is a decided novelty and is introduced in the basque here pictured developed in plain woolen goods. The basque extends to a fashionable depth and is shaped below the waist-line to form a ripple skirt, which stands out with a novel and graceful effect that is heightened by the series of curves or scollops observed in the shaping of the lower edge. The superb adjustment is due to single bust darts, wide side-gores and a curving center seam, and the closing is made at the center of the front with button-holes and buttons. The coat

sleeves have full balloon puffs that are deeply overlapped by fanciful sleeve-caps, which droop upon the sleeves with a graceful drapery effect produced by upward-turning plaits in the ends, the ends passing into the arm's-eye seams on the shoulders. At the neck is a fashionably high standing collar. The lower edge of the basque is decorated with a ruffle of narrow satin ribbon.

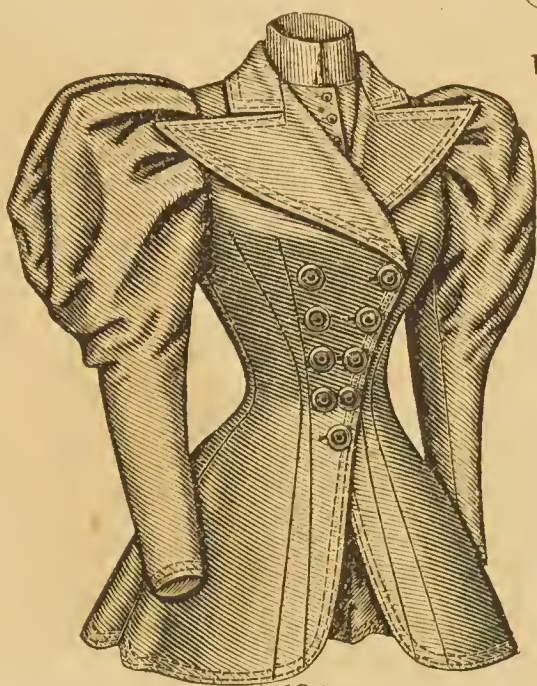
The simple adjustment of the basque will be appreciated by the

home dressmaker, and the severity of the style will be admired by women of refined taste. It will make up attractively in all sorts of plain or fancy silk, mohair, erépon, hopsacking, glacé woollens, wool Bengaline, bouclé, mohair, camel's-hair, cheviot, serge, Princess cloth, etc. Braid, velvet or satin ribbon, passementerie, galloon, folds or quilling will contribute effective garniture.

We have pattern No. 6603 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 needs five yards and five-eighths twenty-two inches wide, or three yards and three-eighths forty-four inches wide, or two yards and seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

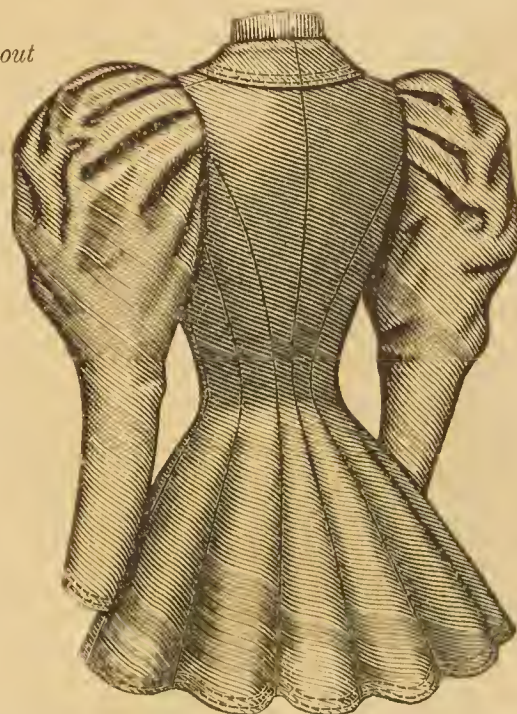


6580
View without
Vest.



6580

Front View.



6580

Back View.

LADIES' DOUBLE-BREADED COAT-BASQUE, WITH RIPPLE SKIRT. (COPYRIGHT.)

(For Description see Page 632.)

LADIES'
BASQUE-
WAIST.

(For Illustrations
see Page 637.)

No. 6571.— This waist forms part of the stylish mourning toilette pictured at figure No. 511 D in this DELINEATOR, the materials being crape and Henrietta cloth.

The waist is here portrayed made of blue serge and blue-and-red shot silk and is very fanciful in design, the fanciful effect, however, in no way concealing the graceful curves of the figure. It is made over a lining fitted by the usual darts and seams, and has smooth fronts without bust darts, a long dart extending from the top to the bust rendering the fronts perfectly smooth over the bust. The fronts are reversed to form fanciful lapels, which are plaited at the top to fall in pretty jabot-folds to the bust, the folds revealing an underfacing of silk effectively. Between the fronts is disclosed a full vest that is gathered at the top and plaited to a point at the lower edge. The waist is closed invisibly at the center of the front. The seamless back is separated from the fronts by under-arm gores, and is smooth at the top and has fulness plaited to a point at the lower edge, the plaits flaring prettily upward and being stayed by tackings to the lining.

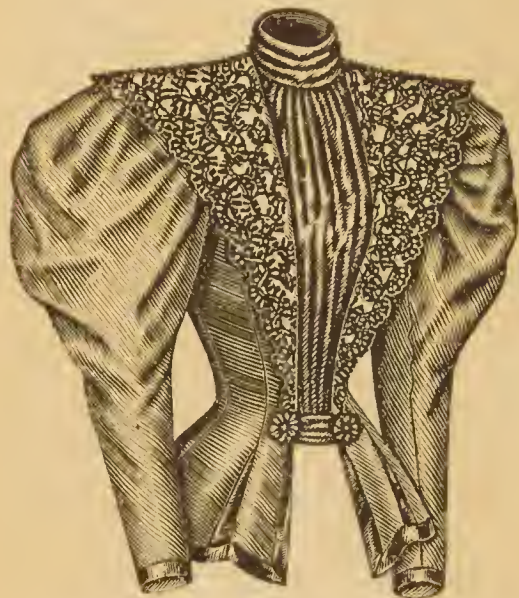
ches wide, and four yards of silk twenty inches wide. Of one material, it will require five yards and three-eighths twenty-two inches wide, or three yards and an eighth forty-four inches wide, or two yards and seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' WAIST. (KNOWN AS THE PRINCESS MAY BODICE.)

(For Illustrations see Page 637.)

No. 6577.— At figure No. 504 D in this DELINEATOR this waist is pictured made of white *peau de soie* and trimmed with flowers.

The waist is here shown made of erépon. It is fashioned in a style that is just now very much admired in England, having been introduced there by the popular English Princess whose name it bears. It has surplice fronts arranged upon dart-fitted lining-fronts that close invisibly at the center. The surplice fronts are disposed in soft folds by upturning, overlapping plaits in the shoulder edges; they cross the bust in characteristic fashion and are closed invisibly along the lower part of the under-arm seams, the closing edges being gathered and finished with stays. Between the surplice fronts is revealed a chemisette that is permanently sewed to the right lining-front and secured with hooks and loops to the left lining-front. The seamless back is arranged upon a lining back fitted by side-back gores and a curving center

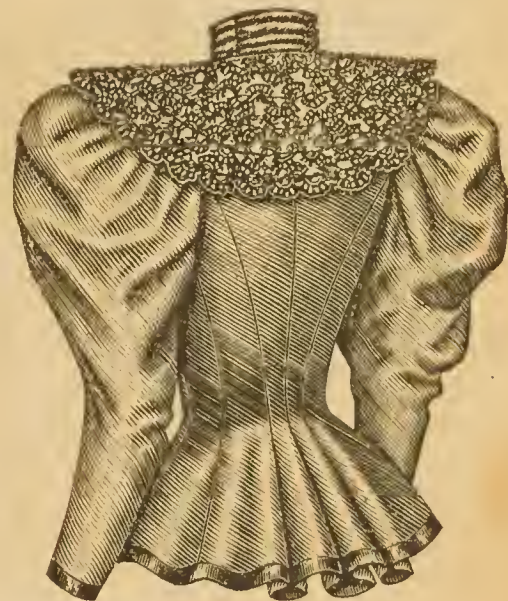


6595

Front View.

LADIES' BASQUE, WITH BRETELLE COLLAR. (COPYRIGHT.)

(For Description see Page 633.)



6595

Back View.

LADIES' BASQUE, WITH BRETELLE COLLAR. (COPYRIGHT.)

(For Description see Page 633.)

The waist extends but little below the waist-line and forms a short point at the center of the front and back, and its lower edge is covered with narrow belt-sections, the pointed ends of which are crossed at the center of the front and back. The mutton-leg sleeves, which are shaped by inside seams only, are arranged upon smooth, coat-shaped linings and display fashionable fulness at the top gathered to fall in a series of graceful folds and wrinkles, and present a comfort-

ably close and smooth effect upon the forearm. The wrists are trimmed with three double rows of narrow gimp. The close-fitting standing collar is decorated at its free edges with two rows of similar gimp. Two rows of gimp follow the edges of the lapels, and a single row is applied along the edges of the belt sections. The waist may accompany a gored or Marquise skirt and is equally adaptable to a single material or to a combination of fabrics. Illuminated serge, whipcord, broadcloth, foulé and wool Bengaline, as well as all fashionable varieties of silk, will make up stylishly in this way, either with or without velvet, shaded silk or satin for the sleeves, vest, belt sections and collar.

We have pattern No. 6571 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque-waist for a lady of medium size, needs a yard and an eighth of dress goods forty in-

seam; and under-arm gores complete the adjustment of the waist. The back is smooth at the top, and the fulness at the waist-line is collected at each side of the center in two tiny backward-turning, overlapping plaits that flare gracefully upward and are tacked to the lining. The coat sleeves are rendered fanciful by full puffs which reach nearly to the elbow, the puffs being draped in a graceful manner by a cluster of upturning plaits at the back of the arm near the lower edge, the plaits being concealed by dainty knots of the material. Similar knots are coquettishly placed on the shoulders. The wrists are trimmed with five encircling rows of fancy braid, and three rows of similar braid decorate the close-fitting standing collar, which closes at the left shoulder seam. The chemisette is ornamented at the top with three rows of fancy braid arranged in rounding outline, the braid being continued in similar outline across the back. The waist may be made up with short sleeves and with a low, round or pointed neck, as shown in the small engravings, the pattern providing for the several styles.

The waist is decidedly becoming to youthful figures, and, made up with a low neck, will very appropriately form part of a ball, reception or opera toilette. It will develop exquisitely in *crêpe de Chine* or *chiffon* over satin or taffeta, and quite as handsomely in *peau de soie*, crystal Bengaline, Ondine or satin. All sorts of woollens are also adaptable to the mode, and ribbon, plain or serpentine braid, gimp, passementerie, fancy bands, folds of silk or satin, rosettes, floral garnitures, etc., may provide the decoration.

We have pattern No. 6577 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To, make the waist for a lady of medium size, calls for four yards and three-fourths of material twenty-two inches wide, or two yards and a fourth forty-four inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.



6622

Front View.



6622

Back View.

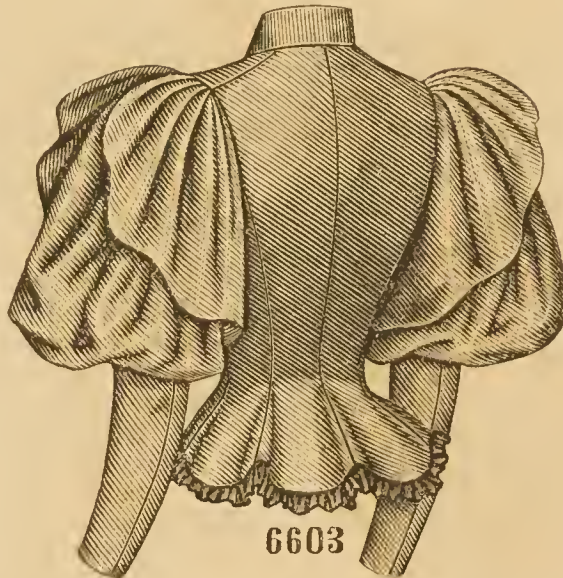
LADIES' DOUBLE-BREADED BASQUE, WITH RIPPLE SKIRT. (COPYRIGHT.)

(For Description see Page 634.)



6603

Front View.



6603

Back View.

LADIES' BASQUE, WITH TURTLE BACK AND RIPPLE SKIRT. (COPYRIGHT.)

(For Description see Page 634.)

plaited closely at the center, the plaits flaring prettily upward. The fronts flare widely above the bust to reveal a deep, pointed yoke-facing applied to the lining fronts; and to their flaring edges are joined unusually broad Restoration revers that extend well upon the sleeves and are narrowed nearly to points at the ends. The fulness below the bust is collected at the waist-line in forward-turning plaits at each side of the closing, which is made invisibly at the center. The ripple skirt, which is shaped by a center seam, is joined smoothly to the lower edge of the waist, the joining being concealed by a band of passementerie. The voluminous mutton-leg sleeves are shaped by inside seams only; they are arranged upon smooth, coat-shaped linings and droop from the shoulder in numerous soft folds and wrinkles, a smooth and comfortably close effect being observed below the elbow. At the neck is a fashionably high curate collar closed at the throat. The free edges of the revers are followed with passementerie, and bands of similar passementerie are arranged upon the yoke facing to form a deep V at the center.

The introduction of the Restoration revers and the drooping mutton-leg sleeves impart the broad-shouldered effect which is so much admired just now and is so universally becoming. The waist will make up attractively in bouclé, mohair, hopsacking, faced cloth, woollens, glacé, crépon and such standard woollens as foulé, Princess cloth, camel's-hair and serge. Facings of material of contrasting shade will heighten the good effect, and garnitures of passementerie, braid, folds or bands, satin ribbon, etc., may be added.

We have pattern No. 6599 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the waist requires five yards and an eighth twenty-two inches wide, or two yards and three-fourths forty-

four inches wide, or two yards and a half fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' WAIST, WITH RIPPLE SKIRT SEWED ON.

(For Illustrations see Page 638.)

No. 6599.—This stylish waist is pictured made of gray vicuna and black satin at figure No. 506 D in this DELINEATOR, satin being also used for decoration.

The waist is here shown made of mohair crépon, and displays a ripple skirt, which falls over the flaring skirts in vogue in a series of funnel-shaped folds or ripples and extends to a becoming depth below the hips. The fronts and seamless back are separated by under-arm gores and arranged upon a smooth lining adjusted by single bust darts, under-arm gores and a curving center seam. The back is smooth at the top, and the fulness at the lower edge is

LADIES' LARGE LEG-O'-MUTTON SLEEVE, WITH LINING.

(FOR OUTSIDE GARMENTS.)

(For Illustration see Page 638.)

No. 6598.—This sleeve introduces the newest arrangement of the fulness at the top and is shown made of a seasonable variety of coating. It is of large size and fits smoothly below the elbow, and is arranged over a lining, which, like the sleeve, is shaped with only an inside seam. The lining is gathered at the top, while the fulness at the top of the sleeve is arranged in three broad box-plaits between two side-plaits to droop softly and present the broad-shouldered effect in vogue. The wrist is plainly completed.

The sleeve is suitable for a three-quarter or full-length coat or

jacket developed in beaver, melton, whipcord, corkscrew, chinchilla, hopsacking, diagonal, velvet or plain or fancy cloth. The wrist may be ornamented with stitching or any fashionable variety of fur.

We have pattern No. 6598 in seven sizes for ladies from nine to fifteen 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 two yards and a half of material twenty-two inches wide, or a yard and five-eighths forty-four inches wide, or one yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' TEA-JACKET.

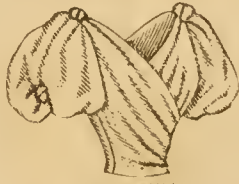
(For Illustrations see Page 633.)

No. 6573.—A pretty illustration of this jacket is given at figure No. 512 D in this magazine, where it is made of India silk and trimmed with ribbon and beading.

A charming *négligé* jacket for an informal luncheon or breakfast *en famille* is here portrayed developed in violet India silk and white lace. It is becomingly long, extending well below the hips, and introduces the fashionable umbrella back. The jacket is rendered becomingly close-fitting by single bust darts, under-arm and side-back gores and a curving center seam, the shaping of the back and gores below the waist-line producing graceful flutes or folds that spread in umbrella fashion to the lower edge. The fronts open from the shoulders over a pretty vest, the upper part of which is a square yoke from which the lower part falls in graceful folds. The yoke portions are overlaid with lace net and pass into the shoulder seams, and the back edges of the vest are attached underneath to the fronts. The closing is made invisibly at the center. The vest is drawn in closely to the figure at the waist-line by ribbon ties, which are bowed prettily at the center. Gathered bretelle frills of lace that are narrowed to points at the ends fall in full, soft folds down the front edges of the fronts to the waist-line and are continued across the back just below the standing collar. The puff sleeves are very full and are arranged upon smooth, coat-shaped linings; they may be finished with deep cuff effect or with deep frills of lace edging drooping prettily over the hands, as illustrated. Full caps of lace edging fall quaintly over the top of the sleeves, and the standing collar is covered with ribbon, the ends of which are tied in a dainty butterfly bow at the back. If a less fanciful jacket be desired, the bretelle frills and sleeve caps may be omitted, as illustrated in the small engraving, where the cuff finish is also shown.

The jacket will make up beautifully in India or China silk, cashmere, vailing, crépon and all sorts of pretty silks and woollens devoted to these garments. A combination of plain and figured silk, or figured silk and plain woollen goods will be effective in a jacket of this kind, and charming accessories of lace or ribbon may be added in any dainty way preferred.

We have pattern No. 6573 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the tea-jacket for a lady of medium size, will require seven yards and a half of silk twenty inches wide, with six yards and a fourth of lace edging six inches wide, and a fourth of a yard of lace net twenty-seven inches wide. Of one material, it needs eight yards and a half twenty-two inches wide, or four yards and five-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



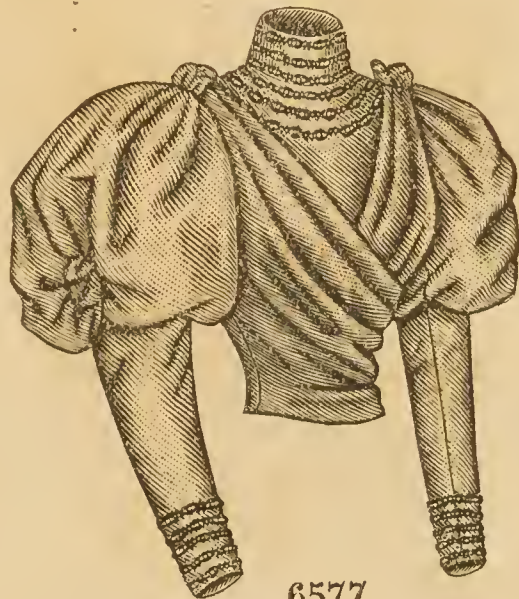
6577

View Showing Short Sleeves and Pointed Neck.



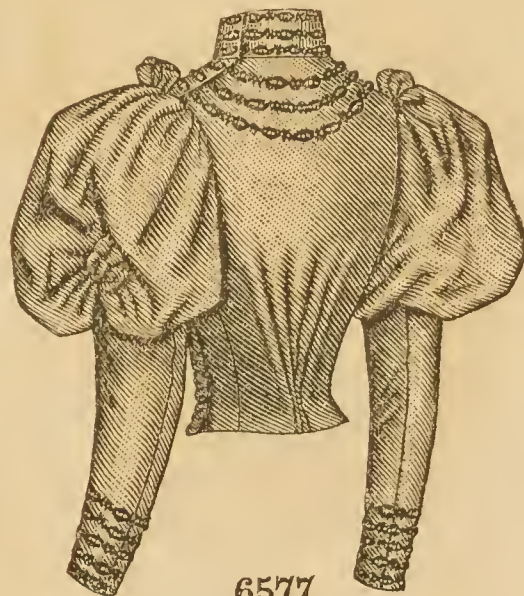
6577

View Showing Short Sleeves and Round Neck.



6577

Front View.



6577

Back View.

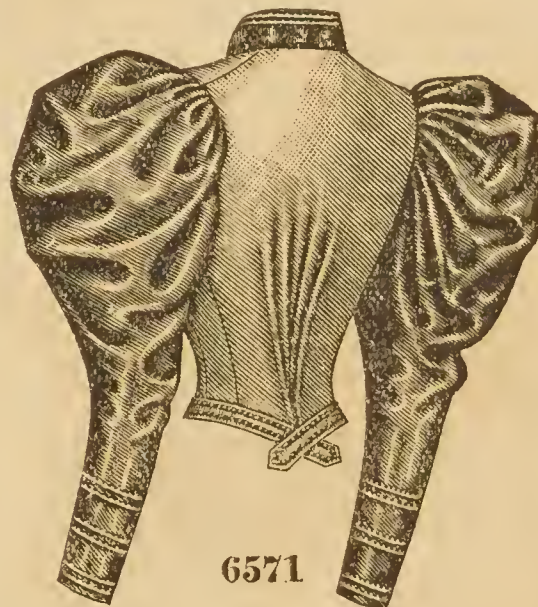
LADIES' WAIST. (KNOWN AS THE PRINCESS MAY BODICE.) (COPYRIGHT.)

(For Description see Page 635.)



6571

Front View.



6571

Back View.

LADIES' BASQUE-WAIST. (COPYRIGHT.)

(For Description see Page 635.)

LADIES' DRESSING-SACK.

(For Illustration see Page 639.)

No. 6581.—This pretty sack is shown developed in figured silk and trimmed with lace and ribbon at figure No. 513 D in this magazine.

The simplicity and gracefulness of this sack will make it a most acceptable mode to the average woman. The sack is here represented made of pink French flannel, with ribbon tie-strings and white lace edging for decoration. The loose fronts are partially fitted at the sides by under-arm darts and are gathered at the top at each side of the closing, which is made at the center of the front with button-holes and pearl buttons. Ribbon tie-strings inserted in the under-arm darts at

the waist-line are tied prettily in front, drawing the garment in quite closely to the figure. The back is rendered shapely by a curved center seam and is shaped below the waist-line to produce the fashionable flutes or ripples. The picturesque bishop sleeves are finished with round cuffs and are gathered at the top and bottom and mounted on smooth, coat-shaped linings, which, however, may be omitted. At the neck is a rolling collar, which is prettily rounded at the ends and trimmed with a frill of lace edging.

Becoming and inexpensive sacks of this kind may be made of delicately colored French flannel, such tints as pink, blue, lavender or rose being very pretty. Various dress goods can be utilized for this purpose, particularly pale shades of cashmere or Henrietta cloth. Dressy sacks will be made of Surah or China silk trimmed as represented or as personal taste may suggest. One of the chief charms of the sack being its simplicity, the home dressmaker will find it a most satisfactory mode and in every way practical.

We have pattern No. 6581 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the sack requires five yards and a half twenty-two inches wide, or four yards and an eighth thirty inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.

or more wide, or a piece of fur with the skin measuring eleven inches and a half by twenty-one inches and a fourth, each with

PATTERN FOR A MUFF.

For Illustration see Page 639.)

No. 6613.—This muff is shown again at figures Nos. 494 D and 521 D in this DELINEATOR, where it is pictured made of fur.

The muff is a necessary adjunct to a Mid-winter toilette and may be made up to match special costumes. It is here represented developed in black Astrakhan cloth and lined with satin. The

muff consists of an outside section, the ends of which are joined in a seam, and a lining of satin that has its ends similarly joined. The side edges of the lining are turned under for hems and joined to the corresponding edges of the outside, and close to the hems the lining is stitched together in tuck fashion to form a casing for a silk elastic that draws the fulness up closely and forms the hems in pretty frills. The muff is thickly padded with cotton batting.

Astrakhan cloth or fur are, perhaps, the most suitable fabrics for muffs, but, if preferred, velvet, plush, Ondine, Bengaline or any variety of heavy corded silk or any dress material devoted to Winter wear



6598

LADIES' LARGE LEG-O'-MUTTON SLEEVE, WITH LINING. (FOR OUTSIDE GARMENTS.) (COPYRIGHT.)

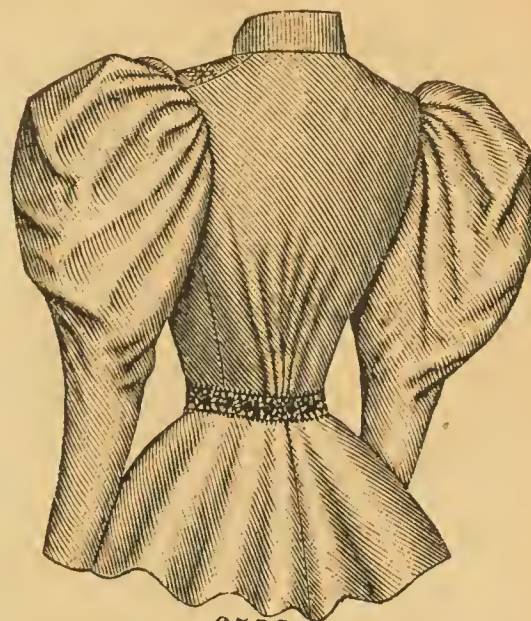
(For Description see Page 636.)

if preferred, velvet, plush, Ondine, Bengaline or any variety of heavy corded silk or any dress material devoted to Winter wear



6599

Front View.



6599

Back View.

LADIES' WAIST, WITH RIPPLE SKIRT SEWED ON. (COPYRIGHT.)

(For Description see Page 636.)

five-eighths of a yard of satin twenty inches wide. Price of pattern, 5d. or 10 cents.

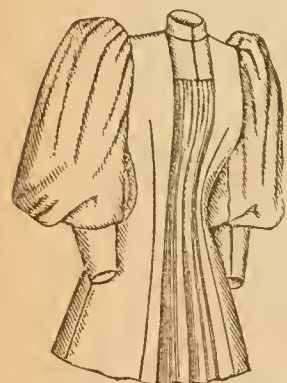
LADIES' FIVE-GORED SKIRT, WITH DRAPED OVER-SKIRT AND CIRCULAR FLOUNCE.

(For Illustrations see Page 639.)

No. 6582.—Other views of this skirt may be seen at figures Nos. 493 D and 506 D in this DELINEATOR.

A revival of the over-skirt is noticeable in many of the newest skirts and is a feature of this skirt, which is here illustrated made of suiting goods. The skirt is of the five-gored variety, with dart-fitted front and side gores, and two wide back-gores that are gathered up with considerable fulness at the top. It flares stylishly toward the foot, where it measures about three yards and a half round in the medium sizes, the flare being made greater by a circular flounce, which is put on without fulness, but which

from its circular shape falls with pretty flutes all round. The flounce is trimmed at the bottom with two rows of narrow braid, and is deeply overhung by the over-skirt, which consists of a wide apron front and two wide back-gores. The apron front is fitted with perfect smoothness at the top by four darts and shows diagonal drapery folds at the sides, the folds being produced by three forward-turning plaits in the top near each side edge; it joins the back-gores in seams that are hidden by the folds of the wide triple box-plait in which the back-



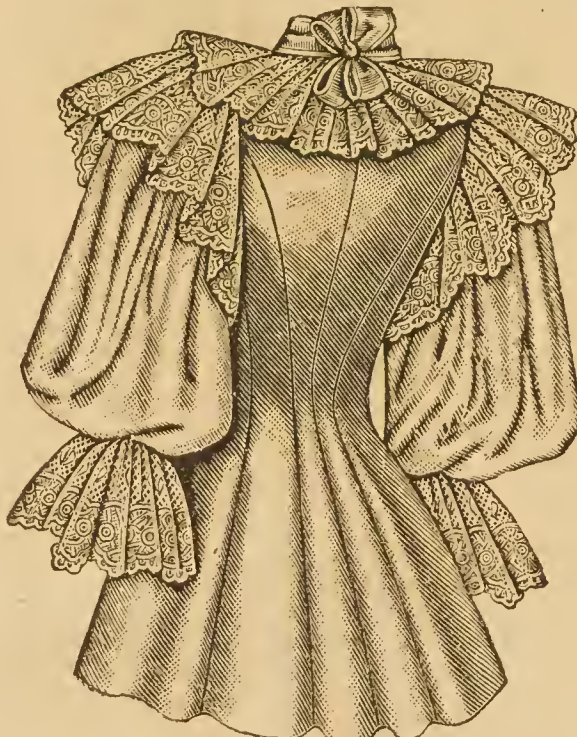
6573

View Showing Jacket Without Bretelle Frills and Sleeve Caps.



6573

Front View.



6573

Back View.

LADIES' TEA-JACKET. (COPYRIGHT.)

(For Description see Page 637.)

may be used. Fur of every variety is, of course, appropriate for muffs, and the lining is usually of seal-brown or black satin, and the finish invariably as represented.

We have pattern No. 6613 in four sizes for children, girls, misses and ladies. In the ladies' size, the muff calls for five-eighths of a yard of material twenty inches

gores are formed, the folds of the box-plait spreading with an effect that is both artistic and graceful. The seam joining the bias back

edges of the back-gores is directly at the center of the box-plait, which widens decidedly toward the foot. The over-skirt dips pret-

Columbia collar, which is sometimes called the Cayvan collar, is represented made of velvet; it is composed of six sections joined in a center seam and two curving seams at each side. It rises high about the neck and falls about the shoulders with the effect of a deep cape, the sections being shaped to spring out well toward the lower edge and flute slightly. The upper and lower corners may be made up square or rounding and the top may be rolled in Medici fashion or deeply all round as illustrated.

The Puritan collar, which is shown developed in cloth, presents the quaint severity characteristic of the Puritan modes. It consists of four sections joined in a center seam and a seam on each shoulder and shaped to curve quaintly with a decided spring on the shoulders and present a smooth effect at the front and back. It forms a pretty eape about the shoulders and rises high about the neck, the top being rolled in Medici fashion, while its corners are square. Both collars are lined with silk and interlined with crinoline, canvas, hair-cloth or similar material, to provide necessary stiffness, and are closed invisibly below the throat.

A last year's longcoat or jacket may be wonderfully freshened by adding

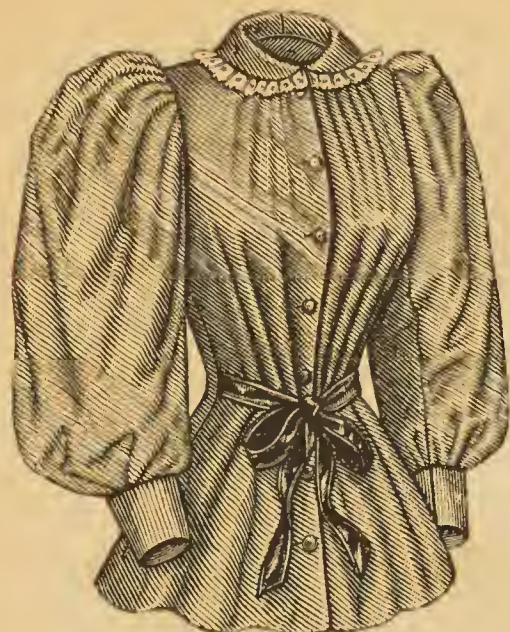


6613

PATTERN FOR A MUFF. (COPYRIGHT.)

(For Description see Page 638.)

either of these collars made of the same material or of any preferred contrasting fabric. All sorts of coatings either of plain or fancy weave are appropriate for collars of this description, and if trimming be desired, any variety of fur, silk feather-trimming, gimp-edged fur, passementerie, gimp, galloon, fancy or plain braid, etc., may be applied to the edge. A dark or pretty bright lining of plain or shot silk or taffeta is always in order. When a perfectly plain completion is desired, one or



6581

Front View.



6581

Back View.

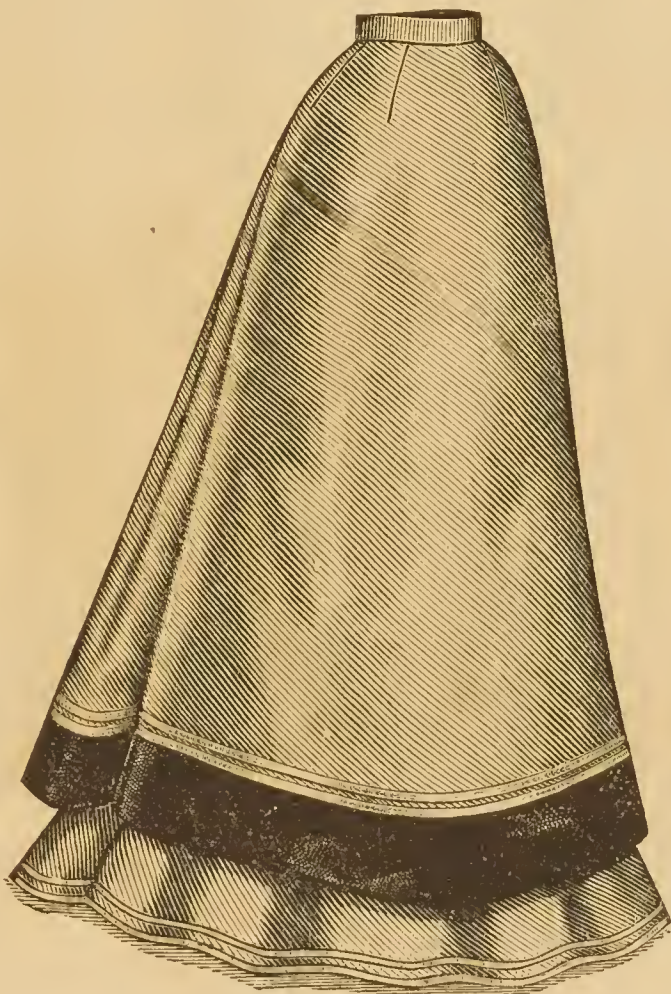
LADIES' DRESSING-SACK. (COPYRIGHT.)

(For Description see Page 637.)

tily at the center of the front and back and is shortest at the sides, giving a very graceful outline to the lower edge. The top of the skirt and over-skirt are finished together with a belt. A wide, bias band of velvet headed by two rows of braid trims the bottom of the over-skirt. Crinoline or canvas may be used in the skirt and over-skirt to give a more pronounced flare. Often only the back-gores of the skirt are lined with the stiff material, so that the skirt will stand out well at the back and the front and sides fall naturally.

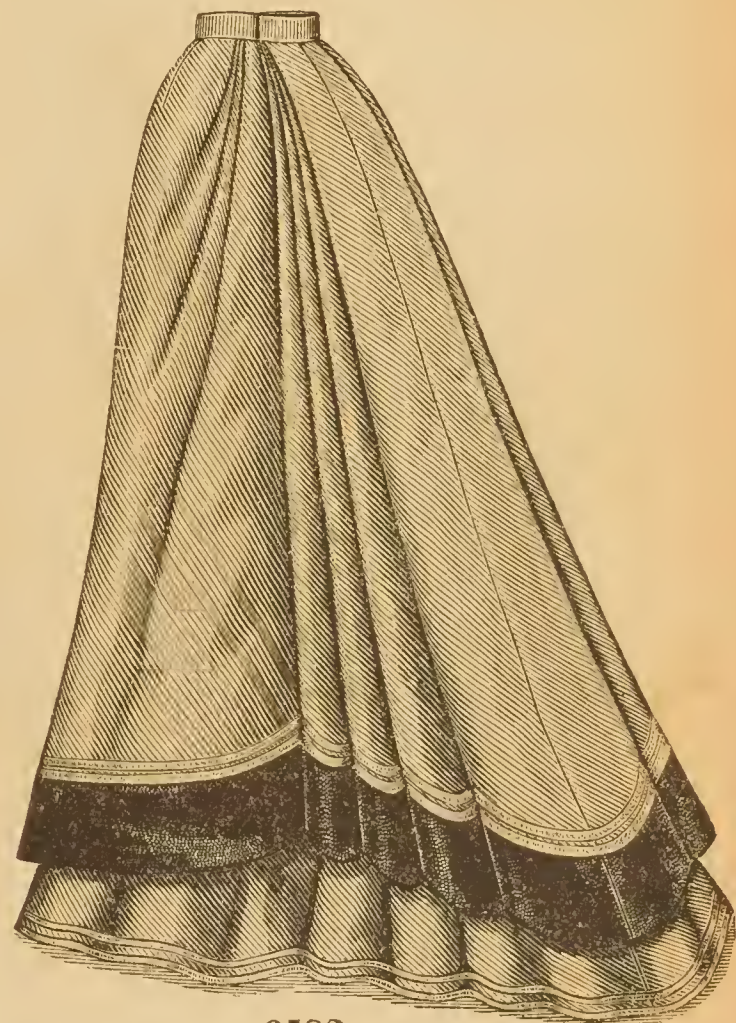
For economy's sake the skirt will often be made of lining goods, as the over-skirt and flounce entirely conceal it and have a facing of the material at the bottom. Cloths and all varieties of dress goods will make up handsomely by the mode, and trimming is entirely optional. Flat trimmings are preferred, braids and passementeries of all varieties having a large vogue. Sometimes the flounce will be of a different material from the over-skirt. The skirt may be worn with any style of bodice desired, but it will make a particularly handsome toilette combined with basque No. 6599, shown elsewhere in this magazine.

We have pattern No. 6582 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, call for ten yards and seven-eighths of material twenty-two inches wide, or six yards and an eighth forty-four inches wide, or five yards and three-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.



6582

Side-Front View.



6582

Side-Back View.

LADIES' FIVE-GORED SKIRT, WITH DRAPED OVER-SKIRT AND CIRCULAR FLOUNCE. (COPYRIGHT.)

(For Description see Page 638.)

LADIES' COLUMBIA COLLAR (IN SIX SECTIONS) AND PURITAN COLLAR (IN FOUR SECTIONS). (FOR STREET WEAR.)

(For Illustrations see Page 640.)

No. 6597.—Long and short coats, jackets and wraps and street costumes of all kinds are rendered stylish by either of the collars here portrayed. The

two rows of machine-stitching may be applied to the free edges. We have pattern No. 6597 in three sizes, small, medium and

large. In the medium size, the Columbia collar needs a yard and seven-eighths of material twenty inches wide, or seven-eighths of a yard forty-four inches wide, or three-fourths of a yard fifty-four inches wide, or a piece of fur with the skin measuring twenty-five by forty-five inches. The Puritan collar calls for a yard and three-eighths of goods twenty inches wide, or five-eighths of a yard forty-four inches wide, or half a yard fifty-four inches wide, or a piece of fur with the skin measuring twenty-five inches by thirty-two inches and a half. Price of pattern, 5d. or 10 cents.

LADIES' FIVE-GORED SKIRT,
WITH APRON OVER-SKIRT.

(For Illustrations see this Page.)

No. 6588.—At figures Nos. 508 D and 510 D in this DELINEATOR this skirt is shown differently made up.

The skirt is a decided novelty, as it introduces an over-skirt, a revival of which is promised for the near future. The skirt is here portrayed developed in old-blue hopsacking and trimmed with braid. It consists of five gores, the front and side gores being fitted by darts to produce a smooth adjustment over the hips. The back-gores are stiffened with an interlining of canvas, erinoline or hair-cloth and arranged in fan-plaits that spread in graceful fashion and maintain their pose to the lower edge, where the skirt measures nearly three yards and a fourth in the medium sizes. Upon the lower part of the front-gore and side-gores is a deep, gathered flounce of the material, which is prettily revealed below the fancifully curved lower edge of the apron over-skirt. The over-skirt is fitted smoothly at the top by two darts at each side of the center; its back edges almost meet at the top of the fan-plaits at the back and flare widely toward the lower edge, a graceful drapery effect being produced by two backward-turning plaits at each side. The over-skirt is decorated at its lower and back edges with two rows of braid, and the top of the skirt is completed with a belt, the plaquet being finished above the center seam.

The skirt may accompany any of the plain or fanciful coat-basques or round waists now in vogue. It will develop attractively in all sorts of handsome silks, such as Bengaline, Ondine, vrillé and such fashionable woollens as hopsacking, wool Bengaline, foulé, whipcord, Princess cloth, faced cloth and silk-and-wool novelties. Flat garnitures, such as braid, bands of ribbon, folds of satin or velvet, may be applied in any manner desired.

We have pattern No. 6588 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 nine yards and a half twenty-two inches wide, or five yards and three-eighths forty-four inches wide,

or four yards and a half fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

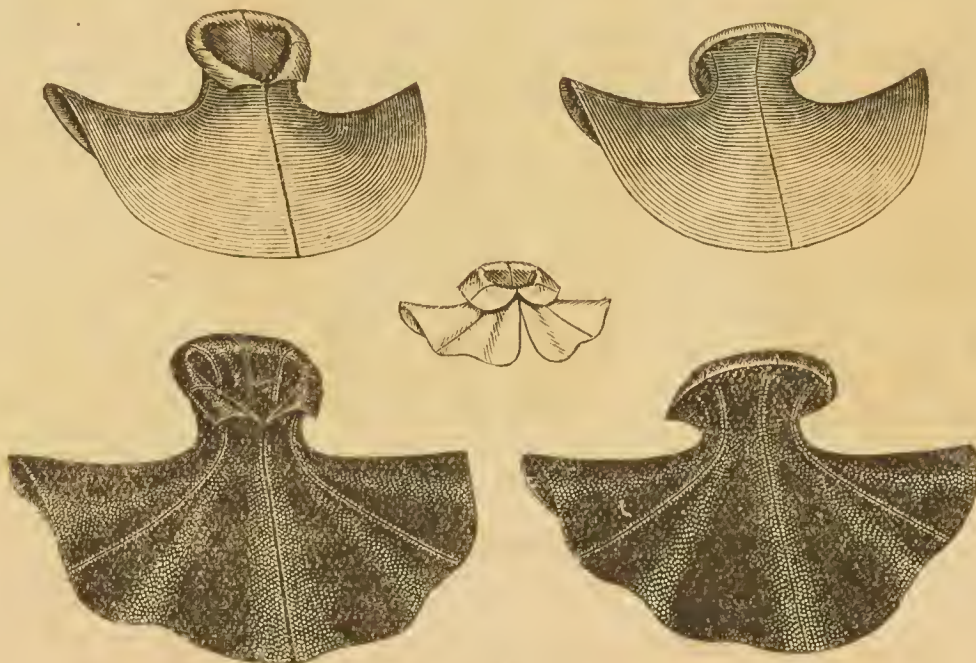
LADIES' MARQUISE SKIRT, WITH CIRCULAR LOWER PART
AND CIRCULAR OR GORED UPPER PART.

(For Illustrations see Page 641.)

No. 6600.—By referring to figures Nos. 497 D and 504 D in this

magazine, this stylishly devised skirt may be observed made of different materials, with other trimmings.

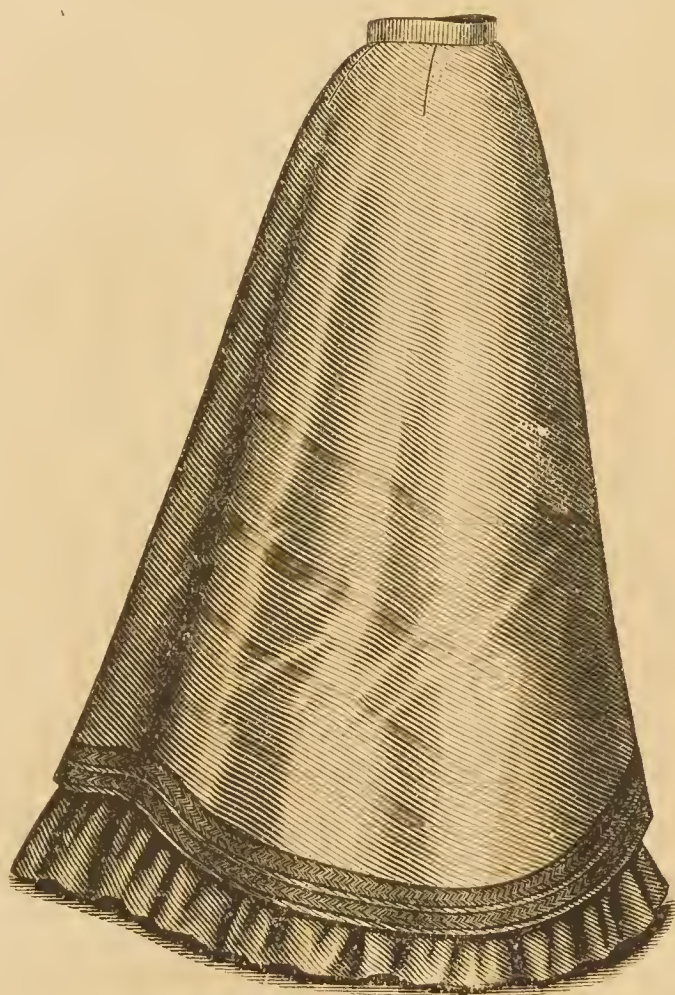
The Marquise skirt having either a gored or circular upper part has survived the test of a first season and remains one of the most popular of prevailing modes. The skirt here pictured is developed in illuminated serge combining red and blue, and consists of a circular lower part, and an upper part which may be either in



6597

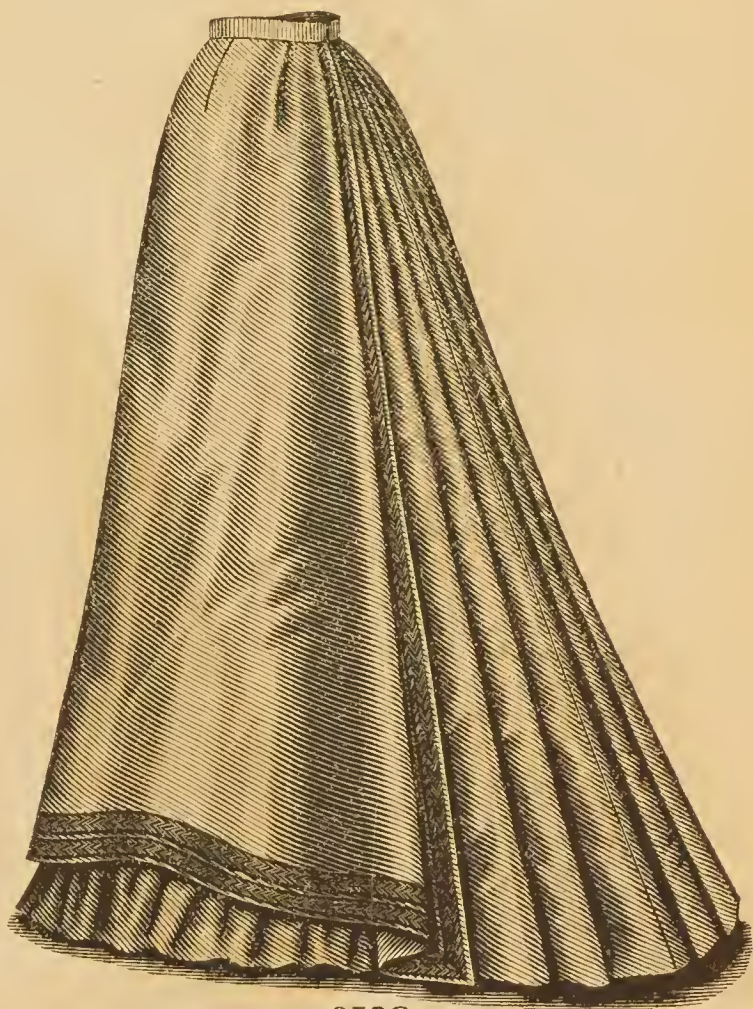
LADIES' COLUMBIA COLLAR (IN SIX SECTIONS) AND PURITAN COLLAR (IN FOUR SECTIONS). (FOR STREET WEAR.) (COPYRIGHT.)

(For Description see Page 639.)



6588

Side-Front View.



6588

Side-Back View.

LADIES' FIVE-GORED SKIRT, WITH APRON OVER-SKIRT. (COPYRIGHT.)

(For Description see this Page.)

circular style or composed of five gores, both modes of shaping being provided for by the pattern. The upper part extends little more than midway to the knee, and the lower part is joined to it smoothly, the circular shaping of the lower part producing gracefully rolling folds at the sides. The gored upper part fits with perfect smoothness at the front and sides, while the circular upper part has just enough fulness gathered in at the top to fit well over the hips; and at the back the skirt is arranged in fan-plaits at each side of the

center seam, the plaits flaring gracefully to the bottom, where the skirt measures about four yards and a fourth in the medium sizes. The lower part may be stiffened with canvas or erinoline to emphasize the distended effect. The seam joining the upper and lower parts is covered with a shirred ribbon ruching. The placket is finished above the center seam, and the top of the skirt is completed with a belt.

The mode will develop exquisitely in taffeta, shot or shaded silk, Bengaline, ondulé and such fashionable woollens as Princess cloth, whipcord, hopsacking, serge and silk-and-wool novelty goods. When a silken fabric is used, the decoration may consist of a full pinked ruching of the material applied over the seam, and at the bottom, if desired. Fancy braid, satin or velvet ribbon, ribbon ruching, milliners' folds, flat bands, etc., may form the garniture for a skirt developed in woollen goods, or serpentine satin ribbon may be chosen for decoration. A handsome skirt

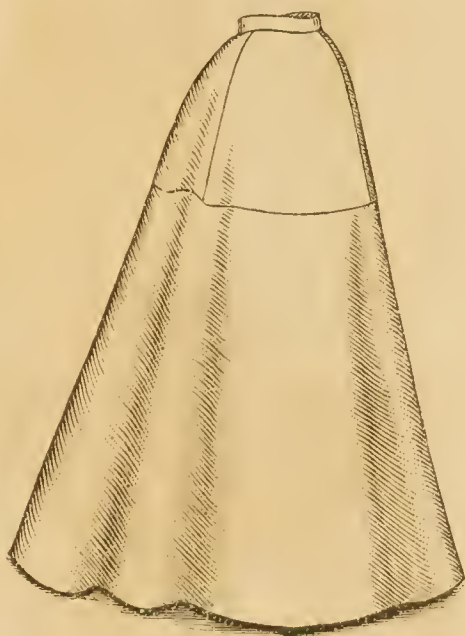
fourths twenty-two inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' FIVE-GORED SKIRT, WITH PANEL OVER-SKIRT.

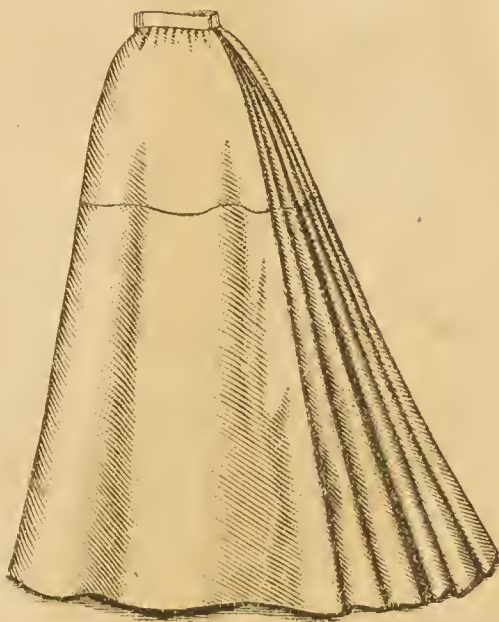
(For Illustrations see Page 642.)

No. 6584.—This skirt forms part of the mourning toilette shown at figure No. 511 D in this magazine, the materials being Henrietta cloth and erape.

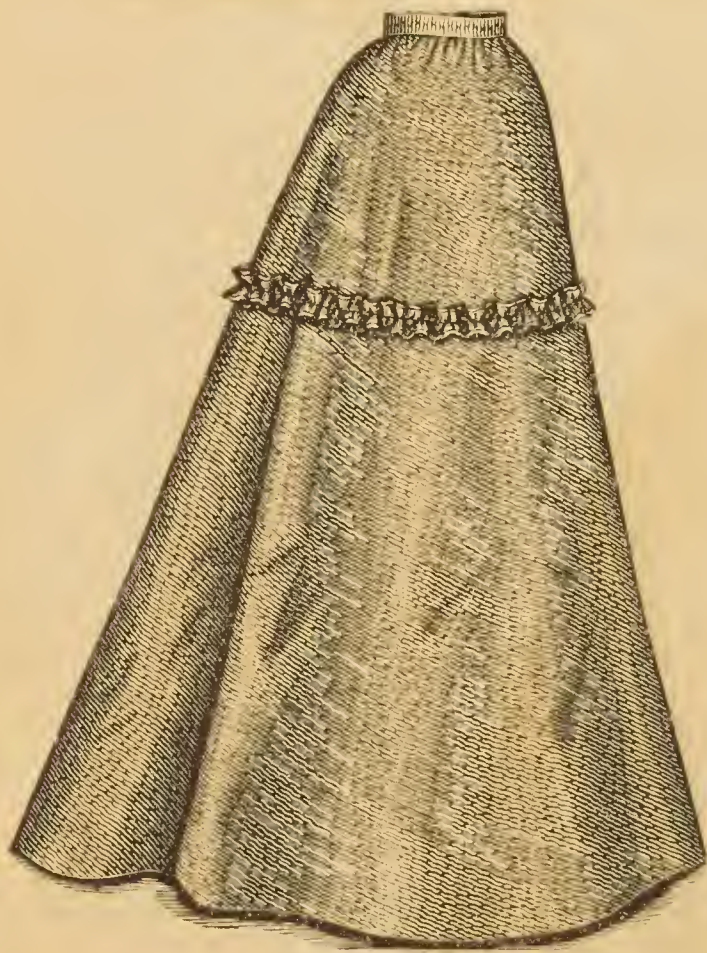
The skirt is here represented developed in fine camel's-hair and handsome brocade. It has a front-gore, a gore at each side and two back-gores, the shaping of the front and side gores, together with darts at each side, producing a smooth effect at the top and the regulation distended appearance at the bottom. The fulness at the back is collected at each side of the placket in two backward-turning plaits that spread in graceful fan fashion to the bottom, where the skirt is fashionably wide, measuring nearly three yards and a fourth in the medium sizes; and the well defined folds are preserved by an interlining of crinoline or hair-cloth. The front-gore is cut from brocade and appears with rich effect between the flaring front edges of the panel over-skirt, which consists of two panels that meet for a short distance at the top a little to the left of the center of the front and flare widely to the bottom. The panels are smoothly fitted at the top by darts and their back edges overlap the side-back seams of the skirt and are concealed at each side by a backward-turning plait which overlaps the fan-plaits at the top and spreads below. The flaring front edges of the over-skirt are tacked at intervals to the front-gore, and the front and lower edges are trimmed with two rows of velvet ribbon. A placket is finished above the center seam, and the top of the skirt is completed with a belt.



6600

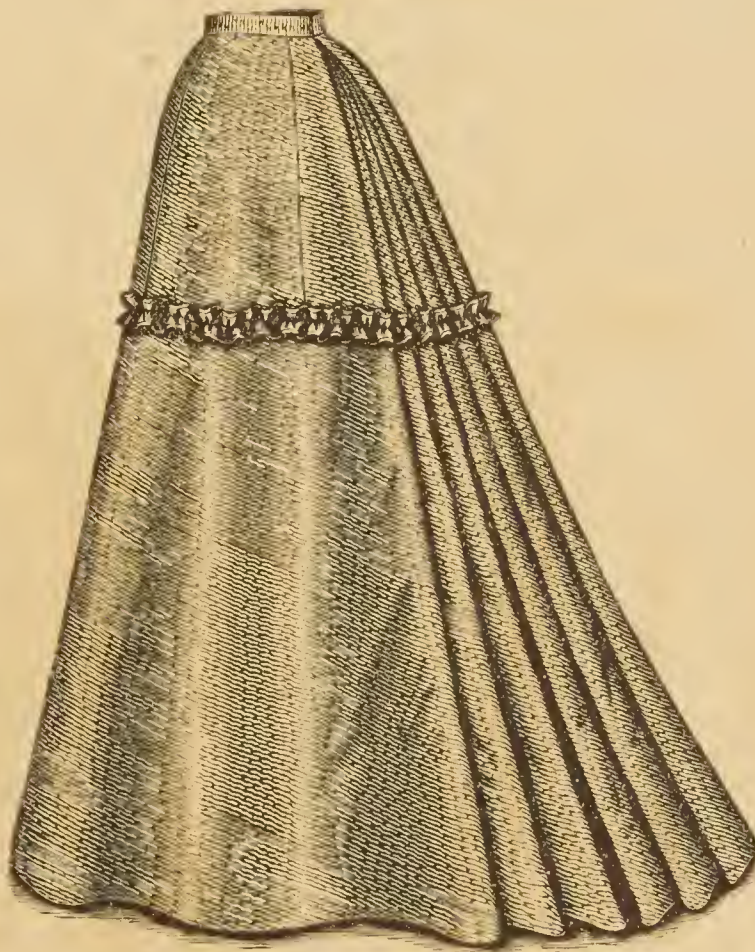


6600



6600

Side-Front View.



6600

Side-Back View.

LADIES' MARQUISE SKIRT, WITH CIRCULAR LOWER PART AND CIRCULAR OR GORED UPPER PART. (COPYRIGHT.)

(For Description see Page 640.)

for the promenade made up by the mode is of fancy black hopsacking and trimmed with milliners' folds of black satin piped with white satin, the black and white combination, by-the-bye, being just now very fashionable.

We have pattern No. 6600 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt with the circular upper part requires six yards and five-eighths of material twenty-two inches wide, or three yards and three-fourths forty-four inches wide, or three yards and a half fifty inches wide. The skirt with the gored upper part will need six yards and three-

and all sorts of seasonable woollens will unite exquisitely with satin, plain or ombré velvet, Bengaline or brocade. Serpentine braid or ribbon, soutache or Hercules braid, stitching, etc., may contribute tasteful garniture, or a simple completion may be adopted. If a very elaborate decoration is desired, the front-gore may be all-over braided in a vermicelli design with soutache braid.

We have pattern No. 6584 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires four yards and a half of dress goods forty inches wide, and a yard and five-eighths of brocaded silk twenty inches wide.

Of one material, it needs seven yards and five-eighths twenty-two inches wide, or four yards and a half forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

ing folds that spread gracefully to the lower edge of the petticoat. The petticoat is designed with special reference to the distended

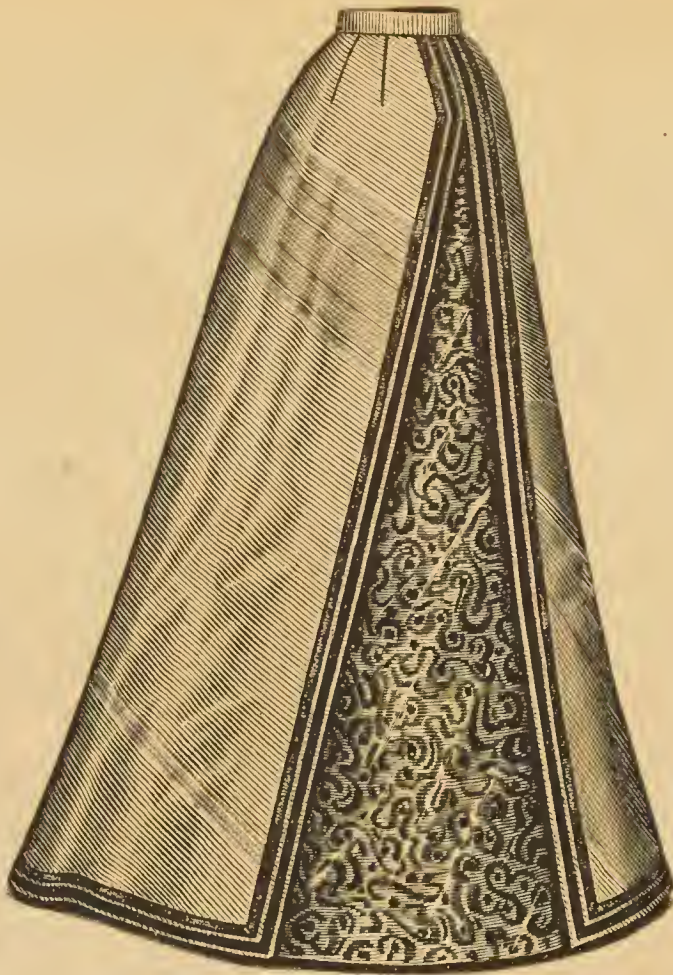
LADIES' PETTI-COAT.

(For Illustrations see this Page.)

No. 6587. — This petticoat is fashioned to wear with the newest skirts, and is represented developed in both white muslin and shaded silk, and decorated with two spaced frills of edging, the gathered edge of each frill being covered with a feather-stitched band. It consists of a front-gore, a gore at each side and a wide back-breadth, the placket being made at the center of the back. The shaping of the gores with the aid of the darts at each side produces a perfectly smooth adjustment over the hips, and the petticoat flares in regulation fashion to the bottom, where it measures fully three yards in the medium sizes. The top of the petticoat is finished with an underfaeing, which serves as a casing back

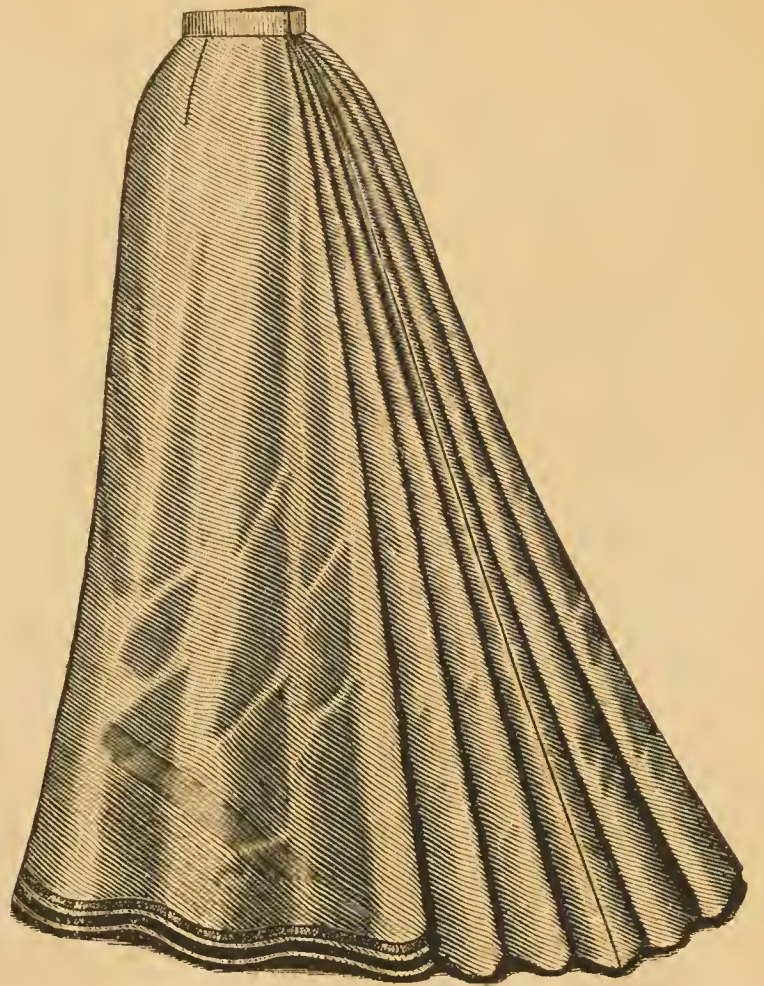
skirts now fashionable, and will make up equally well in changeable or shot silk, moiré or the new Japanese skirting. Surah, satin, gloria, lawn and cambric are also adapted to petticoats of this kind, and one made of silk may be made as elaborate as desired by adding lace-trimmed ruffles of the material headed by beading through which ribbon is run. A lawn or cambric petticoat may be trimmed with frills of Hamburg edging or *point de Paris*, Medici, torchon or Valenciennes lace or insertion, feather-stitched bands, frills of the material having hemstitched hems, etc.

We have pattern No. 6587 in nine sizes for ladies from twenty to thirty-six inches, waist measure. Of one material for a lady of medium size, the garment calls for six yards and three-fourths twenty-two inches wide, or five yards and an eighth twenty-seven inches wide, or three yards and five-eighths thirty-six inches wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.



6584

Right Side-Front View.

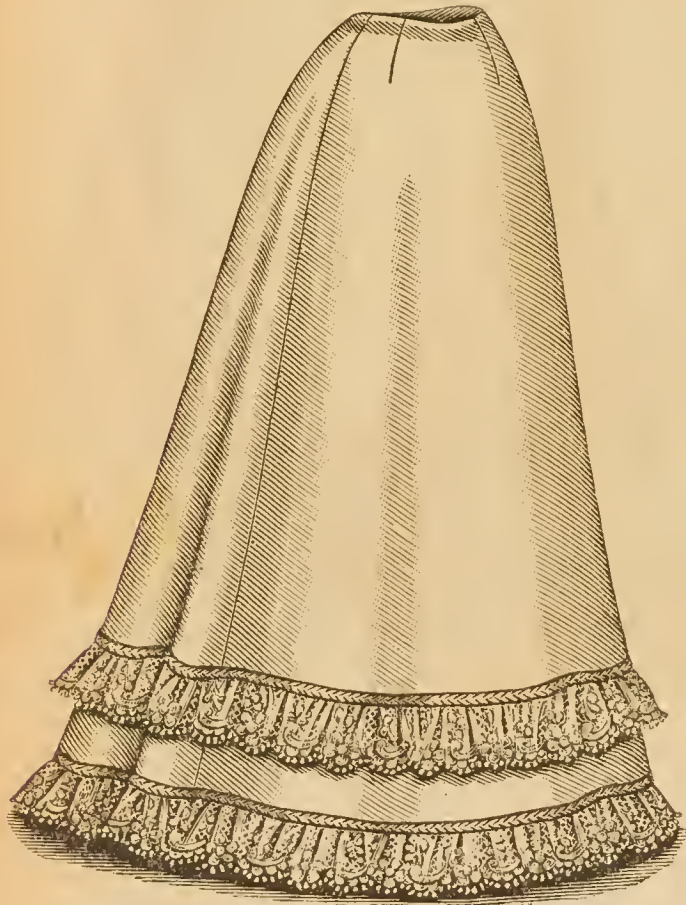


6584

Left Side-Back View.

LADIES' FIVE-GORED SKIRT, WITH PANEL OVER-SKIRT. (COPYRIGHT.)

(For Description see Page 641.)



6587

Side-Front View.



6587

Side-Back View.

LADIES' PETTICOAT.

(For Description see this Page.)

of the darts in the side-gores for tapes that are drawn up closely to adjust the fulness about the waist, the fulness falling in pretty roll-

ings that spread gracefully to the lower edge of the petticoat. The petticoat is designed with special reference to the distended

Styles for Misses and Girls.

FIGURES NOS. 516 D AND 517 D.—GIRLS' DRESSES.

(For Illustrations see this Page.)

FIGURE No. 516 D.—This illustrates a Girls' dress. The pattern, which is No. 6590 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is given a different portrayal on page 652 of this DELINEATOR.

Canary cashmere and white Surah are here attractively associated in the dress, which is charming enough to gladden the heart of the most fastidious little maiden. The full, round skirt is deeply hemmed at the bottom and is gathered at the top, where it falls in pretty rolling folds from the fanciful body, which is arranged upon a lining



FIGURE No. 516 D.



FIGURE No. 517

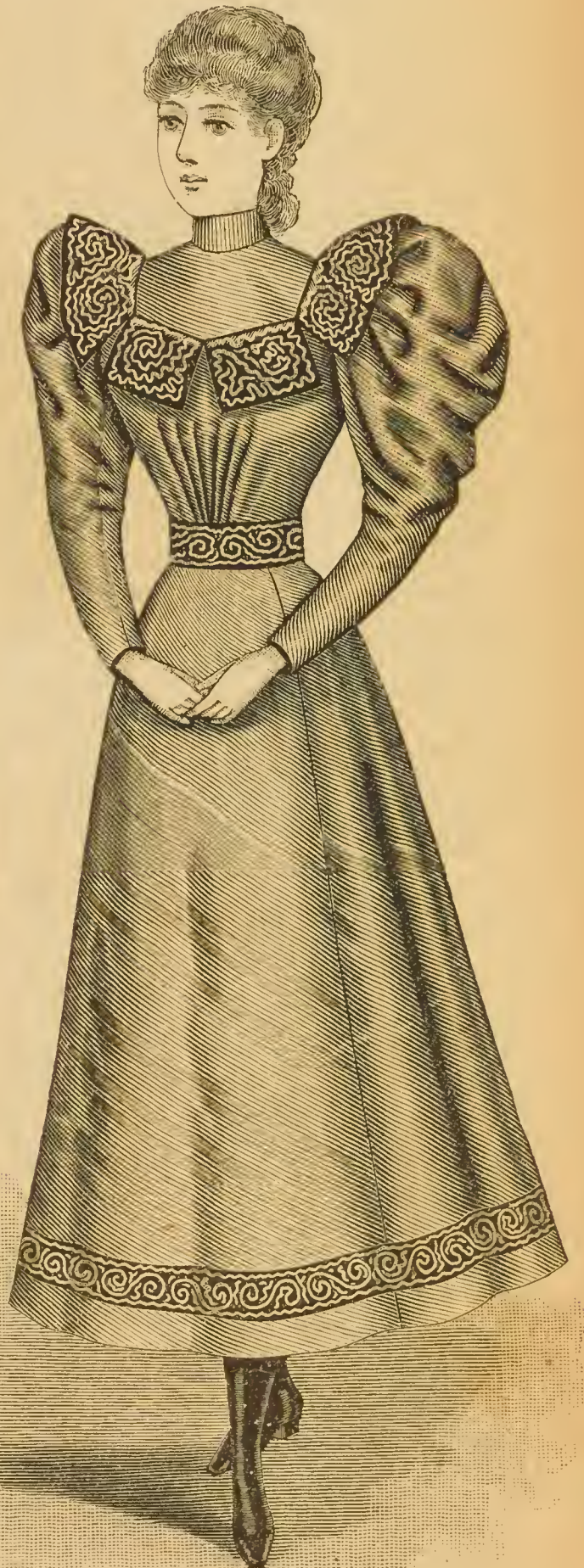


FIGURE No. 518 D.

FIGURE No. 516 D.—GIRLS' DRESS.—This illustrates Pattern No. 6590 (copyright), price 1s. or 25 cents. FIGURE No. 517 D.—GIRLS' DRESS.—This illustrates Pattern No. 6589 (copyright), price 10d. or 20 cents. FIGURE No. 518 D.—MISSSES' COSTUME.—This illustrates Pattern No. 6609 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Pages 643 and 644.)

fitted by single bust darts and under-arm and shoulder seams; and the closing is made invisibly at the center of the back. The waist has smooth side-fronts and side-backs, which are joined in side seams and in short seams on the shoulders; and between them are effectively revealed a full center-front and center-backs that are joined in short shoulder seams. The fulness is prettily

disposed by gathers at the bottom and on the shoulders and by rows of shirring at the top, the shirrings being made far enough below the upper edge to form a dainty standing frill about the throat. Very full puffs that reach to just below the elbows are arranged over the smooth, coat-shaped sleeves, which are revealed with deep cuff effect below. Each wrist is adorned with three rows of black soutache braid, above which on the outside of the arm is placed a handsome braid-ornament. Drooping over the sleeves are

tion, fine embroidery, velvet or satin ribbon, braiding designs, fancy stitching, embroidered bands, gimp, galloon or narrow passementerie will form dainty garniture and may be applied in any manner suggested by good taste.

FIGURE No. 517 D.—This illustrates a Girls' dress. The pattern, which is No. 6589 and costs 10d. or 20 cents, is in seven sizes for girls from three to nine years of age, and may be seen in two views on page 652 of this magazine.

A very attractive house-dress is here portrayed made of scarlet camel's-hair of light weight, with ribbon in the same shade for decoration. The dress has a full front and full back joined by seams at the sides, the fulness being disposed in three box-plaits at the top of the front and back. The full portions are joined to a short yoke that is simply shaped by shoulder and very short under-arm seams and closed invisibly at the center of the back, the joining being concealed by a band of ribbon that is tastefully bowed at the front. The neck is daintily finished with a standing frill of the material. The bishop sleeves are mounted on smooth, coat-shaped linings, which are revealed at the wrist with round-cuff effect; and the exposed portions of the linings are attractively faced with the material and trimmed with a band of ribbon. A band of similar ribbon provides a simple but attractive foot-decoration.

The dress is extremely pretty and very easy to make, and will develop charmingly in plain or figured crêpon, challis, vailing, cashmere and similar fabrics. It may be adorned with lace, insertion, gimp, galloon or fancy braid, and the yoke and cuff facings may be cut from velvet, silk or all-over embroidery. Rows of lace insertion may be set into the skirt or applied over bands of ribbon. A pretty school dress may be of light-



FIGURE No. 519 D.

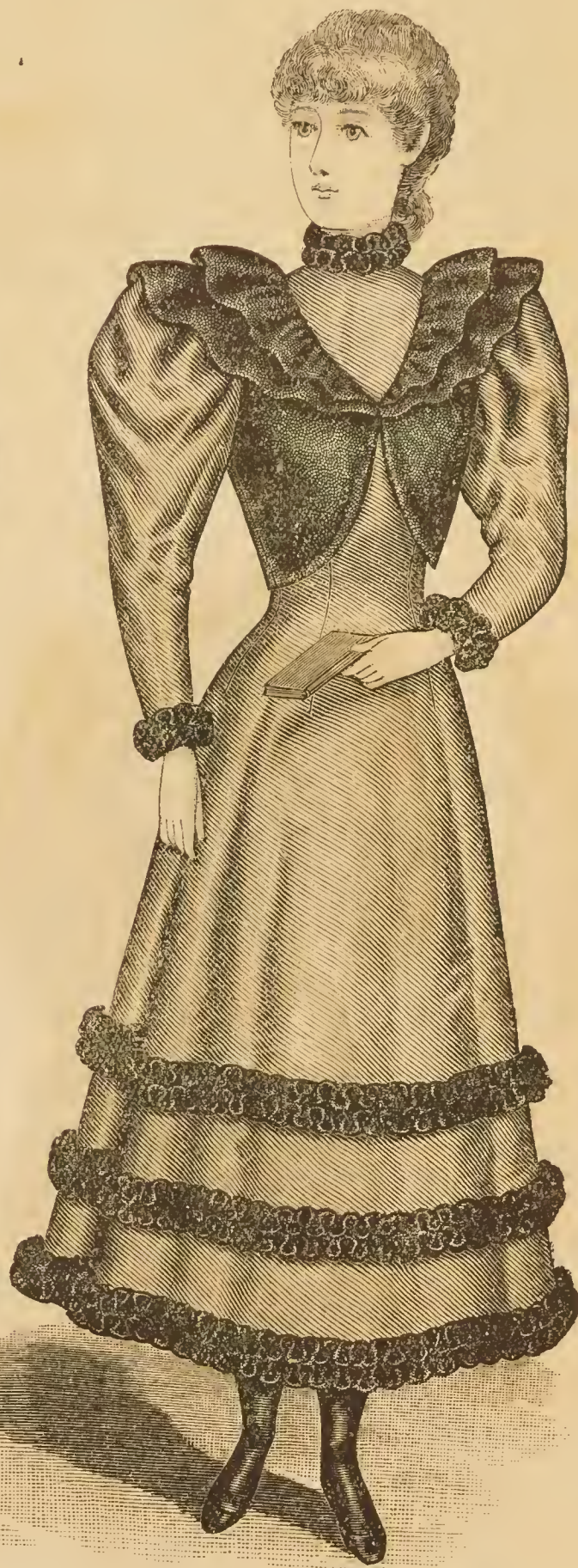


FIGURE No. 520 D.

FIGURE No. 519 D.—MISSES' DRESS.—This illustrates Pattern No. 6614 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 520 D.—MISSES' PRINCESS COSTUME.—This illustrates Pattern No. 6594 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Page 645.)

smooth, epaulette-like bretelles which are attractively lined with silk and richly trimmed at the corners with braid ornaments. Three graduated rows of braid follow the front edge of each side-front, the longest row extending almost to the waist-line.

The mode affords excellent opportunities for combinations of both colors and fabrics. Camel's-hair and Bengaline, crêpon and velvet, and vailing and fancy silk will look well together, and lace, inser-

brown serge and dark-brown velvet, the latter forming the yoke and cuff-facings.

FIGURE No. 518 D.—MISSES' COSTUME.

(For Illustration see Page 643.)

FIGURE No. 518 D.—This illustrates a Misses' costume. The pat-

tern, which is No. 6609 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is given a different portrayal on page 648 of this publication.

A dainty and attractive costume for a miss is here represented made of gray vicuna and velvet, gray silk soutache braid and bands of velvet supplying tasteful decoration. The skirt is fashioned in the approved four-gored style, consisting of a front-gore, a gore at each side and a wide seamless back; it presents a becomingly smooth effect at the front and sides and rolling folds at the back, and the bottom is trimmed with a band of velvet all-over decorated with a rich braiding design in gray silk braid.

The waist is worn beneath the skirt and has a full front and full backs separated by under-arm gores; it is arranged over a body lining fitted by single bust darts and under-arm and side-back gores, and the closing is made invisibly at the center of the back. The waist presents a smooth effect at the top, and at the waist-line the fulness is collected in closely drawn gathers at the center of the front and at each side of the closing. At the neck is a close-fitting standing collar, and the waist is encircled by a velvet belt braided to match the band on the skirt. The mutton-leg sleeves are shaped by inside seams only, are mounted on smooth, coat-shaped linings, are of great width at the top, where they spread in balloon fashion, and are close-fitting below the elbow. Topping the sleeves are epaulette-like bretelles, which stand out gracefully from the shoulders, and at round-yoke depth are arranged oblong tabs, which flare broadly at the front and back, and which, in connection with the bretelles, produce the effect of a fanciful Bertha-bretelle. The tabs and bretelles are made of velvet and richly braided.

The mode will develop attractively in cloth, velours, camel's-hair, homespun, tweed or fancy silk-and-wool novelty suiting, and the bretelles, tabs, collar and belt will frequently be made of faille or satin in a prettily contrasting shade. Attractive garniture may be provided by plain or fancy braid, gimp, galloon, passementerie or Persian bands, the last named trimmings being especially effective on dark goods.

FIGURE No. 519 D.—MISSES' DRESS.

(For Illustration see Page 644.)

FIGURE No. 519 D.—This illustrates a Misses' dress. The pattern, which is No. 6614 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from 10 to 16 years of age, and is also shown on page 651.

In the present development of the dress gray-and-rose shot taffeta and white net-top lace are associated, with similar lace for trimming. The skirt is full and round, is finished at the bottom with a deep hem, and is gathered at the top to fall in full, soft folds from the

fanciful body, to which it is joined. The body has a full front and full backs shaped in Pompadour fashion at the top and arranged upon a high-necked body-lining adjusted by single bust darts and the customary number of seams; and the closing is made invisibly at the center of the back. The front and backs are drawn by gathers at the top, are turned under deeply at the lower edge; and are drawn by two rows of shirring at the waist-line, the fulness below the shirrings drooping with puff effect over the skirt. The body lining exposed to square-yoke depth is covered with yoke facings of the taffeta, and a frill of lace finished at the top to form a self-heading droops gracefully from the upper edge of the front and back. A close-fitting standing collar forms a becoming completion for the neck. The coat sleeves have full puffs, which reach to the elbow and droop in regulation fashion on the shoulders. A frill of lace droops softly below each puff, and a similar frill falls



FIGURE No. 521 D.

FIGURE No. 522 D.

FIGURE No. 521 D.—MISSES' OUTDOOR TOILETTE.—This illustrates Misses' Coat No. 6574 (copyright), price 1s. or 25 cents; and Muff No. 6613 (copyright), price 5d. or 10 cents. FIGURE No. 522 D.—MISSES' COAT.—This illustrates Pattern No. 6572 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 646 and 647.)

upon the skirt from beneath the puff at the bottom of the body. The dress is both simple and picturesque and will, therefore, find great favor with the home dressmaker. It will make up exquisitely in *crêpe de Chine*, India silk, vailing and other dainty fabrics suitable for party dresses, and with equally satisfactory results in all sorts of woollens and silk-and-wool novelties. The skirt may be made fanciful by the application of rows of velvet ribbon, bands of braid, ruffles, ribbon quillings, etc., for a foot trimming; and similar garniture may adorn the body.

FIGURE No. 520 D.—MISSES' PRINCESS COSTUME.

(For Illustration see Page 644.)

FIGURE No. 520 D.—This illustrates a Misses' costume. The pat-

tern, which is No. 6594 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 three views on page 649 of this magazine.

The costume is designed in the graceful Princess style and is here shown developed in pale-mauve camel's-hair and dark-green velvet. The accurate adjustment is due to single bust and under-arm darts, side-back gores, and curved closing edges below which the backs are joined. The top of the costume is revealed in pointed-yoke outline above a jacket, which is joined in shoulder and under-arm seams and meets at the center of the front and back, the edges rounding away gracefully below. From the upper edges of the jacket fall Bertha-bretelles of unequal depth, which are becomingly broad upon the shoulders and are narrowed to points at their front ends. The standing collar is covered with a full, box-plaited ruching of velvet, and similar ruchings trim the wrists of the shapely leg-o'-mutton sleeves, which are sufficiently full at the top to rise picturesque above the shoulders. The skirt is hooped at the bottom, just below the knee and midway between with velvet ruchings.

The Princess modes are extremely becoming to misses having tall, well developed figures and are especially suitable for party and exhibition costumes, for which purposes they may be developed in *crêpe de Chine*, *crêpon*, India or China silk, veiling, etc. If a more serviceable costume is desired, cashmere, hopsacking, serge, wool Bengaline, camel's-hair or chevot may be chosen. The mode invites tasteful combinations of colors and textures, and trimming may be supplied by braids, ribbon, gimp, galloon, ribbon quillings or any other stylish garniture.

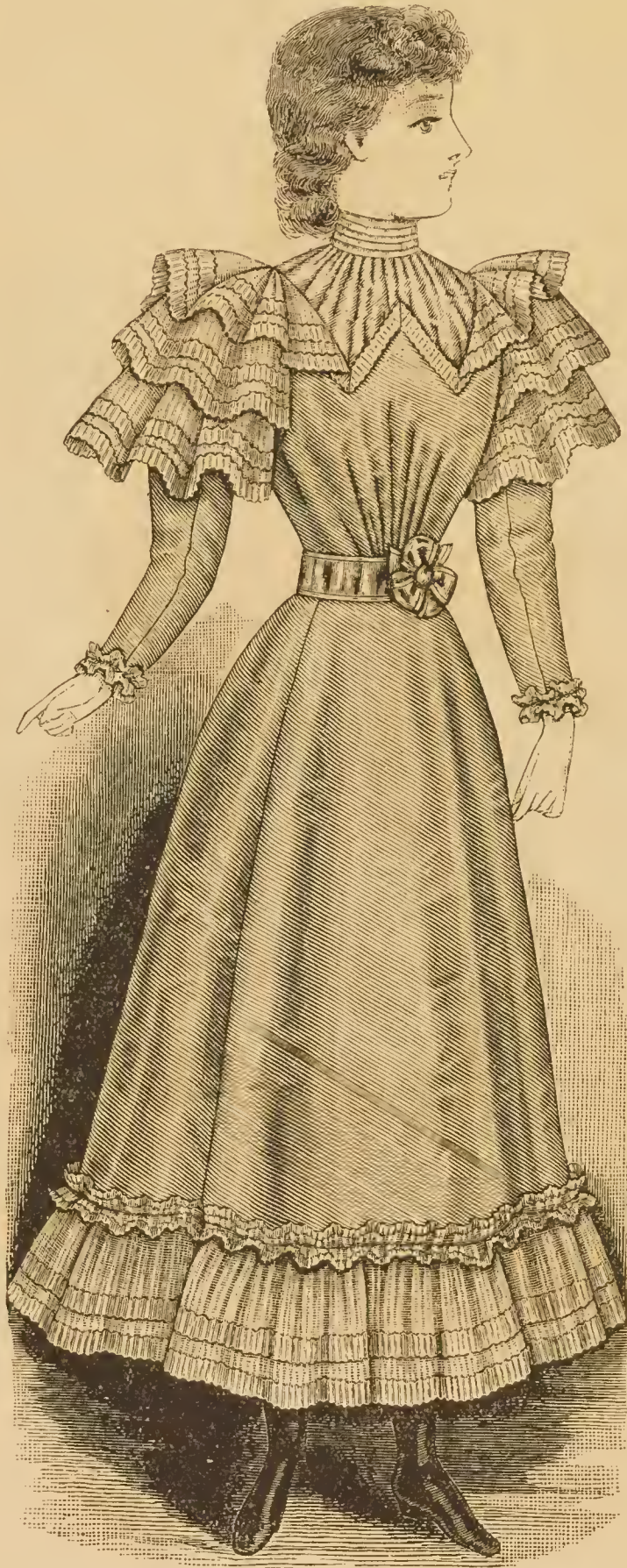


FIGURE NO. 523 D.—MISSSES' COSTUME.—This illustrates Pattern No. 6619 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 647.)

FIGURE NO. 521 D.—MISSSES' OUTDOOR TOILETTE.

(For Illustration see Page 645.)

FIGURE NO. 521 D.—This illustrates the coat and muff of a Misses' toilette. The coat pattern, which is No. 6574 and costs 1s. or 25

cents, is in seven sizes for misses from ten to sixteen years of age, and is given a different portrayal on page 654 of this DELINEATOR. The muff pattern, which is No. 6613 and costs 5d. or 10 cents, is in four sizes for children, girls, misses and ladies, and may be seen again on page 639 of this publication.

Biscuit cloth was here selected for developing the coat, which has loose fronts that are reversed at the top in lapels and closed in double-breasted fashion with button-holes and bone buttons. Side-back gores and a well curved center seam insure a perfectly adjusted back, the center seam terminating below the waist-line above underfolded fulness. The skirt portion of the sides and back falls in well defined folds, and upon each front is arranged a square pocket-lap that conceals the



FIGURE NO. 524 D.—GIRLS' COAT.—This illustrates Pattern No. 6596 (copyright), price 1s. or 25 cents.

(For Description see Page 648.)

opening to an inserted pocket. The sleeves are in mutton-leg style and are shaped by inside and outside seams, and shallow cuffs are simulated by a single row of machine-stitching. At the neck is a deep sprung collar, which is shaped by a seam at the center of the back and two well curved seams at each side. The collar arches stylishly over the sleeves, and its free edges, as well as the remaining free edges of the jacket, are finished with a single row of stitching.

The muff consists of an outside section of fur and a satin lining. The sides of the lining are stitched to form casings for elastics which draw the lining up closely and form frills. A ribbon is passed through the muff and is of sufficient length to pass about the neck.

Melton, kersey, diagonal, whipcord, cloth, camel's-hair and all kinds of fashionable coatings will develop pleasingly in the coat, which will usually be plainly completed, the only ornamentation being provided by the buttons, which may be as handsome as the wearer's means will permit.

The hat is a becoming shape in felt profusely adorned with feathers; and a fur *cravate* is worn.

FIGURE No. 522 D.—MISSSES' COAT.

(For Illustration see Page 645.)

FIGURE No. 522 D.—This illustrates a Misses' coat. The pattern, which is No. 6572 and costs 1s. or 25 cents, is in seven sizes for

full dress sleeves, and are comfortably smooth-fitting below the elbows. The sprung collar is in eight sections and extends to the bust at the front and to a corresponding depth at the back; it is skilfully shaped by a curving seam at the center of the back and by three well curved seams at each side. The collar presents a rounding lower outline and arches stylishly over the shoulders; and its free edges, and also those of the rolling collar are handsomely outlined with *passementerie*. A belt effect is produced by two rows of *passementerie*, one row being placed along the joining of the skirt and body and the other a short distance above.

The coat will develop handsomely in Bengaline, velours, cloth, camel's-hair or rough-surfaced suiting, any of which will make up well in combination with velvet or satin in a contrasting shade.

Fur bindings, gimp, galloon or fancy bands will afford attractive garniture, and the collars will frequently be lined throughout with satin. A handsome coat was made of red-and-black rough-surfaced goods, with black satin for the collars, sleeves and belt.

The felt hat shapes a becoming poke at the front and is artistically trimmed with plumes and a roll of velvet.



FIGURE No. 525 D.

FIGURE No. 526 D.

FIGURE No. 525 D.—GIRLS' DRESS.—This illustrates Pattern No. 6579 (copyright), price 10d. or 20 cents. FIGURE No. 526 D.—GIRLS' DRESS.—This illustrates Pattern No. 6578 (copyright), price 1s. or 25 cents.

(For Descriptions see Page 648.)

misses from ten to sixteen years of age, and may be seen in three views on page 653 of this publication.

A very elegant coat is here depicted made of *réséda* cloth of fine quality, with black silk *passementerie* for decoration. The body of the coat is faultlessly fitted by single bust darts, under-arm and side-back gores and a well curved center seam, and the closing is made invisibly at the center of the front. To the lower edge of the body is joined a deep skirt, which has a narrow gore at the center of the back; the skirt presents a smooth effect at the top at the front and sides and falls in ripples below, and at the back is laid a well pressed box-plait, which widens gradually to the lower edge. The *gigot* sleeves are shaped by inside seams only; they are of great width at the top to allow an easy adjustment over the fashionably

point that appears with pretty effect against a full, round yoke of *chiffon*, which is shaped by shoulder seams and arranged upon the body lining; and the fulness at the waist-line is drawn to the center and collected in gathers. The backs are shaped at the top to correspond with the front, and, like it, are drawn in closely at the waist-line by short rows of gathers at the center. Quaint *bretelles* of *chiffon* trimmed with satin ribbon droop from the upper edges of the front and back, showing picturesque fulness over double sleeve-caps of *chiffon* decorated with ribbon, the effect being that of triple caps that fall in a series of ripples all round the arm; and the coat sleeves, which are fashionably full at the top, are trimmed at the wrists with full ruchings of *chiffon*. The stylish close-fitting standing collar is trimmed with two rows of narrow

FIGURE No. 523 D.—MISSSES' COSTUME.

(For Illustration see Page 646.)

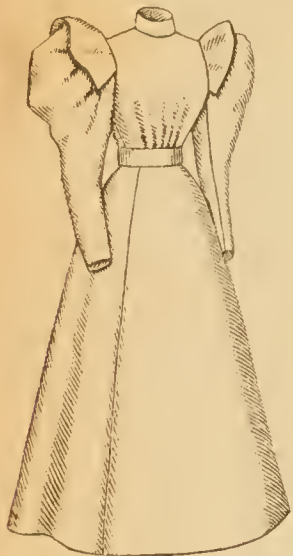
FIGURE No. 523 D.—This illustrates a Misses' costume. The pattern, which is No. 6619 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and receives a different portrayal on page 650 of this *DELINEATOR*.

The costume is here represented made up for party wear in a charming combination of primrose-yellow taffeta and *chiffon*. The skirt is fashioned in four-gored style and presents the regulation flare at the bottom. The front and sides are becomingly smooth at the top, and the back falls in a series of tubular folds that spread gracefully to the bottom, where the skirt is trimmed with a flounce of *chiffon* decorated with two rows of satin ribbon and headed by a ruching of *chiffon*.

The waist is arranged upon a closely adjusted body-lining and closed invisibly at the center of the back. The front is cut away at the top in low, fanciful outline, being shaped at the center in a

ribbon, and a ribbon belt encircles the waist, its ends being concealed by a rosette-bow at the left side.

The costume is remarkably simple in construction, but is so picturesque in effect that it will be appropriate for school receptions, parties and other occasions where full dress is required. It will make up exquisitely for ceremonious wear in Bengaline, Ondine, silk-and-wool crépon, *crêpe de Chine*, Surah and other dainty fabrics of similar texture, and also in wool crépon and vailing. A serviceable costume for best or every-day wear may be developed by the mode in whipcord, wool Bengaline, foulé, cashmere or silk-and-wool novelty goods, with ribbon, fancy worsted braid, gimp, galloon or serpentine braid for garniture.



6609

View without Tabs.

FIGURE No. 524 D.—GIRLS' COAT.

(For Illustration see Page 646.)

FIGURE No. 524 D.—This illus-

The coat illustrates one of the season's jauntiest modes for girls and will make up satisfactorily in handsome materials for dressy uses and in less expensive fabrics for school wear. Plain and fancy cloths of all kinds, melton, kersey, chinchilla, beaver, etc., are adaptable to the mode, and fur, fancy braid, gimp or stitching will provide a stylish completion.

The felt hat is fashionably trimmed with feathers.

FIGURES NOS. 525 D AND 526 D.—GIRLS' DRESSES.

(For Illustrations see Page 647.)

FIGURE No. 525 D.—This illustrates a Girls' dress. The pattern, which is No. 6579 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is differently pictured on page 652 of this DELINEATOR.

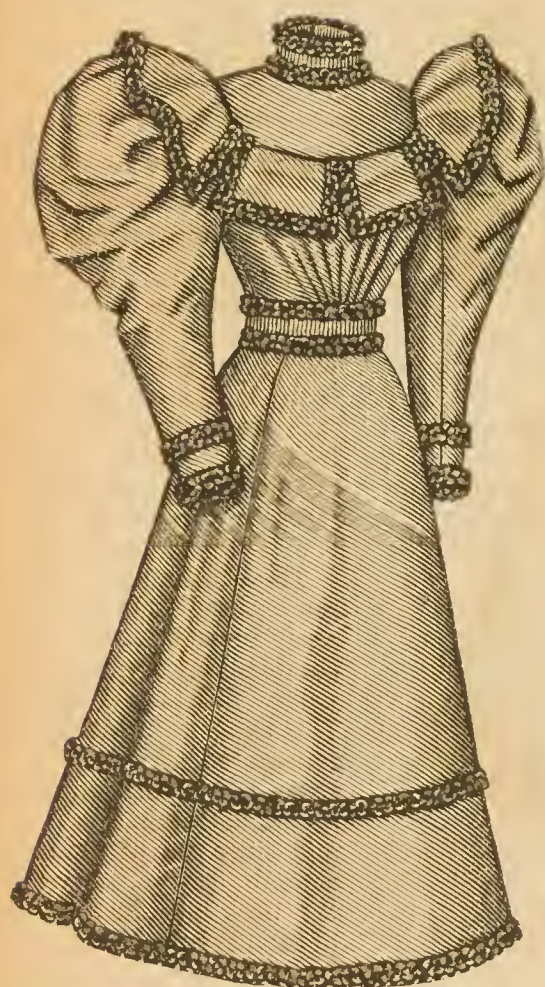
The dress introduces a quaint ripple collar and fanciful basque-skirt, and is here shown made of red and white serge. The full, round skirt extends to a fashionable depth and is deeply hemmed at the bottom and decorated with three rows of soutache braid. It is gathered at the top to fall in natural folds from the body, which has a front and backs separated by under-arm gores and arranged upon a closely adjusted body-lining. The front and backs are smooth at the top, and the fulness at the lower edge is collected in a short row of gathers at the center of the front and at each side of the closing, which is made at the center of the back with button-holes and buttons. Included in the seam joining the body and skirt are a cording of red serge, and a fanciful basque-skirt; the basque-skirt is shaped in large scollops at the bottom, and its ends meet at the center of the front and back. The deep ripple-collar is in two sections, is shaped at the bottom to correspond with the basque-skirts, and, like it, is decorated at its free edges with soutache braid. A close-fitting standing collar appears above the ripple collar and is edged at top and bottom with soutache braid. The one-seam leg-o'-mutton sleeves are fashionably full at the top and are mounted upon smooth, coat-shaped linings, and each wrist is trimmed with three encircling rows of soutache braid.

All sorts of suitable silks and pretty woollens will make up attractively by the mode, either alone or in combination with velvet, Bengaline, fancy silk, or wool goods of contrasting color. Tasteful trimming may be arranged with fancy braid, ribbon, gimp or galloon, although a simple completion would be equally appropriate.

FIGURE No. 526 D.—This illustrates a Girls' dress. The pattern, which is No. 6578 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is represented in a different development on page 653 of this publication.

The dress is simple but very quaint and youthful-looking, and is here shown pleasingly developed in figured dress goods and satin ribbon. The full, round skirt is gathered at the top to fall in natural folds from the body, to which it is joined; and the lower edge is deeply hemmed and decorated with a frill of ribbon. The front and backs of the body are arranged upon fitted linings, and a Bertha-bretelle of satin ribbon is arranged upon them in Pompadour outline, being gathered on the shoulders to fall with pretty fulness upon the sleeves. The fulness at the lower edges of the front and backs is collected in a short row of gathers at the center of the front and at each side of the closing, which is made at the center of the back with button-holes and buttons; and under-arm gores produce a smooth adjustment at the sides. Sections of folded ribbon trim the lower edge of the body, their front ends being concealed by a ribbon rosette at each side of the gathers in the front. The moderately high standing collar is trimmed with a folded ribbon, a rosette being placed at the left side. The puff sleeves display picturesque fulness, and deep cuff-facings that cover the exposed portions of the smooth, coat-shaped linings are trimmed at the wrists with folded sections of ribbon.

The dress will be found very easy to make and it may be rendered as fanciful as desired by tasteful disposals of garniture, velvet rib-



6609

Front View.



6609

Side-Back View.

MISSES' COSTUME, WITH FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 649.)

trates a Girls' coat. The pattern which is No. 6596 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is pictured in two views on page 655 of this DELINEATOR.

The coat presents a Watteau back and the latest style of collar, and is here shown developed in a seasonable variety of coachman's-tan coating. It completely covers the dress over which it is worn and is closed in double-breasted fashion with button-holes and buttons. The fronts are becomingly curved to the figure at the sides by long under-arm darts, and the back, which is adjusted by the usual gores and a curving center seam, is arranged in a graceful Watteau at the center, the folds spreading in regulation fashion from gathers at the top. The full puff sleeves droop in numerous soft folds and wrinkles over their smooth, coat-shaped linings, which are covered below the puffs with deep cuff-facings of the material and decorated at the wrists with jet gimp. The stylish sprung collar is composed of eight sections and rolls at the top in Medici fashion, the ends flaring widely at the throat; its shaping produces the fashionable spring on the shoulders, and the free edges and curving seams are decorated with jet gimp.

bon, fancy braid, galloon and feather-stitching being, perhaps, the most appropriate decorations for little folks' dresses. The mode will develop attractively in merino, eashmere, serge, flannel, cloth or novelty goods, and as it is particularly well adapted to combinations, velvet, Surah, faille or a contrasting woollen material may be suitably united with any of the above-mentioned fabrics.

MISSES' COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 648.)

No. 6609.—Gray vicuna and black velvet are associated in this stylish costume at figure No. 518 D in this DELINEATOR, with a braiding design for decoration.

Very attractive yet simple withal is the tasteful costume here portrayed made of réséda-green dress goods, with Astrakhan bindings for decoration. The skirt is in four-gored style and consists of a front-gore, a gore at each side and a seamless back-gore; it is smooth-fitting at the top of the front and sides, while at the back it is gathered to fall in a series of flute-like folds. After the manner of the prevailing modes the skirt flares broadly at the bottom, where it measures about three yards round in the middle sizes; and an underfacing of canvas, moreen or crinoline is usually added to emphasize the flare. The skirt is simply yet stylishly trimmed with two rows of Astrakhan, one row being set at the lower edge and the other a short distance above.

The waist is worn beneath the skirt and is mounted on a body lining fitted by single bust darts and under-arm and side-back gores, the closing being made invisibly at the center of the back. The full front and full backs are separated by under-arm gores and present a smooth effect at the top, the slight fulness at the waist-line being collected in short rows of gathers at the center of the front and at each side of the closing. At the neck is a close-fitting standing collar, and all its edges, as well as those of the belt which encircles the waist, are outlined with bindings of Astrakhan. The sleeves are of the *gigot* order and are mounted on smooth, coat-shaped linings; they are shaped by inside seams only and are of great width at the top, where they are gathered to stand out broadly. Below the elbow they are comfortably smooth-fitting, and each sleeve is trimmed at the wrist with a row of Astrakhan binding, another row being placed a short distance above to simulate a moderately deep cuff. Topping the sleeves are epaulette-like bretelles, which are smooth at the top and are shaped to fall in graceful, undulating curves below; and disposed on the waist at round-yoke depth are oblong tabs which flare slightly, the tabs, in connection with the epaulette-like bretelles, producing somewhat the effect of a fanciful Bertha-bretelle. The costume may be made up without the tabs as shown in the small illustration.

The costume will develop stylishly in cloth, velours, bourretted suiting, tweed and homespun, and these fabrics will unite attractively with velvet, Bengaline and fancy silk. Hercules, soutache and fancy braids, gimp, passementerie and embroidered bands will be largely used as garnitures, and they may be applied either sparingly or in profusion, according to individual taste.

We have pattern No. 6609 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the costume calls for seven yards twenty-two inches wide, or four yards and an-eighth forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

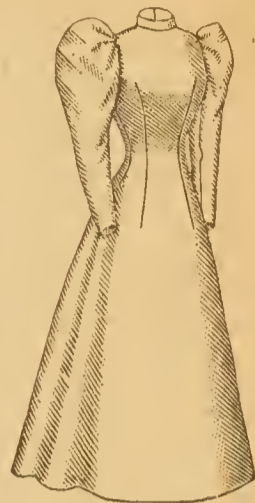
MISSES' PRINCESS COSTUME.

(For Illustrations see this Page.)

No. 6594.—Pale-mauvé camel's-hair and dark-green velvet are combined in this costume at figure No. 520 D in this DELINEATOR, and ruchings of velvet provide the garniture.

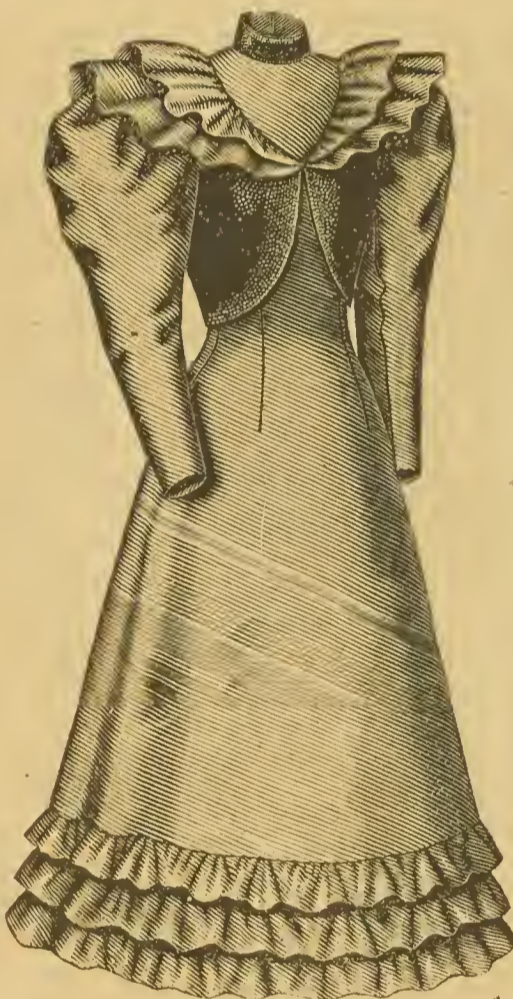
The costume is fashioned in a style that is at once quaint and becoming, and is here represented developed in an effective combination of mode camel's-hair and tobacco-brown velvet. It displays the graceful lines of the Princess modes, and is closely adjusted by single bust and under-arm darts, side-back gores, and curved

closing edges, below which the back edges of the backs are joined. The shaping of the gores and backs below the waist-line produces the long, flute-like folds seen in all the new modes, and the closing is made invisibly. The costume may be made up with or without a fanciful velvet jacket, which is shaped in low, pointed outline at the top and fitted by under-arm and short shoulder seams. The fronts and backs of the jacket meet at the top and round gracefully below, and from their upper edges double Bertha-bretelles droop with picturesque effect. The Bertha-bretelles are gathered to fall in pretty folds all round and are deepest over the shoulders, and their front ends are narrowed to points. The sleeves are fashionably full at the top and fit the arm closely below the elbow; they are shaped by inside and outside seams and are gathered at the top to rise and spread on the shoulders in regulation fashion, the wrists being plainly completed. At the



6594

View without Jacket.



6594

Front View.



6594

Side-Back View.

MISSES' PRINCESS COSTUME. (COPYRIGHT.)

(For Description see this Page.)

neck is a moderately high velvet collar in close-fitting standing style. The lower edge of the costume, which is of stylish width, measuring two yards and three-eighths in the middle sizes, is decorated with three ruffles of camel's-hair.

The mode offers opportunities for novel combinations both of hue and texture, and for unique disposals of garniture. Crépon, hopsacking, plain or illuminated serge and silk-and-wool novelties are adaptable to the mode, and any of these fabrics will unite exquisitely with velvet, fancy silk, Surah *rougeant*, etc. Serpentine braid, outline gimp, frills or ribbon ruchings may be added for decoration in any pretty way preferred, or a perfectly plain completion may be adopted.

We have pattern No. 6594 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the costume needs three yards and five-eighths of dress goods forty inches wide, with one yard of velvet twenty inches wide. Of one material, it calls for seven yards and seven-eighths twenty-two inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and three-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSSES' COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see this Page.)

No. 6619.—This costume is shown made up in primrose-yellow taffeta and *chiffon* at figure No. 523 D in this DELINEATOR, *chiffon* flouncing and ruchings and ribbon providing the decoration.

The costume is both quaint and picturesque and is here portrayed developed in a charming combination of green-and-red shaded suiting and plain green silk. The skirt, which is fashioned in the popular four-gored style and displays the regulation distended appearance at the bottom, fits smoothly at the top of the front and sides. At the back the fulness is massed at the center by closely drawn gathers to fall in a series of funnel-shaped folds or flutes that spread prettily to the lower edge, where the skirt is fashionably wide, measuring three yards round in the middle sizes. The skirt is hooped above the knee with three rows of fancy braid. A placket is finished at the center of the back, and the top of the skirt is completed with a belt.

The fanciful round waist has a full front and full backs separated by under-arm gores and arranged upon a body lining adjusted by single bust darts and under-arm and side-back gores. The front and backs are cut away in low, fanciful outline at the top to form a point at the center of the front and back, the points appearing very effectively against a full yoke, which is shaped with shoulder seams and disposed in soft folds by gathers at the top. The fulness at the waist-line of the front and backs is drawn in closely to the figure by a short row of gathers at the center of the front and at each side of the closing, which is made invisibly at the center of the back. The coat sleeves are rendered fanciful by double caps, which fall in ripples all round the arm and lend a decidedly quaint air to the costume. They are overlapped at the top by bretelles, which are gathered on the shoulders to droop with pretty fulness over the caps, giving the effect of triple caps; they narrow to points at the front and back, and, like

the sleeve caps are lined with silk. The lower edges of the bretelles and the fanciful upper edges of the front and backs are decorated with fancy braid. The upper and lower edges of the close-fitting standing collar are trimmed with a row of similar braid, and three encircling rows of braid decorate the sleeves at the wrists. The waist is worn beneath the skirt, and a belt with square ends encircles the waist, its edges being followed with fancy braid.

The costume will develop exquisitely in plain or fancy silk, *crépon*, *vigogne*, whipcord, rep, wool Bengaline, poplin and plain and illuminated serge. Velvet, changeable or shot silk or Surah will unite beautifully with either of the above mentioned fabrics in a costume of this kind.

We have pattern No. 6619 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, requires four yards and three-eighths of dress goods forty inches wide, with two yards and three-fourths of silk twenty inches wide. Of one material, it needs eight yards and three-eighths twenty-two inches wide, or four yards and an eighth forty-four inches wide, or three yards and three-fourths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



6619

Front View.

MISSSES' COSTUME, WITH FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see this Page.)



6619

Back View.

MISSSES' DRESS.

(For Illustrations see Page 651.)

No. 6614.—This dress is shown made of gray-and-rose shot taffeta and net-top lace at figure No. 519 D in this magazine.

A charming dress to be worn at a school reception or dancing party or on any other semi-ceremonious occasion is here represented made of *vieux-rose* India silk. It has a full, round skirt, which is finished at the bottom with a deep hem and gathered at the top and falls from the body in graceful folds to the lower edge, which is of stylish width, measuring fully three yards in the middle sizes. The body has a full front and backs, shaped in Pompadour fashion at the top and arranged upon a high-necked body-lining fitted by single bust darts and under-arm and side-back gores, the closing being made invisibly at the center of the back. The front and backs are joined in under-arm and short shoulder seams and are disposed in soft folds by gathers at the top. The lower edges are turned under deeply, and the fulness at the waist-line is collected in two widely spaced rows of shirrings, below which the fulness droops with puff effect over the skirt. The lining exposed to square yoke depth is covered with facings of the material, and a close-fitting standing collar is at the neck. The upper edges of the front and backs are concealed beneath a Bertha frill of silk turned under and shirred to form a self-heading. The coat

sleeves are rendered fanciful by full Empire puffs, which are gathered at the top and bottom and stand out prettily from the arm, and to the lower edges of the puffs are sewed drooping frills of the material. If a low neck and short sleeves be desired, the lining will be cut away above the Bertha-frill and the sleeves off beneath the frills, as shown in the large front view. When a high neck gown is desired, the neck is finished with a standing collar.

The dress will make up charmingly in plain or figured India or China silk, *crépe de Chine*, Surah or taffeta for party or school-reception wear, and for every-day or best wear in all

sorts of pretty woollens, such as cashmere, plain or illuminated serge, cheviot, whipcord and novelty goods of all seasonable varieties. A combination of velvet and woollen goods or shaded silk and cashmere will be very effective in a dress of this kind, and, if garniture be desired, rows of ribbon, braid or gimp may decorate the skirt, wrists and collar.

We have pattern No. 6614 in seven sizes for misses from ten to sixteen years of age. To make the dress for a miss of twelve years, will call for ten yards and a half of material twenty-two inches wide, or five yards and seven-eighths forty-four inches wide, or five yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' DRESS.

(For Illustrations see Page 652.)

No. 6589.—By referring to figure No. 517 D in this magazine, this dress may be observed made of scarlet camel's-hair and trimmed with ribbon to match.

The dress is a quaint, simple style, and is here represented

made of chestnut-brown cashmere, with brown velvet ribbon for decoration. The front and backs are joined in under-arm seams and laid in three pretty box-plaits at the center, the plaits retaining their folds to the lower edge; they are joined to a pretty yoke that has a curved lower outline and is fitted by shoulder seams and very short under-arm seams. The closing is made invisibly at the center of the back. The full puff sleeves are gathered at the top and bottom and droop prettily over round cuff-facings of the material applied to the smooth, coat-shaped linings on which the sleeves are mounted. Velvet ribbon in two widths is used to decorate the cuff facings, the wider ribbon being placed at the wrist and the narrower at the top of the facing. At the neck is a standing frill of velvet ribbon. The yoke is prettily trimmed with alternate rows of wide and narrow velvet ribbon placed at equal distances apart. A row of wide and a row of narrow velvet ribbon trim the skirt at hem depth from the lower edge.

Pretty school dresses may be made up in this way from novelty wool goods, or the serviceable and pretty cashmeres, hopsackings that show a solid or bright mixtures of color, or faced cloths that come in brown, blue, red, green, heliotrope or tan. Soutache, Hercules or serpentine braid, ribbon, fancy stitched bands or ribbon will be selected for decorating little dresses of this kind.

We have pattern No. 6589 in seven sizes for girls from three to nine years of age. Of one material for a girl of eight years, the dress needs four yards and three-fourths twenty-two inches wide, or two yards and a half forty-four inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' DRESS.

(For Illustrations see Page 652.)

No. 6579.— Two shades of serge are united in this dress at figure No. 525 D, soutache braid being used for the trimming.

The dress is here represented made of cadet-blue whipcord, and prettily trimmed with cordings of black velvet. The body has a full front and full backs separated by under-arm gores and arranged upon a body lining, which is closely adjusted by single bust darts and under-arm and side-back gores, the closing being made down the center of the back with button-holes and buttons. The front and backs are smooth at the top, and the fulness at the lower edge is drawn to the center and collected in gathers. The body is made quite ornamental by a ripple collar in two sections; the collar is cut in round scallops at the lower edge and is shaped to be perfectly smooth fitting at the top and to stand out in ripples all round, tackings to the body holding the ripples in position. The ripple collar is lined with silk, and its free edges are finished with cordings of velvet; it passes into the seam with the moderately high standing collar, and a cording of velvet is included in the joining, a similar cording decorating the upper edge of the standing collar. The sleeves, which are in mutton-leg style, are shaped by inside seams only and are mounted on smooth, coat-shaped linings, the fulness at the top being sufficient for the present demands of fashion; and the wrists are neatly finished with a cording of velvet. The full skirt is deeply hem-

med at the bottom, and at the top it is gathered and joined with the basque-skirt to the waist, a cording of velvet being included in the joining. The basque-skirt is in two sections and has no perceptible fulness, being shaped to set gracefully over the full skirt; it is lined with silk and scalloped at the lower edges, which are finished with a cording of velvet.

Fashionable combinations, such as brown and green, canard-blue and black, or black and red will be very effective. Brown cashmere with green velvet pipings would be fashionable and Frenchy, and the new shades of blue will look well with accessories of black. Jacqueminot-red is an aspirant for popular favor and it comes in the new hopsackings, cashmeres and serges. For little girls this brilliant color is quite appropriate, though, if desired, its brilliancy can be subdued with black velvet. French novelty woollens of inexpensive quality and the soft, pretty Henrietta cashmeres that come in pale colors so suitable for the young will always be good selections.

We have pattern No. 6579 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress needs six yards of goods twenty-two inches wide, or two yards and three-fourths forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 10d. or 20 cents.



6614

Front View, Showing High Neck and Long Sleeves.



6614

Front View, Showing Low Neck and Elbow Sleeves.



6614

Back View, Showing High Neck and Long Sleeves.

MISSSES' DRESS. (COPYRIGHT.)

(For Description see Page 650.)

GIRLS' DRESS.

(For Illustrations see Page 652.)

No. 6590.— Canary cashmere and white Surah are combined in this dress at figure No. 516 D in this DELINEATOR, with braid for decoration.

The dress is here represented made of caetus-red cashmere and trimmed with black braid. The waist lining is fitted by single bust darts and under-arm and shoulder seams, and the closing is made invisibly down the center of the back. The waist has a full center-front and full center-backs, which are joined on the shoulders

and are prettily revealed between the smoothly fitting side-fronts and side-backs, that are shaped by under-arm and short shoulder seams. The center-front and center-backs are shirred near the top, forming a pretty standing frill at the neck. They are also gathered at the shoulder and lower edges, the fulness lying in soft even folds. Square epaulettes neatly lined follow the upper edges of the side-fronts and side-backs, falling gracefully over the full sleeves. The puff sleeves are gathered at the top and bottom and mounted on smooth, coat-shaped linings, the exposed portions of which are faced with the material and trimmed at the wrist with two encircling rows of braid. The full, round skirt is finished at the bottom with a deep hem, and the top is gathered and joined to the waist. The epaulettes are trimmed with two rows of narrow braid, and the side edges of the side-fronts and side-backs below the epaulettes are followed by two rows of similar braid.

For school wear very serviceable and becoming little dresses will be made of subdued shades of cashmere or of pretty Scotch mixtures in all wool or the new hopsackings that show bright colorings. For dressy occasions soft silks, plain or figured, fine French challis and sometimes cream-white cashmere, or alpaca

trimmed with velvet ribbon of a gay color will be stylish. Any preferred variation in the method of trimming may be adopted without lessening the becomingness of the mode.

We have pattern No. 6590 in eight sizes for girls from five to twelve years of age. Of one material for a girl of eight years, the dress needs five yards and three-fourths twenty-two inches wide, or two yards and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

with upright rows of ribbon, and two rows of similar ribbon trim each wrist and the loose edges of the bretelle. The Bertha-bretelle may be omitted when severe simplicity is desired.

The new woollens, which come in plain colors or in a mélange of many colors, will make up nicely in this manner, and so will the new cashmeres and Henriettas, goods that are in pretty shades of tan, canard-blue, jacqueminot-red, heliotrope and dahlia. Braid, velvet or satin ribbon contrasting or matching the goods in color may be selected for decoration. In order to secure a less dressy effect the omission of both garniture and bretelles will be necessary.

We have pattern No. 6578 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, will need five yards and a half twenty-two inches wide, or three yards and three-eighths forty-four inches wide, or two yards and three-fourths fifty inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS.

(For Illustrations see Page 653.)

No. 6578.—At figure No. 526 D in this magazine this dress is represented made of figured dress goods and ribbon, the ribbon being also used for decoration.

The comfortable and becoming little dress is here represented made of Gobelin-blue cashmere trimmed with black satin ribbon. The Bertha-bretelle gives an especially dressy appearance to what is in reality a most simple and practical gown. The body has a full front and full backs separated by under-arm gores and arranged upon a lining closely adjusted by single bust darts and under-arm and side-back gores, the closing being made down the center of the back with button-holes and buttons. The front and backs are smooth at the top, the fulness at the lower edge of the front being drawn in closely to the center by gathers; while at the back the fulness is similarly collected at each side of the closing. The Bertha-bretelle has a plain effect across the front and back, but is gathered to



6589

Front View.



6589

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 650.)



6590

Front View.



6590

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 651.)

MISSES' COAT, WITH CIRCULAR SKIRT AND SPRUNG COLLAR (IN EIGHT SECTIONS).

(For Illustrations see Page 653.)

No. 6572.—At figure No. 522 D in this magazine this coat is shown made of light cloth and trimmed with passementerie.

The coat is here represented made of rough coating. It is admirably adjusted by single bust darts, under-arm and side-back gores and a

stand out full over the shoulders, drooping gracefully over the top of the puff sleeves, which are gathered at the top and bottom and arranged on coat-shaped linings, the exposed part of the lining being faced with the material. The neck is completed by a moderately high standing collar tastefully trimmed with two rows of ribbon. The full skirt is deeply hemmed at the bottom, and the top is gathered and joined to the waist, the fulness falling in even, graceful folds around the figure. Above the Bertha-bretelle the body is decorated



6579

Front View.



6579

View without Ripple Collar and Basque-Skirt.



6579

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 651.)

curving center seam and is lengthened to the fashionable three-quarter depth by a skirt, which is made with a gore at the center, where it is arranged in a box-plait that widens all the way down. The skirt is shaped to fit smoothly over the hips and flares in rolling flutes below. The closing is made invisibly at the center of the front. The mutton-leg sleeves, which are made with inside seams only, are stylishly full above the elbow and comfortably close-fitting below; they are gathered at the top to rise full and high

above the shoulders, and are trimmed at the wrists with a narrow band of fur surmounted by three encircling bands of fancy braid. The front edges of the fronts are decorated with fur, and three rows of braid encircle the body just above the seam joining the body and skirt. The coat may be made up with or without a sprung collar shaped by a center seam and three seams at each side. This collar is deep and round and stands out broadly on the shoulders, its ends flaring slightly. Its free edges are trimmed with fur, and a similar decoration is applied to the lower edge and flaring ends of the rolling collar, which tops the sprung collar and forms a comfortable neck-completion.

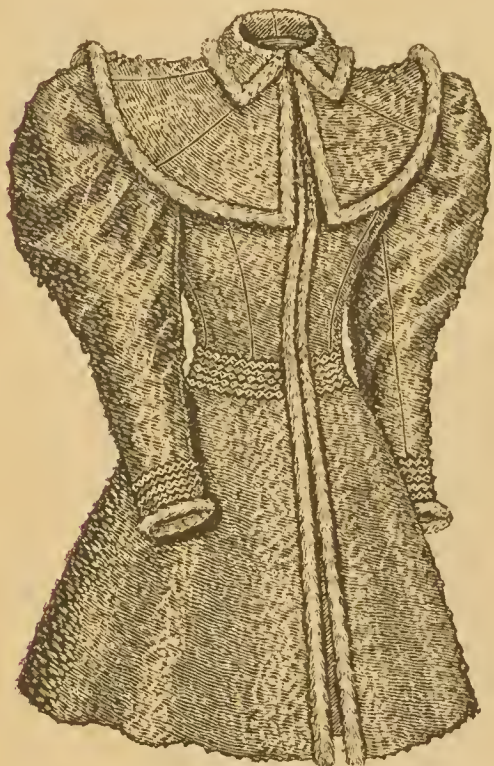
The coat is desirable for school or best wear and may be developed in all sorts of plain and fancy coatings, plush, velvet or Astrakhan cloth, and fur, machine-stitching or fur-edged gimp may provide the trimming.

We have pattern No. 6572 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the coat needs five yards and a fourth of material twenty-two inches wide, or three yards and an eighth forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' COAT.

(For Illustrations see Page 654.)

No. 6574.—By referring to figure No. 521 D in this DELINEATOR,



6572

Front View.

MISSES' COAT, WITH CIRCULAR SKIRT AND SPRUNG COLLAR (IN EIGHT SECTIONS). (COPYRIGHT.)

(For Description see Page 652.)

gores, and a curving center seam that terminates below the waist-line above extra width which is turned under for hems and arranged in an underfolded, forward-turning plait at each side. The fronts

are reversed at the top in broad lapels that meet the deep sprung collar in notches, and the closing is made in double-breasted style with button-holes and buttons. The collar is formed of six sections joined by well curved seams and falls deep and round at the back and square at the front corners. The leg-o'-mutton sleeves have inside

and outside seams and are fashionably full at the top, where they are gathered to spread broadly on the shoulders. The wrists are finished with two encircling rows of machine-stitching, and two rows finish the lower edges of the coat and the edges of the collar and lapels. Side pockets inserted in the fronts are provided with pocket-laps, the free edges of which are finished with two rows of machine-stitching.

A handsome coat to accompany a church or visiting toilette may be developed by the mode in melton, kersey, broadcloth, etc., and a less expensive but equally stylish garment may be developed in cheviot, tweed, home-

spun or diagonal. A pretty bright lining may be added throughout, and a tailor finish of machine-stitching will be the most fashionable mode of completion, although fur bindings or narrow gimp is sometimes applied for decoration when smooth-surfaced cloth is used. The collar and lapels may be of satin or velvet if a combination is desired.

We have pattern No. 6574 in seven sizes for misses from ten to sixteen years of age. To make the coat for a miss of twelve years, calls for six yards and a half of material twenty-two inches wide, or three yards and a fourth forty-four inches wide. Of goods fifty-four inches wide, two yards and five-eighths will suffice. Price of pattern, 1s. or 25 cents.

MISSES' COAT, WITH SPRUNG COLLAR (IN EIGHT SECTIONS) AND RIPLE SKIRT.

(For Illustrations see Page 654.)

6618.—Among the season's protective garments for misses the full-length, double-breasted coat with its stylish sprung collar and ripple skirt will be very popular. The coat is here represented made of navy-blue cloth and trimmed with black fur. The loose fronts lap and close in double-breasted style with button-holes and buttons, and a curved opening to a side pocket in each front is finished with machine-stitching and stayed at the ends with triangular ornaments of silk. The adjustment of the coat is accomplished by under-arm and side-back

gores and a curving center seam, the shaping of the gores and backs below the waist-line producing the popular ripple effect. The neck



6578

Front View.



6578

View without Bertha-Bretelle.

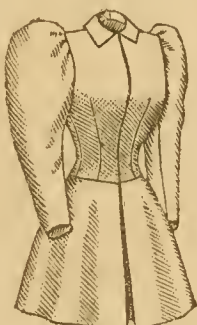
GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 652.)



6578

Back View.

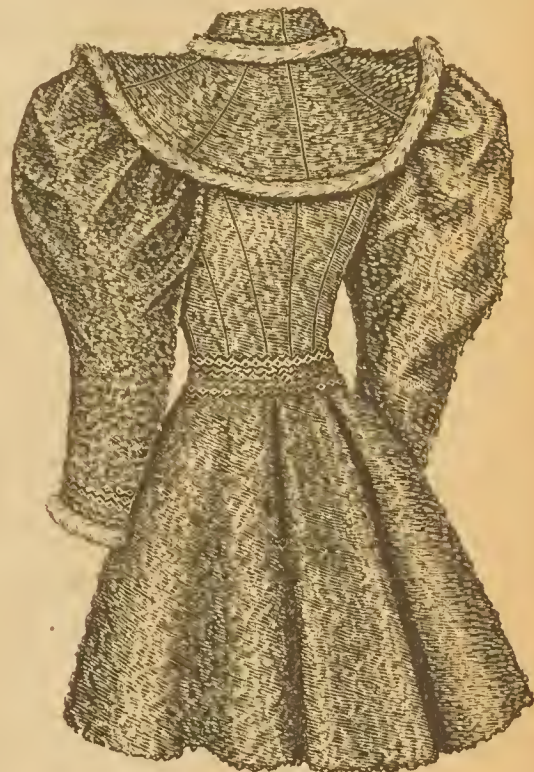


6572

View without Sprung Collar.

this coat may be observed made of cloth and finished with machine-stitching.

The coat is appropriate for both dressy and general wear. It introduces the latest novelty—the sprung collar—and is here represented made of fancy coating. The coat extends well below the hips and displays the distended effect below the waist-line. The adjustment is simply accomplished by side-



6572

Back View.

MISSES' COAT, WITH CIRCULAR SKIRT AND SPRUNG COLLAR (IN EIGHT SECTIONS). (COPYRIGHT.)

(For Description see Page 652.)

is completed by a standing collar that is concealed by a sprung collar consisting of eight sections joined in well curved seams. The sprung collar curves gracefully over the tops of the sleeves and is tacked to



6574

Front View.

MISSES' COAT. (COPYRIGHT.)

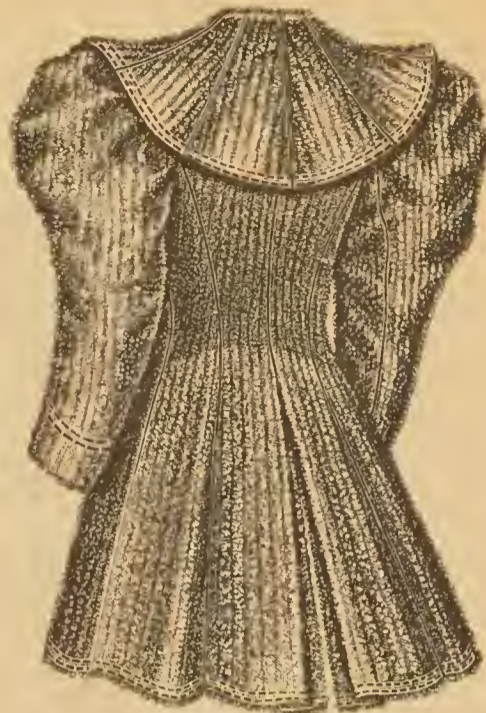
(For Description see Page 653.)

the upper and front edges of the standing collar, the lower edge presenting a rounding outline. The sleeves are in mutton-leg shape with one seam and are mounted on linings that are also shaped with one seam; at the top the fulness is laid in three box-plaits between two shallow side-plaits, and the fulness of the lining is regulated at the top by gathers. The sleeves fit closely to the arm below the elbow, but are sufficiently wide to slip easily over the dress sleeves. Fur trimming decorates the free edges of the sprung collar and the wrists of the sleeves.

Cloth, tweed, chevot and some of the fancy cloakings will be good selections for the garment when

joined by a seam at the center of the back and by two well curved seams at each side, the sections being shaped so that the collar springs well over the shoulders. The collar falls to the bust at the front and to a corresponding point at the back and presents a rounding lower outline; at the top it fits snugly about the neck, rolls slightly and flares at the throat in Medici fashion. The upper and lower corners may be square or rounding, as preferred, and the top may be deeply rolled.

The Puritan collar is made of *coquelicot* cloth and consists of four sections joined by a well curved seam at the center of the back and on each shoulder; it presents a rounding lower outline, and is perfectly smooth at the front and back and springs stylishly over the shoulders. The collar rolls and flares at the top in Medici style. Both collars



6574

Back View.

MISSES' COAT. (COPYRIGHT.)

(For Description see Page 653.)

intended for school wear. For best wear there are handsome broad-clothed cloakings, beaver cloth or the lighter faced cloth, which can be increased in weight and made sufficiently warm by a wadded lining. Fur, Astrakhan or braid will form a suitable garniture.

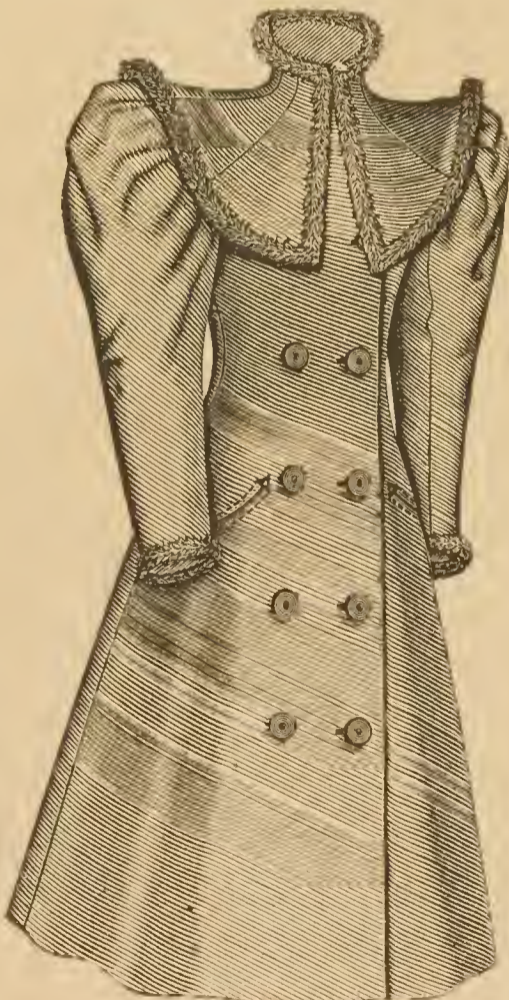
We have pattern No. 6618 in seven sizes for missis from ten to sixteen years of age. Of one material for a miss of twelve years, the coat requires eight yards twenty-two inches wide, or four yards

are closed invisibly at the center of the front and are lined throughout with silk and stiffened with crinoline, canvas, hair-cloth, etc.

Very elegant collars are made of velvet, satin, Bengaline, velours, cloth or bourretted suitings; they may be plainly completed or their free edges may be followed with bindings of fur of any preferred variety, gimp, galloon, passementerie, etc. A rich lining of silk, satin or brocade will be a handsome addition, and frequently

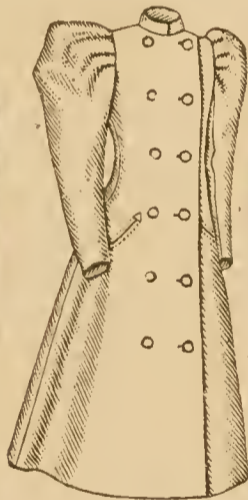
the seams are covered with braid, gimp or passementerie, or cordings of silk or velvet are inserted in the seams.

We have pattern No. 6583 in four sizes from six to fifteen years of age. For a miss of twelve years, the Columbia collar requires a yard and a fourth of material twenty inches wide, or five-eighths of a yard forty-four inches wide, or half a yard fifty-four inches wide, or a piece of fur with the skin measuring twenty-two inches by thirty-four inches and a half. The Puritan collar needs seven-eighths of a yard of goods twenty inches wide, or half a yard forty-four inches wide, or three-eighths of a yard fifty-four inches



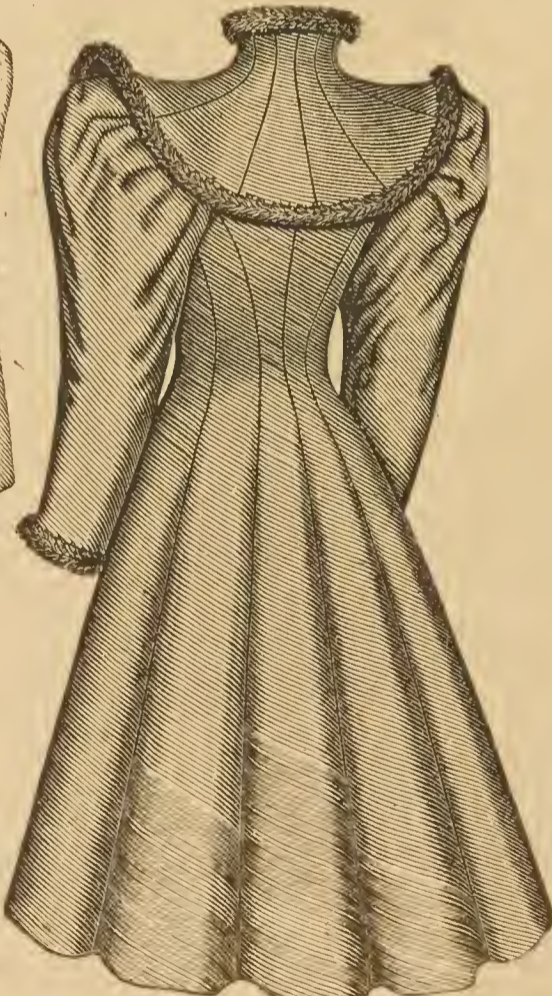
6618

Front View.



6618

View without Sprung Collar.



6618

Back View.

MISSES' COAT, WITH SPRUNG COLLAR (IN EIGHT SECTIONS) AND RIPPLE SKIRT. (COPYRIGHT.)

(For Description see Page 653.)

MISSES' AND GIRLS' COLUMBIA COLLAR (IN SIX SECTIONS) AND PURITAN COLLAR (IN FOUR SECTIONS). (FOR STREET WEAR.)

(For Illustrations see Page 655.)

No. 6583.—

Much attention is paid this season to the fanciful collars which are as notable a feature on the top garments of young people as on those worn by their elders. Two elegant styles are here portrayed and are known respectively as the Columbia and the Puritan. The Columbia, which is sometimes called the Cayvan

collar, is made of dahlia-colored velvet, and consists of six sections

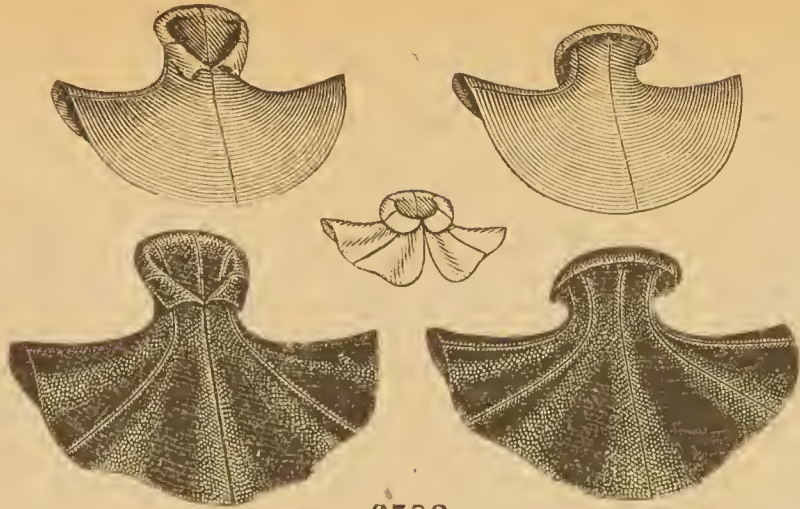
wide, or a piece of fur with the skin measuring twenty inches by twenty-nine inches and a half. Price of pattern, 5d. or 10 cents.

GIRLS' COAT, WITH SPRUNG COLLAR (IN EIGHT SECTIONS).

(For Illustrations see this Page.)

No. 6620.—This coat introduces the umbrella back and sprung collar and is pictured developed in plain coating of seasonable texture. It extends to the bottom of the gown and is nicely curved to the figure at the back and sides by under-arm and side-back gores and a curving center seam, the shaping of the back and gores below the waist-line producing the funnel-shaped folds that form the fashionable umbrella back. The loose fronts lap widely and are closed to the throat in double-breasted fashion with button-holes and large pearl buttons. The sleeves are in mutton-leg style with inside seams only; they are gathered at the top to rise fashionably above the shoulders, and the wrists are finished with a double row of machine-stitching. The sprung collar is deep and round and stands out with a broadening effect upon the shoulders, its ends flaring slightly. It is composed of eight sections joined by a center seam and three seams at each side, and is topped by a rolling collar, the ends of which flare widely at the throat. The edges of both collars are finished with a double row of machine-stitching.

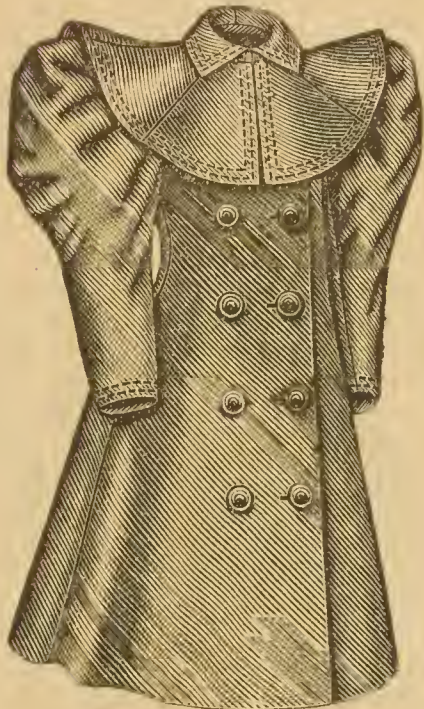
A fashionable top-garment for Midwinter wear may be developed by the mode in melton, kersey, chinchilla, beaver and fancy coatings with either



6583

MISSSES' AND GIRLS' COLUMBIA COLLAR (IN SIX SECTIONS) AND PURITAN COLLAR (IN FOUR SECTIONS). (FOR STREET WEAR.) (COPYRIGHT.)

(For Description see Page 654.)



6620

Front View.



6620

Back View.

GIRLS' COAT, WITH SPRUNG COLLAR (IN EIGHT SECTIONS). (COPYRIGHT.)

(For Description see this Page.)

Coachman's-drab cloth and tobacco-brown velvet are here effectively united in this fashionable top-garment, the most prominent features of which are a sprung collar and a Watteau back. The loose fronts are adjusted quite smoothly over the hips by long under-arm darts and are closed to the throat in double-breasted fashion with button-holes and buttons. The Watteau and back are in one, and the back is adjusted by side-back gores, and a curving center seam that extends but little below the waist-line. The side edges of the Watteau are joined in a seam underneath, and the seam is tacked at intervals to the seam of the back. The Watteau

is gathered at the top to fall in pretty folds that spread gracefully toward the lower edge of the coat. The full puff sleeves are arranged upon smooth, coat-shaped linings, which are covered below the puffs with deep cuff-facings of cloth. At the neck is a velvet sprung collar, which is in eight sections and rolls prettily at the top, the corners flaring widely; it is shaped by a curved center seam and three curving seams at each side and falls deep and round at the back; and its ends flare slightly at the front. It springs gracefully over the full sleeves and is lined with changeable silk; its seams are covered with passementerie and its edges are decorated with fur.

The coat is of fashionable length and will be suitable either for best wear or ordinary occa-



6596

Front View.

GIRLS' COAT, WITH SPRUNG COLLAR (IN EIGHT SECTIONS). (COPYRIGHT.)

(For Description see this Page.)

a smooth or rough surface. One or both collars may be of velvet of a harmonizing shade, and a tailor finish of rows of machine-stitching will form the most appropriate finish.

We have pattern No. 6620 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the coat requires six yards of material twenty-two inches wide, or three yards forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

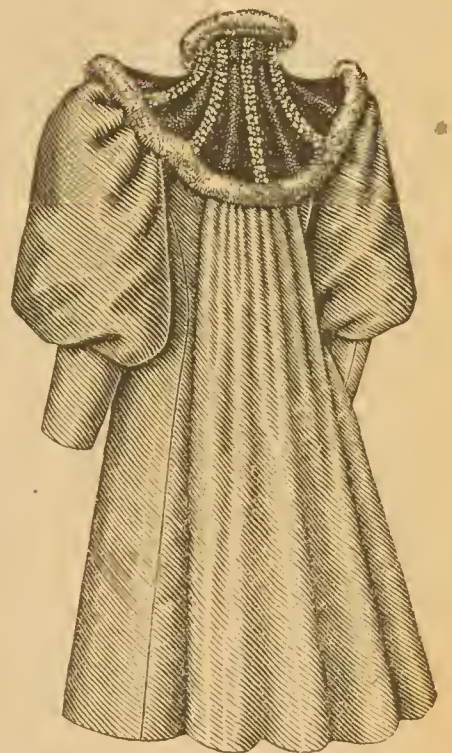
GIRLS' COAT, WITH SPRUNG COLLAR (IN EIGHT SECTIONS).

(For Illustrations see this Page.)

No. 6596.—Rough coating is pictured in this stylish coat at figure No. 524D, jet gimp providing handsome garniture.

sions. It will make up attractively in smooth or rough surfaced coating, cloth, camel's-hair or Ottoman cloth combined with velvet, Bengaline or plush. A pretty bright collar-lining is always in order, and fancy braid, otter or beaver fur, fur-edged gimp, etc., may provide handsome garniture.

We have pattern No. 6596 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the coat requires two yards and a fourth of cloth fifty-four inches wide, with seven-eighths of a yard of velvet and the same quantity of silk each twenty inches wide. Of one material, it calls for six yards and three-eighths twenty-two inches wide, or three yards and a fourth forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



6596

Back View.

GIRLS' COAT, WITH SPRUNG COLLAR (IN EIGHT SECTIONS). (COPYRIGHT.)

(For Description see this Page.)

Styles for Little Folks.

FIGURE No. 527 D.—LITTLE GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE No. 527 D.—This illustrates a Little Girls' dress. The pattern, which is No. 6616 and costs 10d. or 20 cents, is in five sizes for little girls from two to six years of age, and may be seen in two views on page 657 of this DELINEATOR.

Vieux-rose cashmere was here selected for the quaint little dress, with cream ribbon for garniture. The full, round skirt, which extends almost to the floor, is finished at the bottom with a deep hem and daintily trimmed with a band of ribbon upon which rosettes are disposed at intervals. The skirt is gathered at the top and falls in pretty rolling folds from a round body, which is simply shaped by under-arm and shoulder seams and closed at the center of the back with button-holes and buttons. The sleeves are of the mutton-leg order and are shaped by inside seams only; they are mounted on smooth, coat-shaped linings, stand out prettily from the arm above the elbow, and are perfectly smooth-fitting below. Each wrist is tastefully trimmed with a band of ribbon, and a band of narrower ribbon conceals the standing collar. Two bands of ribbon encircle the body at the waist-line and just below the arms'-eyes, the ends of the bands meeting at the center of the front under rosettes.

Although the mode is by no means intricate

in design, it may be made fanciful by trimming, and will develop charmingly in cashmere, merino, challis, crépon or light-weight camel's-hair, with pretty decorations of gimp, galloon, fine embroidery, lace insertion or narrow passementerie. Applied yoke-facings of embroidery, lace or velvet may be used, with satisfactory results.

FIGURE No. 528 D.—LITTLE GIRLS' COAT.

(For Illustration see this Page.)

FIGURE No. 528 D.—This illustrates a Little Girls' coat. The pattern, which is No. 6575 and costs 10d. or 20 cents, is in six sizes for little girls from one to six years of age, and is given a different portrayal on page 658 of this magazine.

One of the most picturesque coats lately devised for little people is here represented made of seasonable coating and attractively decorated with fur bindings. The full skirt is hemmed at the lower and front edges and is gathered at the top, where it falls in graceful,

rolling folds from a round body shaped by under-arm and shoulder seams. The closing is made invisibly at the center of the front. The full sleeves droop gracefully from the shoulders and are mounted on smooth, coat-shaped linings, which are revealed at the wrists with round cuff effect; and each sleeve is trimmed at the hand with a fur binding. A fanciful air is given the coat by a deep cape, which is gathered at the top and secured to the body at shallow-yoke depth. The cape is topped by a Bertha-bretelle, which stands out becomingly at the sides and produces the fashionable broad-shouldered effect. The lower edges of the cape and bretelle are decorated with bindings of fur, and a similar trimming conceals their gathered upper edges. At the neck is a standing collar, which

is decorated at its upper edge with fur binding.

Very dainty little coats are made of Bengaline, faille, cloth, velours, camel's-hair and whipcord. They may be rendered very dressy by rich trimmings of fur, braid, passementerie, gimp or galloon, or they may be plainly completed. A handsome coat was cut from fawn cloth, and the lower edges of the cape and frill were scalloped. The garment was lined throughout with old-gold satin.

The large felt hat is bent becomingly to suit the face and profusely trimmed with feathers.



FIGURE No. 527 D.



FIGURE No. 528 D.

FIGURE No. 527 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6616 (copyright), price 10d. or 20 cents. FIGURE No. 528 D.—LITTLE GIRLS' COAT.—This illustrates Pattern No. 6575 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)

FIGURE No. 529 D.—LITTLE GIRLS' DRESS.

(For Illustration see Page 657.)

FIGURE No. 529 D.—This illustrates a Little Girls' dress. The pattern, which is No. 6608 and

costs 10d. or 20 cents, is in five sizes for little girls from two to six years of age, and may be seen in two views on page 657 of this magazine.

The dress displays the short-waisted effect of the picturesque Empire modes and is here shown developed in *vieux-rose* camel's-hair and silk of a darker shade. The full, round skirt is finished at the bottom with a deep hem and is gathered at the top and joined to the body, from which it falls in pretty folds all round. The body has a full front and backs arranged upon plain portions of lining and drawn into soft folds at the center of the front and back by gathers at the top and bottom; and the closing is made invisibly at the center of the back. The puff sleeves are gathered at the top and bottom, and the coat-shaped linings exposed below are covered with round cuff-facings of the silk. Quaint sleeve-caps of silk, which are deep on the shoulders and narrowed to points at the ends, droop with a pretty rippled effect over the sleeves; and a standing collar of the silk is at the neck. A bow of satin-edged ribbon decorates the front of the body at the waist-line.

A charming dress for a wee maiden may be developed by the mode in cashmere, serge, flannel, foulé or any other pretty woollen, in combination with velvet, Bengaline, changeable silk, etc. The skirt may be trimmed with rows of velvet ribbon or fancy braid, and the cuff facings and collar may be decorated to correspond.

We have pattern No. 6616 in five sizes for little girls from two to six years of age. For a girl of five years, the dress requires five yards and three-eighths of material twenty-two inches wide, or three yards and three-fourths thirty inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 6616.—This pretty dress is shown made of cashmere and trimmed with light ribbon at figure No. 527 D in this magazine.

The dress is remarkable for its simplicity of construction and the opportunity it affords for novel disposals of garniture. It is here pictured made of Prussian-blue serge. The skirt is full and round and is finished at the bottom with a deep hem, above which three rows of braid are applied; and the top is gathered and joined to a short body that is shaped by shoulder and under-arm seams and closed at the



LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 6608.—*Vieux-rose* camel's-hair and silk of a darker shade are combined in this dress at figure No. 529 D in this magazine, with ribbon for decoration.

Mothers who desire simplicity coupled with picturesqueness will find in this dress a thoroughly practical and dressy little gown that can be easily made. In the present instance the dress is represented made of quaker-gray cashmere trimmed with velvet ribbon. The quaint little short waist, with just sufficient fulness in the front and back to be graceful, is mounted on a smooth body-lining. The waist is



6616

Front View.



6616

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

old-rose camel's-hair and is trimmed with several rows of black soutache braid applied in waved lines.

FIGURE NO. 529 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6608 (copyright), price 10d. or 20 cents.

(For Description see Page 656.)

center of the back with button-holes and buttons. The sleeves are in leg-o'-mutton style, with inside seams only; they are arranged upon coat-shaped linings and are gathered at the top to rise full and high above the shoulders. Each wrist is trimmed with three encircling rows of braid, and three rows of similar braid trim the lower part of the body. The upper part of the body is decorated with three rows of braid arranged to form points at the center of the front and back below the neck, and two rows of braid ornament the moderately high standing collar, which forms a becoming neck completion.

The dress is appropriate for best or everyday wear and may be developed in cashmere, serge, foulé, plaid goods, wool Bengaline, challis and various other seasonable fabrics. The skirt may be trimmed with rows of ribbon, braid or gimp or frills of the material, and similar garniture may be applied to the body in any way becoming to the figure. A pretty dress made up by this mode is of

shaped by shoulder and under-arm seams only, and the fulness is prettily disposed by gathers at the top and bottom at the front and back. The closing is made with buttons and button-holes. The full puff sleeves are gathered at the top and bottom and are mounted upon coat-shaped linings, which are faced below the sleeves with the material and trimmed at the wrists with velvet baby ribbon. The circular caps, which are lined with silk and decorated at the edge with three rows of velvet baby ribbon, are broad over the shoulders and round prettily toward the ends; they fit smoothly at the upper edge and fall in ripples over the sleeves. At the neck is a standing collar decorated with three rows of velvet ribbon, and full rosettes of similar ribbon daintily ornament the front and back of the waist at each side of the fulness at the lower edge. The simple skirt is full and round and is deeply hemmed at the bottom and gathered at the top and sewed to the waist. The skirt is decorated at the top of the hem

with five rows of velvet baby ribbon placed their width apart. Very lovely party dresses can be made after this mode. For a



6608

Front View.



6608

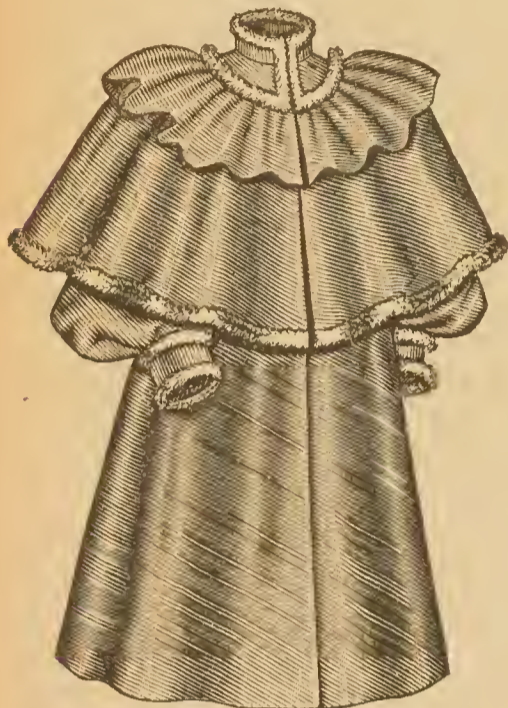
Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

little brunette a primrose-yellow China silk or cashmere trimmed with black velvet ribbon would be extremely quaint and becoming, and a little blonde girl could wear similar material in a pale pink or blue tone. For ordinary wear dark cashmere in such serviceable shades as navy-blue, Havane, cardinal, sage-green, heliotrope or rose will be a good selection, and any desired variation in the method of trimming may be adopted.

We have pattern No. 6608 in five sizes for little girls from two to six years of age. Of one material for a girl of five years, the dress requires five yards and three-eighths twenty-two inches wide, or



6575

Front View.

LITTLE GIRLS' COAT. (COPYRIGHT.)

(For Description see this Page.)



6575

View without Cape and Bertha-bretelle.

two yards and seven-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' COAT.

(For Illustrations see this Page.)

No. 6575.—By referring to figure No. 528 D in this DELIN-

EATOR, this coat may be seen stylishly made of coating and trimmed with fur.

One of the quaintest of the Winter top-coats for little girls is here represented developed in dark-green cloth and trimmed with beaver fur. It has a full, straight skirt, which is gathered at the top to fall in graceful folds from a short body. The lower edge of the skirt is finished with a deep hem, and the front edges are completed with narrow hems. The body, which is shaped by shoulder and under-arm seams and closed invisibly at the center of the front, is revealed in yoke outline above a full cape and a short Bertha-bretelle. The cape, which extends below the waist-line at the front and back, is gathered at the top to fall in pretty folds all round; the Bertha-bretelle is similarly gathered, its upper edge being concealed by a band of fur, which is continued up the front edges of the body and along the edges of the moderately high standing collar. A row of similar fur decorates the lower edge of the cape. The puff sleeves are unusually full and droop in picturesque fashion below the cape; they are mounted upon smooth, coat-shaped linings, which are covered below the puffs with round cuff-facings of cloth decorated at the upper and lower edges with bands of fur. If preferred, the garment may be made up without the cape and Bertha-bretelle, as shown in the small engraving.

The coat is a most desirable top-garment for Winter and early Spring and will make up handsomely in a single fabric or in a combination of materials. Pilot or billiard cloth, whipcord, homespun, serge, camel's-hair, chevrot and diagonal are a few of the many fashionable coatings adapted to the mode, and fur of any stylish variety, fur-edged gimp, braid, etc., will contribute effective garniture.

We have pattern No. 6575 in six sizes for little girls from one

to six years of age. Of one material for a girl of five years, the coat requires seven yards and seven-eighths twenty-two inches wide, or four yards and a fourth forty-four inches wide, or three yards and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S APRON.

(For Illustrations see this Page.)

No. 6586.—This little apron is one of those practical, simple modes that delight young mothers. It is pictured made of blue Holland and attractively trimmed with white embroidered edging. The tucked front and plain back are joined by short shoulder seams, and by under-arm seams that are curved to render the apron shapely and graceful. The front is made ornamental by a cluster of four backward-turning tucks at each side of the center; the tucks are sewed from the neck to below the waist-line, below which the fullness falls free in folds to the lower edge. The back edges of the backs are completed with hems, and the closing is made at the center to the waist-line with button-holes and small pearl buttons. Tie-strings of the material are secured to the front at the waist-line underneath the tucks, and bowed at the back, the front ends being laid in two upward-turning plaits. The neck is shaped in moderately low, round outline and decorated with a falling frill of embroidered edging, and the arms' eyes are finished with frills of similar edging.

All materials suitable for children's aprons can be made up by this mode, but it is especially suitable for lawn, nainsook, dimity, striped or cross-barred nainsook or Holland. Such garnitures as lace or embroidery will always be appropriate and effective. For school wear blue or écriu tinted Holland will prove serviceable, as it will not soil easily and may be prettily decorated with any of the inexpensive lace or embroidered edgings in vogue. For dainty afternoon wear the mode will make up prettily in nainsook, lawn, Swiss and a variety of other sheer fabrics devoted to such garments; and lace, fancy-stitched bands, colored or plain embroideries, ruffles of the material, etc., may form the trimming.

We have pattern No. 6586 in nine sizes for children from one-half to eight years of age. Of one material for a child of five years, the apron requires two yards and five-eighths twenty-seven inches wide, or a yard and three-fourths thirty-six inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S SACK NIGHT-GOWN.

(For Illustrations see Page 659.)

No. 6585.—Fine white muslin was selected for developing this simple night-gown, which is in sack style. The loose sack fronts join the loose seamless back in under-arm and shoulder seams. The fronts are lapped widely all the way down, and closed with button-

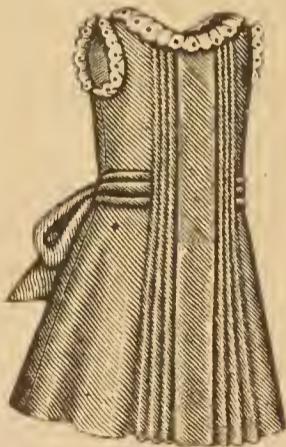


6575

Back View.

LITTLE GIRLS' COAT. (COPYRIGHT.)

(For Description see this Page.)



6586

Front View.

CHILD'S APRON. (COPYRIGHT.)

(For Description see this Page.)



6586

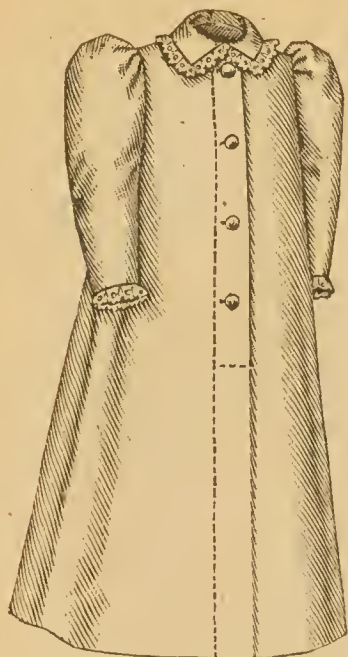
Back View.

holes and small pearl buttons to a desirable depth and stitched to position the rest of the way to form a plait, above which the overlapping front is hemmed. At the neck is a Byron collar; the ends flare broadly at the throat, and the free edges are daintily trimmed with a narrow frill of embroidered edging. The coat sleeves are shaped by inside and outside seams and are gathered at the top, and each wrist is neatly trimmed with a frill of embroidered edging.

Various fabrics are employed in developing garments of this kind, among

the most favored being fine French nainsook, linen, lawn, cambric or long cloth. A fanciful effect may be produced by trimming the collar and wrists with white or two-toned embroidery, but a daintier finish may be contributed by tiny frills of *point de Paris* or torchon lace.

We have pattern No. 6585 in eight sizes for children from one to eight years of age. To make the garment for a child of five years, calls for two yards and three-eighths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

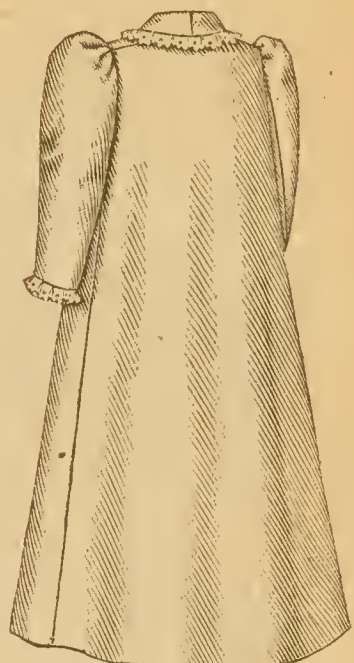


6585

Front View.

CHILD'S SACK NIGHT-GOWN.

(For Description see Page 658.)



6585

Back View.

CHILD'S SACK NIGHT-GOWN.

(For Description see Page 658.)

Styles for Boys.

FIGURE No. 530 D.—BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 530 D.—This

The reefer jacket is a comfortable and very stylish garment for either best or everyday wear. It will make up attractively in all sorts of

consists of a Boys' reefer jacket and trousers. The jacket pattern, which is No. 6604 and costs 1s. or 25 cents, is in eight sizes for boys from nine to sixteen years of age, and may be seen in two views on page 660 of this *DELINEATOR*. The trousers pattern, which is No. 4398 and costs 10d. or 20 cents, is in twelve sizes for boys from five to sixteen years of age, and is shown again on its label.

The jacket is jaunty in appearance and is here pictured made of rough coating. The fronts are closed in double-breasted style with button-holes and buttons, and are reversed at the top to form lapels that meet the rolling collar in notches. A button-hole is worked in each lapel. The back is nicely conformed to the figure by a curving center seam and joins the fronts in shoulder and side seams. The sleeves are of comfortable width and are finished with two rows of machine-stitching in round cuff outline. A side pocket in each front and a change pocket in the right front are provided with laps, and a welt finishes the opening to a breast pocket in the left front. The edges of the welt and pocket-laps and all the outer edges of the jacket are finished with two rows of machine-stitching.

The trousers are made of striped trousering of seasonable weight. They are of fashionable width and fit well over the boot. The usual seams and hip darts are employed in their shaping, and straps with pointed ends are buckled at the back to adjust them at the top. A side pocket is inserted in each outside leg-seam, and a hip pocket is at the right side. The fronts are closed with buttons and button-holes in a fly, and the legs are finished at the bottom with the usual hems.



FIGURE No. 530 D.—BOYS' SUIT.—This consists of Boys' Reefer Jacket No. 6604 (copyright), price 1s. or 25 cents; and Trousers No. 4398, price 10d. or 20 cents.

(For Description see this Page.)

rough coatings, checked, plaid and striped suitings of seasonable weight, cheviot, melton, kerscy, etc. A finish of braid or machine-stitching will usually be preferred. The trousers may be cut from plain or fancy cloth, cheviot, mixed suiting or serge.

The hat is a black Derby of fashionable shape.

BOYS' REEFER JACKET.

(For Illustrations see Page 660.)

No. 6604.—This jacket is pictured made of rough coating and bound with braid at figure No. 530 D in this magazine.

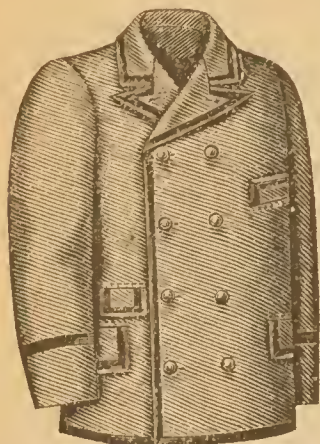
A stylish example of the reefer jacket, which maintains its place among the favored styles for boys, is here shown developed in a seasonable variety of twilled cloth. Its loose fronts are reversed in lapels by a rolling collar which meets the lapels in notches, and the closing is made in double-breasted fashion with button-holes and buttons, a button-hole being made in each lapel. The back is nicely conformed to the figure by a curving center seam and joins the fronts in shoulder and side seams. The coat sleeves are comfortably wide, and each is ornamented in round cuff outline with a row of doubled braid, which is continued down the outside seam back of two buttons. A side pocket in each front and a change pocket in the right front are provided with pocket-laps, and a welt finishes a breast pocket in the left front. The edges of the welt and pocket-laps and all the free edges of the jacket are neatly bound with silk braid.

A jacket of this kind may accompany long or short trousers and will make up fashionably in the trousers fabric or in a contrasting material. Tweed, cheviot,

rough or smooth surfaced cloth and chinchilla are among the most popular materials for Winter wear. Machine-stitching may furnish the completion, if the braid binding be undesirable.

We have pattern No. 6604 in eight sizes for boys from

nine to sixteen years of age. To make the jacket of one material for a boy of eleven years, calls for two yards and three-fourths twenty-seven inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



6604

Front View.

BOYS' REEFER JACKET. (COPYRIGHT.)

(For Description see Page 659.)



6604

Back View.

BOYS' REEFER JACKET. (COPYRIGHT.)

(For Description see Page 659.)

Patterns for Dolls and Animals.

FIGURE NO. 531 D.—LADY DOLLS' VISITING TOILETTE.

(For Illustration see this Page.)

FIGURE No. 531 D.—This illustrates the four-gored skirt, pointed waist and muff contained in Lady Dolls' Set No. 164, which also includes a fancy collar. The Set, which costs 10d. or 20 cents, is in seven sizes for lady dolls from twelve to twenty-four inches in height, and is displayed in full on page 662 of this DELINEATOR.

Cloth, brocaded silk and velvet are here effectively associated in the development of the toilette, which is fanciful enough to please the most fastidious little mamma. The skirt is in four-gored style and presents a smooth effect at the front and sides and rolling folds at the back; the front-gore is cut from brocaded silk and has the effect of a panel, and a broad band of velvet outlines it at each side.

The waist is very stylish in effect and presents a pointed lower outline. It is perfectly fitted by single bust darts, under-arm and side-back gores and a well curved center seam, and the right front is wide enough to lap and close diagonally from the shoulder. A fanciful air is given the waist by broad, tapering bretelles, which flare stylishly over the shoulders and meet in points at the lower edge at the center of the front and back. The bretelles are made of velvet, and the portion of the waist revealed with vest effect is faced with brocaded silk, which is also used for the close-fitting standing collar. The mutton-leg sleeves are shaped by inside seams only and spread in balloon fashion to the elbows, below which they follow the outline of the arm closely. A fanciful collar included in the pattern is here omitted.



FIGURE NO. 531 D.—LADY DOLLS' VISITING TOILETTE.—This illustrates the Skirt, Waist and Muff in Lady Dolls' Set No. 164 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

The muff consists of an outside section of velvet and a lining section of satin. It is interlined with wadding, and the sides are turned under and shirred to form frills. Ribbon ties suspend the muff from the neck.

The gown will make up attractively in faille, India-silk, cashmere, light-weight camel's-hair, erépon or challis, and may be decorated with plain or fancy braid, gimp, galloon, laee or insertion. The fancy collar and muff may be made of velvet or plush, and their linings will usually be of some bright satin in a contrasting shade.

The velvet hat is stylishly trimmed with ribbon and feathers.

FIGURE NO. 532 D.—LADY DOLLS' EVENING DRESS.

(For Illustration see Page 661.)

FIGURE No. 532 D.—This illustrates the dress contained in Lady Dolls' Set No. 165, which also includes a cape. The Set, which costs 7d. or 15 cents, is in seven sizes for lady dolls from twelve to twenty-four inches in height, and is portrayed in full on page 661 of this magazine.

The dress is here shown made of ivory-white silk and laee edging and trimmed with laee and ribbon. The full, round skirt is deeply hemmed at the bottom and is gathered at the top, where it falls in soft, rolling folds from the fanciful waist, which has a full, low-necked back and low-necked fronts separated by under-arm gores and arranged over a fitted body-lining. The fulness is becomingly drawn to the center and disposed in gathers at the top and bottom at the center of the back and at each side of the closing, which is made invisibly at the center of the front. Over the short sleeve are gracefully disposed two frills of laee, with the effect of double caps, and a Bertha-frill of similar laee droops softly from the neck edge. The waist is encircled by a band of ribbon, which is bowed gracefully in front; and ribbons are carried up diagonally to the center of the front and back, where they meet under jaunty bows. The skirt is trimmed at the bottom with a ruffle of laee arranged in festoons and decorated at intervals with bows of ribbon. If preferred, the dress may be made up with a high neck and long sleeves, the pattern also providing for this style.

A charming party gown may be made up for Miss Dolly in chiffon, Brussels net, erépe, mull, Swiss, vailing, China silk, tulle or embroidered vailing, and it may be trimmed with garlands of flowers, laee, jewelled gimp, galloon or ribbon applied in any manner suggested by good taste.



Front View.



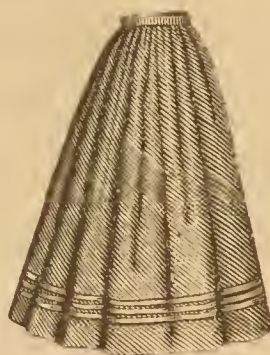
Front View.



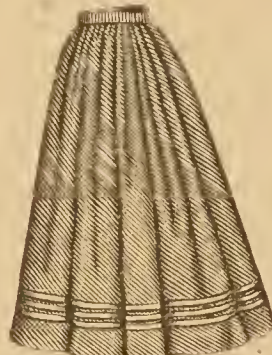
Back View.



Back View.



Front View.



Back View.

GIRL DOLLS' SET NO. 168.—CONSISTING OF SKIRT, SAILOR BLOUSE AND REEFER JACKET.

(COPYRIGHT.)

(For Description see this Page.)

GIRL DOLLS' SET, CONSISTING OF SKIRT, SAILOR BLOUSE AND REEFER JACKET.

(For Illustrations see this Page.)

No. 168.—A natty toilette for a girl doll will comprise the three pretty garments here shown developed in navy-blue cloth and

trimmed with white braid. The skirt is full and round and trimmed above its deep hem with three rows of white braid. The top is gathered to fall in pretty folds all round and is completed with a belt, a placket being finished at the center of the back.

The blouse is shaped with shoulder and under-arm seams and closed invisibly at the center of the front. Its lower edge is turned under for a hem in which is run a tape or elastic to regulate the fulness about the waist, the blouse drooping in sailor fashion over the skirt. The shirt sleeves are gathered at the top and bottom and finished with wristbands decorated with three rows of braid, and three rows of similar braid ornament the edges of the sailor collar, which falls deep and square at the back, its long, tapering ends meeting at the bust. A ribbon tie is passed underneath the collar and arranged in a bow at the center of the front.

The reefer jacket is fashionably long and has loose fronts closed to the throat in double-breasted style with button-holes and buttons. The back is gracefully curved to the figure by under-arm gores and a curving center seam, the center and side seams being terminated a short distance above the lower edge to form the back in tabs. The coat sleeves display pretty fulness at the shoulders, and the wrists are trimmed a little above the lower edge with two encircling rows of braid. At the neck is a rolling collar with flaring ends. The edges of the collar and the lower and loose edges of the jacket are ornamented with a row of similar braid. The free edges of the pocket-laps, which cover the openings to side pockets inserted in the fronts, are trimmed with a row of braid.

All sorts of pretty flannels either of plain, striped or figured varieties, serge and cloth are suitable for the skirt and jacket, and plain or spotted India silk, Surah or some other prettily contrasting goods may be used for the blouse. Soutache braid or gimp may furnish the decoration, and nautical emblems may be applied to the sailor collar.

Set No. 168 is in seven sizes for girl dolls from twelve to twenty-four inches in height. To make the Set for a doll twenty-two inches tall, requires two yards and three-fourths of material twenty-two inches wide, or a yard and three-eighths forty-four inches wide. Price of Set, 7d. or 15 cents.

LADY DOLLS' SET, CONSISTING OF EMPIRE EVENING DRESS AND CAPE.
(For Illustrations see this Page.)

No. 165.—The dress included in this Set is again represented at figure No. 532 D.

The wardrobe of the fashionable doll should contain an evening or dinner gown, for Miss Dolly and her little mamma will receive many invitations during the gay season. A dress which may do duty at an afternoon tea, a dinner or an evening party is here represented made of China silk and white lace edging. The skirt is full and round and finished at the bottom with a deep hem, and the top is gathered and joined to the body, excepting for a short distance at the left side, where it is finished with a band. The body has a full, low-necked back and

necked body-lining, which is closely adjusted by single bust darts, under-arm and side-back gores and a well curved center seam, the closing being made invisibly at the center of the front. The fulness at the back and fronts is drawn closely to the center by gathers at the top and bottom. The exposed portion of the body lining is covered with round yoke-facings of the material, and from the upper edge of the full back and fronts a deep Bertha-frill of lace falls quaintly. The coat sleeves are rendered fanciful by double caps of lace edging, which are gathered at the top to droop in pretty ripples all round the arm. Sections of ribbon are arranged upon the body to outline a girdle, the ends being tied in pretty bows at the center of the front and back.

The cape extends to three-quarter depth and is pictured made of cashmere and lined throughout with rose silk. It is in circular style and is fitted smoothly on the shoulders by a dart at each side, the shaping producing a series of pretty flute-like folds. A double ripple collar falls in flutes all round and is topped by a standing collar of the Medici order. The collars are lined with silk, the standing collar edged with a tiny frill of lace, and a bow of ribbon is arranged over the closing, which is made invisibly at the throat.

The dress will develop exquisitely in India or China silk or *crêpe de Chine*, and with specially dainty results in Valenciennes lace over silk, Surah or satin.

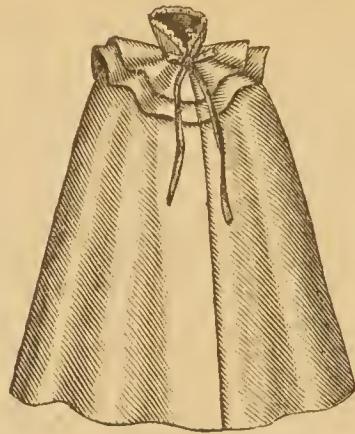
Vailings, albatross or cashmere in light colors will also make up beautifully in this way, and lace, ribbon, fancy braid, etc., may provide the garniture. The cape may be made of silken or woollen goods and may match or contrast with the dress it accompanies.

Set No. 165 in seven sizes for lady dolls from twelve to twenty-four inches in height. To make the dress for a doll twenty-two inches tall, requires two yards and an eighth of China silk twenty inches wide, with three yards and a fourth of lace edging three inches wide. The cape calls for seven-eighths of a yard of cashmere forty inches wide, and a yard and a half of silk twenty inches wide. Price of Set, 7d. or 15 cents.

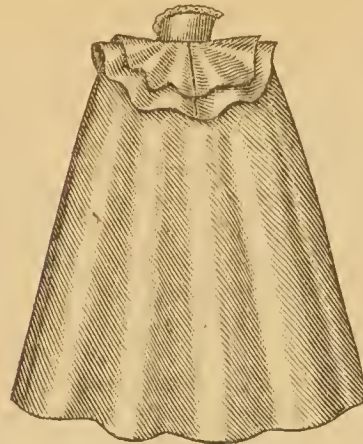
GIRL DOLLS' SET, CONSISTING OF EMPIRE DRESS, COAT AND CAP.
(For Illustrations see Page 662.)

No. 166.—Nothing could be more becoming to a girl doll than this short-waisted Empire dress, which is pictured prettily developed in white India silk. The front and back are shaped in low, round outline at the top and joined in shoulder and under-arm seams; they are arranged upon a short body-lining adjusted by shoulder and under-arm seams, the closing being made invisibly at the center of the back. The upper edge of the dress is turned under and drawn at the center of the front and at each side of the closing by two rows of shirrings to form a frill at the top and graceful fulness below. The short-waisted effect is achieved by ribbons, which are tied in a pretty bow at the center of the front just below the frill, passed under the arms and tied at the top of the back in a bow with long ends.

The short puff sleeves are turned under at the lower edges and drawn closely by two rows of shirrings to form frills.



Front View.



Back View.



Front View.



Back View.

LADY DOLLS' SET NO. 165.—CONSISTING OF EMPIRE EVENING DRESS AND CAPE. (COPYRIGHT.)

(For Description see this Page.)



FIGURE NO. 532 D.—LADY DOLLS' EVENING DRESS.—This illustrates the Dress in Lady Dolls' Set No. 165 (copyright), price 7d. or 15 cents.

(For Description see Page 660.)

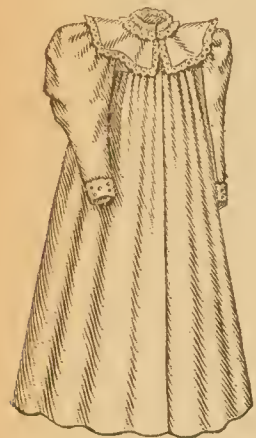
The coat is also fashioned in the prevailing short-waisted style and is made of cashmere. It has a full, straight skirt deeply hemmed at the bottom and narrowly at the front edges; and it is gathered at the top to fall in pretty folds from the short body, which is shaped by seams and with button-most wholly the edges of neck is dec-



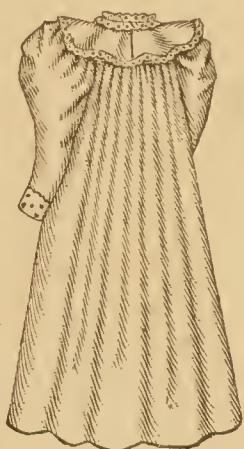
shoulder and very short under-arm closed at the center of the front holes and buttons. The body is also concealed by a deep ripple collar, which are trimmed with lace. The orated with a ruching of lace, and wider lace is plainly applied to the wrist edges of the one-seam mutton-leg sleeves.

The cap is made of cashmere. The front fits the head closely and is joined to a circular crown, the ends being joined in a short seam at the center of the back. A row of feather-stitching trims the crown and follows the front and lower edges of the cap, and a tiny frill of lace forms a pretty framing for the face, being sewed underneath the front and continued along the lower edge of the cap. Ribbon ties are bowed prettily under the chin.

A dress, coat and cap of this kind will form a most becoming outdoor toilette for a fashionable doll. The dress may be developed in wool Bengaline, cashmere, China silk, Surah, taffeta, etc., while the coat may be of cloth, cashmere or silk and trimmed with fur, lace or ribbon. The cap may match or contrast with the coat, and may be daintily trimmed with lace or ribbon.



Front View.



Back View.



Front View.



Back View.

GIRL DOLLS' SET NO. 166.—CONSISTING OF EMPIRE DRESS, COAT AND CAP. (COPYRIGHT.) (For Description see Page 661.)

Set No. 166 is in seven sizes for girl dolls from twelve to twenty-four inches in height. To make the coat and cap for a doll twenty-two inches tall, requires one yard of cashmere forty inches wide, and five-eighths of a yard of ribbon for the ties; the dress needs two yards of India silk twenty inches wide. Price of Set, 7d. or 15 cents.

LADY DOLLS' SET, CONSISTING OF A FOUR-GORED SKIRT, POINTED WAIST, FANCY COLLAR AND MUFF. (For Illustrations see this Page.)

No. 164.—The skirt, waist and muff of this Set are combined in the pretty toilette shown at figure No. 531 D in this magazine.

A very modish toilette for a fashionable young lady doll is here portrayed made of shot serge and plain velvet. The four-gored skirt displays the stylish distended effect at the bottom and is close-fitting at the top of the front and sides. The fulness at the back is gathered at the top to fall in spreading folds or flutes to the bottom, where the skirt is decorated a little above the lower edge with four rows of velvet ribbon. The top of the skirt is completed with a belt, and a placket is finished at the center of the back.

The pointed waist is closely adjusted by single bust darts, underarm and side-back gores and a curving center seam and is closed diagonally at the left side. The front and backs of the waist form a shapely point at the center of the lower edge, and arranged upon them are stylish revers, which are becomingly broad on the shoulders, where they flare, and narrow to points at the ends, which meet at the point of the front and back, the left revers on the front concealing the closing. The free edges of the revers are ornamented with two rows of velvet ribbon. The one seam leg-o'-mutton sleeves are fashionably full at the top, where they are gathered to rise and spread upon the shoulders in the prevailing fashion, and the wrists are trimmed with two rows of velvet ribbon. The standing collar, which closes at the left shoulder seam, is decorated

at its upper and lower edges with a single row of velvet ribbon.

The fancy collar is made of velvet and lined with silk. It is shirred near the top to form a pretty standing frill about the neck and falls below in a series of ripples all round.

The muff consists of an outside section of velvet and a silk lining. The ends of both sections are joined in seams at the top and their side edges are turned under and shirred to form pretty frills. An interlining of cotton batting is placed between the outside and lining, and a bow of ribbon decorates the top of the muff. A section of ribbon is used to suspend the muff from the neck, its ends being bowed at one side.

All sorts of pretty silks and woollens are appropriate for a toilette of this kind, and satin ribbon, fancy braid, gimp, feather-stitching, fur, etc., may contribute fashionable garniture. The muff may be of the same material as the skirt and basque or it may be of velvet of some prettily contrasting color.

Set No. 164 is in seven sizes for lady dolls from twelve to twenty-four inches in height. For a doll twenty-two inches tall, the waist and skirt will require one yard of dress goods forty inches wide. The collar and muff call for three-eighths of a yard of velvet twenty inches wide. Price of Set, 10d. or 20 cents.

GIRL DOLLS' SET, CONSISTING OF DRESS AND HAT.

(For Illustrations see Page 663.)

No. 167.—This dainty dress and hat, which are simple enough in construction to be made up by the deft fingers of Miss Dolly's little mamma, are portrayed made of pink chambray and trimmed with lace edging, beading and ribbon. The dress has a full, round skirt deeply hemmed at the bottom and decorated above the hem with three rows of beading, through which *bébé* ribbon is run. The skirt is gathered at the top to fall in pretty folds from a rather short body, which is shaped by shoulder and under-arm seams and closed at the center of the back with button-holes and tiny buttons. A fanciful air is given the dress by bretelles, which are broad upon the shoulders and are gathered to droop with pretty fulness upon the sleeves; they are smooth below the gathers and narrow gradually toward the ends. The sewed edges of the bretelles are concealed by beading, through which ribbon is run, and similar beading and ribbon trim the neck edge below a tiny frill of lace. The full sleeves are gathered at the top to stand out prettily, and are turned under at the bottom and shirred to form drooping frills about the wrists, the shirrings being concealed beneath beading interlaced with ribbon.

The picturesque little hat has a brim that flares broadly over the face and narrows toward the back, where its ends are lapped and tacked together. The brim is lined with the material and stiffened with an interlining. The round, soft crown is tacked to the brim at intervals, a pretty fulness being visible between the tackings. The edges of the crown and brim are trimmed with lace edging, and tie-strings, which are tacked underneath, are prettily bowed under the chin.

Very charming little dresses for a girl doll may be developed by the mode in nainsook, chambray, cambric or barred muslin, washable goods being considered more appropriate and serviceable than the stately silks and fashionable woollens with which the lady dolls are dressed. Lace, Hamburg edging, tucks,



Front View.



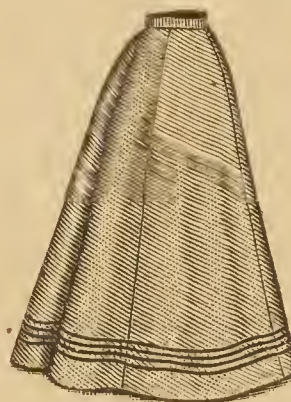
Back View.



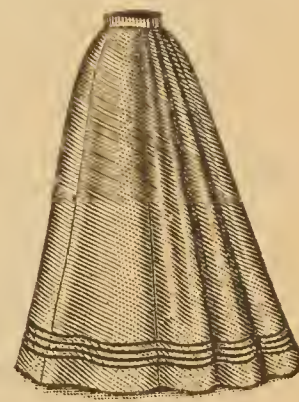
Front View.



Back View.



Side-Front View.



Side-Back View.

LADY DOLLS' SET NO. 164.—CONSISTING OF A FOUR-GORED SKIRT, POINTED WAIST, FANCY COLLAR AND MUFF. (COPYRIGHT.)

(For Description see this Page.)

feather-stitching and insertion are pretty garnitures which may be applied in any way preferred, or a simple finish may be chosen. The hat may contrast with the dress it accompanies, but a fashionable doll will have her hat and dress correspond both in color and texture.

Set No. 167 is in seven sizes for girl dolls from twelve to twenty-four inches in height. To make the Set for a doll twenty-two inches tall, calls for two yards and an eighth of material twenty-two inches wide, or a yard and five-eighths twenty-seven inches wide, or one yard forty-four inches wide. Price of Set, 7d. or 15 cents.

PATTERN FOR A JOINTED RAG DOLL.

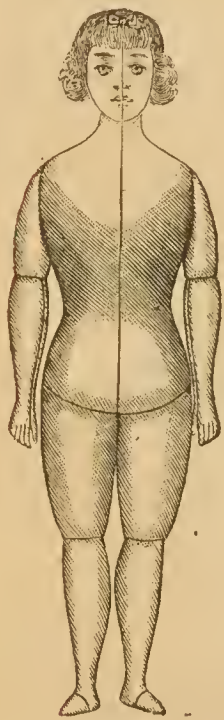
(For Illustration see this Page.)

No. 169.—This doll, without which no well regulated doll family is complete, is made of white muslin and white kid. The back and front of the body are extended to form the head and the front of the body is extended to form the upper part of the legs. The front and back portions are joined by side seams, a seam at the center of the front and back and a seam across the top of the upper part of each leg at the back, the cross seams being stitched to the front to produce the jointed effect.

The lower part of each leg is shaped by a seam at the center of the back; it is extended to form the heel, and the toe joins the heel in a curving seam over the ankle and is shaped by a seam along the center underneath and a seam at the front, the latter seam terminating in dart style at each end. The lower leg-portions join the upper portions in seams that are tacked together to permit the limbs to move as though jointed. The arm from the shoulder to the elbow is made of a single section of muslin; below the elbow it is made of white kid and is extended to form the hand. A seam along the outside and inside of the fore-arm completes the shaping, and the fingers are joined by over-and-over stitches. The arms, like the legs and body, are closely stuffed, and the tops are joined to the body, the joinings permitting the arms to be moved as freely as the legs. A stick is inserted at the center of the body to keep it firm. The nose is shaped in the head, tackings drawing it into form. The eyes and mouth are formed with paint. A pretty hair wig may be adjusted on the head or the head may be tinted or have thread drawn through to produce the effect of hair.

Muslin, Silesia and similar fabrics are used for dolls of this kind, and kid or white leather is generally used for the hands. Sawdust, bran or cotton batting may be used for stuffing, cotton batting being the most satisfactory for the purpose.

Pattern No. 169 is in seven sizes for dolls from twelve to twenty-four inches in height. To make a doll twenty-two inches tall, will require five-eighths of a yard of material thirty-six inches wide, and a piece of white leather measuring five inches and three-fourths by nine inches. Price of pattern, 7d. or 15 cents.



169

PATTERN FOR A JOINTED RAG DOLL. (COPYRIGHT.)

(For Description see this Page.)

narrow under section which forms the underpart of the body, and to which the insides of the legs are joined. Tiny dart seams in both the outside and inside leg-sections give shape to the heels, and a

circular section is inserted in the head to form the snout. The pig may be stuffed with cotton batting, bran or sawdust. The ears are formed of sections that are gathered and folded at the edge inserted in the darts which shape the head. The eyes are done with embroidery and the marking on the snout and for the mouth may be executed with ink or a pencil. The tail, which is rolled, glued, wired and curled, is sewed to the end of the body.

A pig of this kind will be a welcome addition to the toy farm-yard and is sure to find a warm place in the heart of the tiniest lad or lassie in the family. It will usually be made of white or black muslin or Canton flannel made right side out, the latter fabric being, perhaps, more durable.

We have pattern No. 6624 in three sizes for pigs from six to eight inches high. To make a pig seven inches high, will need half a yard of material twenty-seven inches wide, or three eighths of a yard thirty-six inches wide. Price of pattern, 5d. or 10 cents.



Front View.

Back View.

GIRL DOLLS' SET NO. 167.—CONSISTING OF DRESS AND HAT. (COPYRIGHT.)

(For Description see Page 662.)

PATTERN FOR A HORSE.

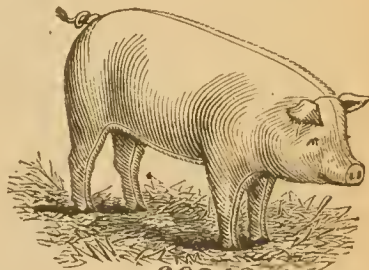
(For Illustration see this Page.)

No. 6623.—This horse will be a most acceptable Christmas present and a welcome addition to the toy stable or

menagerie. It is portrayed made of Canton flannel with the fleece side out, muslin being used for the mane, forelock and tail. The body consists of an under section and two upper sections, the upper sections being extended to form the head and the outsides of the legs. The upper sections are joined from the chest along the neck, over the head and across the back to the end of the body, and the head and hips are shaped by a dart seam at the top at each side of the center seam. To the lower part of the upper sections is joined the under section, to which are joined the inside sections of the legs, and a circular piece forms the bottom of each hoof. The horse is compactly stuffed. The mane is of muslin frayed and sewed firmly along the center seam, and the forelock, which is also of frayed muslin, is sewed to the head between the ears, which are inserted in the dart seams. The mouth and nose are formed by stitches, and the eyes are embroidered with black and gray silk. The long, flowing tail is formed of a section of muslin frayed, rolled evenly and sewed to position. A mixture of mucilage and ink is used to tint the hoofs.

A toy horse of this kind will be doubly dear to the baby members of the family, for no amount of ill-usage in the shape of blows or falls can mar its beauty. It will invariably be made of Canton flannel either in white, gray or black, with muslin for the tail, mane and forelock. Cotton, bran or sawdust is used for stuffing, cotton being much preferred, as it is light in weight and easy to handle.

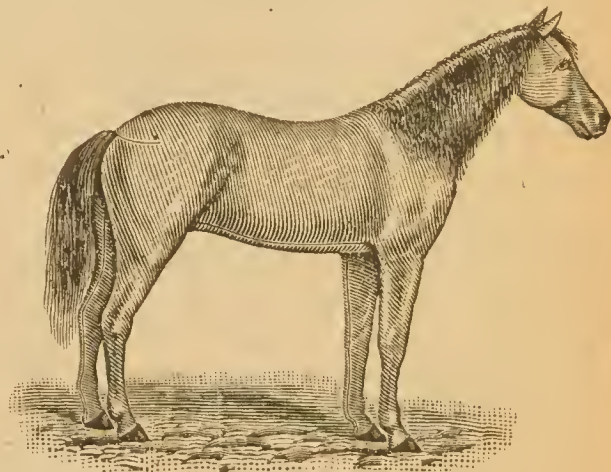
We have pattern No. 6623 in three sizes for horses from eight to twelve inches in height. To make a horse ten inches tall, calls for three-fourths of a yard of Canton flannel twenty-seven inches wide, and a fourth of a yard of muslin thirty-six inches wide. Of one material, it needs seven-eighths of a yard twenty-seven inches wide, or five-eighths of a yard thirty-six inches wide. Price of pattern, 7d. or 15 cents.



6624

PATTERN FOR A PIG. (COPYRIGHT.)

(For Description see this Page.)



6623

PATTERN FOR A HORSE. (COPYRIGHT.)

(For Description see this Page.)

Illustrated Miscellany.

HATS AND BONNETS.

(For Illustrations see Pages 664 and 665.)

Feathers are still extensively used in the decoration of *chapeaux*, but as it grows colder fur also comes in for its share of popularity.

The hats are all more or less fancifully bent, and the *plateau* is very much liked for this reason. These shapes are obtainable in satin and felt, and lace or silk cord may form a neat edge decoration.

very deeply and tacked at the back, where a bow of black satin ribbon having long streamers is secured. Two plumes arranged beneath the bow fall coquettishly forward over the top of the hat. The front pokes becomingly, and to the under side is fastened a pink satin rosette which rests lightly upon the bang. Any color scheme may be achieved in this hat, and a pink rose or rose-bud may be secured under the brim instead of the rosette.

FIGURE No. 4.—LADIES' ALPINE HAT, WITH VEIL.—This hat is especially desirable to accompany a tailor-made gown.



FIGURE No. 1.—LADIES' HAT.

Very often satin, silk or felt crowns are added, and the brims are wired and bent after the manner of the felt shapes.

Large hats are greatly favored, but for wear with tailor-made gowns the Alpine and small Continental shapes are preferred. Notwithstanding their long vogue, quills are still popular, especially for garnituring the Alpine and Continental hats.

FIGURE No. 1.—LADIES' HAT.—This fancifully bent shape is of green felt.

The sides are deeply rolled toward the back, and the front is broad and forms a sharp point at the center. The under edge of the brim is decorated with a milliners' fold of green satin, and the hat has a full trimming of green velvet arranged in stylish loops. At the left side of the bow rises a cream wing. The hat is appropriate for wear with a promenade costume of green cloth.

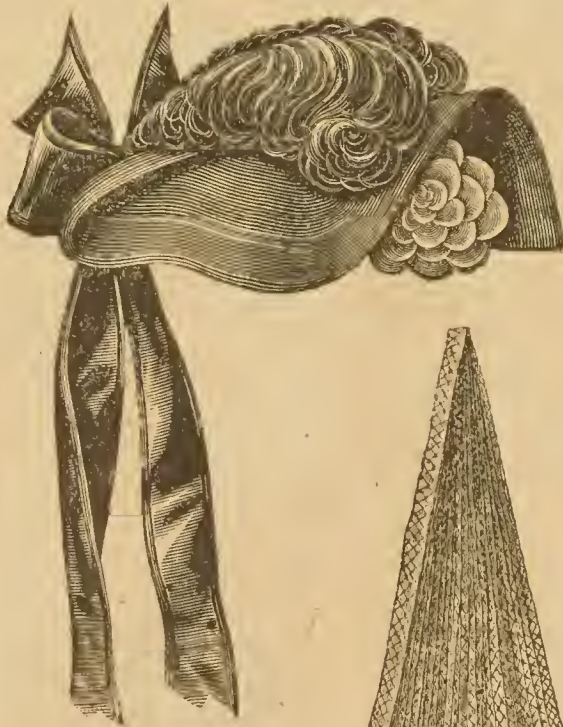


FIGURE No. 3.—YOUNG LADIES' Plateau.

FIGURE No. 2.—LADIES' CONTINENTAL HAT.—Very dressy indeed is the hat portrayed in this engraving. It is made of black velvet and has a brim of moderate width that is caught up to the crown at intervals with ribbon edged with beaver fur. Rising above the crown at the left side is a loop of satin ribbon, also edged with beaver fur, and at the base of the loop rest a fur head and tail. Two fancy stick-pins add much to the good effect.



FIGURE No. 2.—LADIES' CONTINENTAL HAT.



FIGURE No. 4.—LADIES' ALPINE HAT, WITH VEIL.

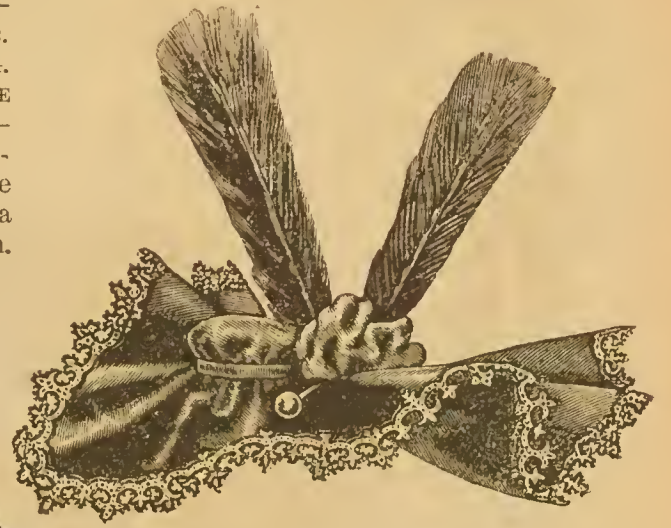


FIGURE No. 7.—LADIES' LARGE HAT.

It is of dark-brown felt, and is jauntily trimmed with fancy braid arranged in a knot at the center of the front and in a bow at the left side. Through the knot are thrust two short brown quills, and a longer quill stands above the bow. With the hat is worn an accordion-plaited veil of plain net, with two rows of baby ribbon run in and out through the meshes at the lower edge.

FIGURES Nos. 5 AND 6.—NEW VEILS.—These two veils are of plain net accordion-plaited, the top of the plaits being tacked firmly together. Two spaced rows of cream Valenciennes lace insertion trim the bottom of the veil shown at figure No. 5, while a single row of similar insertion decor-

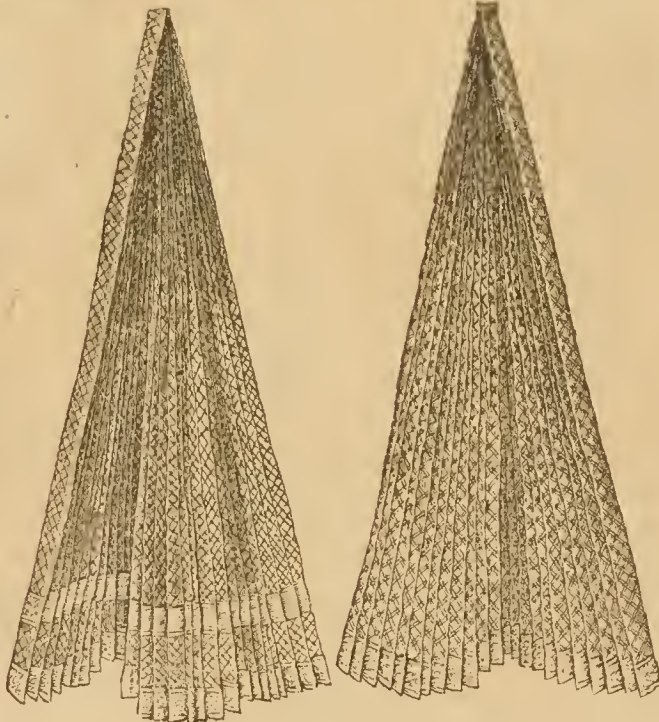


FIGURE No. 5. FIGURE No. 6. FIGURES NOS. 5 AND 6.—NEW VEILS.



FIGURE No. 8.—LADIES' HAT.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6, 7 and 8, see "Hats and Bonnets," on Pages 664 and 665.)

ates the veil seen at figure No. 6. In adjusting the veil, the bunch of plaits is caught to the front of the hat, and the sides are passed about the hat to the back. These veils are very stylish with large hats.

FIGURE No. 7.—LADIES' LARGE HAT.—A large *plateau* of black satin forms the foundation of this stylish hat. The front of the brim is prettily bent to suit the face of the wearer, and the back is tacked to the low crown under a rosette of black satin. At the front the satin is bunched in rosette fashion and

FIGURE No. 3.—YOUNG LADIES' Plateau.—A stylish hat for a young lady is here illustrated. The shape is black felt and is rolled

black satin. At the front the satin is bunched in rosette fashion and

through the rosette are thrust fancy pins, while above it rise two fancy black quills. The brim is edged with a row of black lace.

satin *plateau* decorated at the edge with white silk *point de Gène* lace edging. Felt *plateaux* are equally popular, and thick wired silk cords will provide a neat edge finish.



FIGURE NO. 9.—LADIES' *Plateau* HAT.

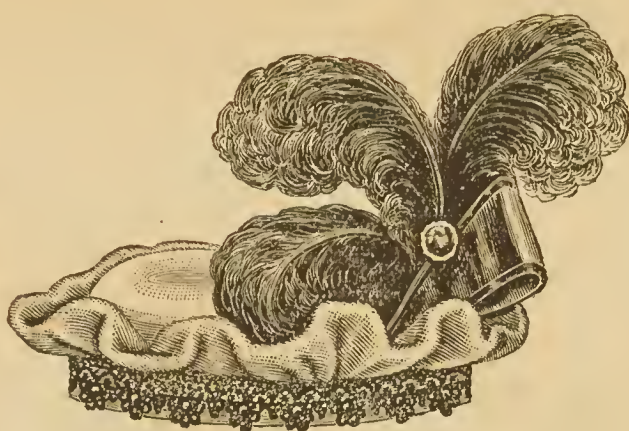


FIGURE NO. 10.—LADIES' DRESS HAT.

Such a hat will prove exceptionally becoming to a young, piquant face.

FIGURE NO. 8.—LADIES' HAT.—Black felt is pictured in this oddly bent hat. The crown is quite high, and at each side of the front are

arranged a black and a white Mercury wing; at the center of the front, apparently serving as a support for the wings, are displayed, loops of black satin ribbon that rest lightly on the brim. The brim is cut out in rounding outline at the front, and its under side is edged with fancy braid. With a black-and-white costume this hat will prove especially effective.

FIGURE NO. 9.—LADIES' *Plateau* HAT.—This represents the *plateau* shown at figure No. 11. The *plateau* is folded almost double, and the edge is wired to retain its folds and curves. A large fancy pin is thrust through the hat at the right side of the lower part of the *plateau*, and at the back are secured two fluffy plumes that nod and toss with the wind. The plumes are tacked under a bow of satin ribbon, which has long streamers that may be bowed under the chin. This hat is simple yet effective, and the style is one that will be becoming to all types.

FIGURE NO. 10.—LADIES' DRESS HAT.—This is a picturesque shape in light-tan felt. A *plateau* is plaited to form a smooth crown and a puff ruffle over a turban frame, the brim of which is covered with silk overlaid with passementerie. At the left side rise three nodding brown plumes and a loop of brown satin, a fancy pin being added with good effect. This hat will be appropriate for development in all-black, and when made up to match the costume with which it is to be worn will be very stylish.

FIGURE NO. 11.—*Plateau*.—At this figure is portrayed a black



FIGURE NO. 11.—*Plateau*.

(For Descriptions of Figures Nos. 9, 10 and 11, see "Hats and Bonnets," on this Page.)

use and ornament. Sets consisting of a fancy collar and muff made of satin or velvet and elaborated with lace, fur or jet trimmings, are used on both dressy and ordinary occasions by fashionable women, although



FIGURE NO. 2.—FANCY COLLAR.



FIGURE NO. 4.—WAIST GARNITURE.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Stylish Lingerie," on Pages 665 and 666.)

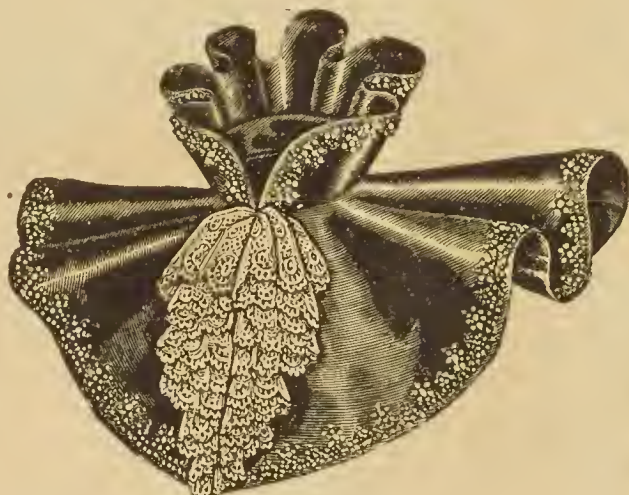


FIGURE NO. 1.



FIGURE NO. 3.

FIGURES NOS. 1 AND 3.—LADIES' FANCY COLLAR AND MUFF.—(Cut by Pattern No. 6561; 3 sizes; small, medium and large; price 7d. or 15 cents.)

plain round muffs have by no means been displaced by the more fanciful styles.

FIGURES NOS. 1 AND 3.—LADIES' FANCY COLLAR AND MUFF.—At figure No. 1 is shown the collar, which is made of black satin and decorated with jet passementerie. The collar ripples on the shoulders, and rising high about the throat is a ripple standing collar supported by a stock collar. A jabot of white lace is secured at the throat.

and rising high about the throat is a ripple standing collar supported by a stock collar. A jabot of white lace is secured at the throat.

Figure No. 3 portrays the muff. It also is developed in black satin and is decorated at its side edges with jet passementerie. The sides are gathered some distance in from the edge to form frills, and to the inside of the frills are sewed frills of white lace. On the top of the muff is tacked a large rosette formed of lace, ribbon, and a rose with its foliage. A satin suspension ribbon is passed through the muff and bowed at one side. Velvet, rich, heavy silk, cloth and light-weight coatings may also be used for the muff, and less elaborate decoration may be added. Bindings of fur are much liked for ornamenting cloth muffs. The collar and muff were cut by pattern No. 6561, which costs 7d. or 15 cents.

FIGURE NO. 2.—FANCY COL-

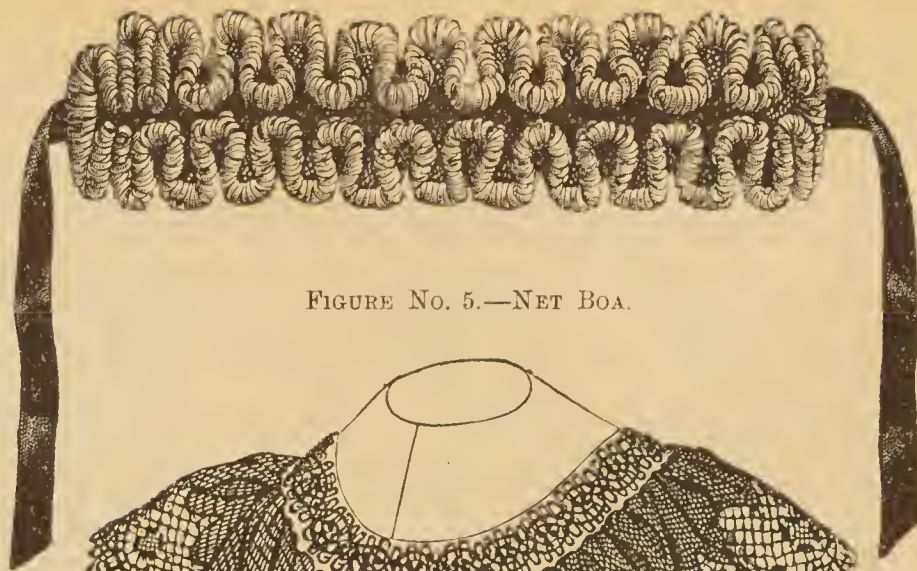


FIGURE NO. 5.—NET BOA.



FIGURE NO. 7.—FANCY BERTHA.

(For Descriptions of Figures Nos. 5, 6 and 7, see "Stylish Lingerie," on this Page.)



FIGURE NO. 6.—LACE BRETTELLES.

of white satin ribbon overlaid with black lace and gathered to fall in full folds over the shoulders. A dainty rosette-bow is secured to the left side of the front and lends a coquettish air to the Bertha. Such a garniture

loops. The boa is secured by ribbon in the customary fashion.

FIGURE NO. 6.—LACE BRETTELLES.—White lace was employed for the development of this dainty garniture. Three rows of shirring are made at the upper edge, and a band of jet is applied over each row. Between the bands two little puffings of the lace are visible, and the fulness below droops prettily over the shoulders. These bretelles will form a handsome accessory for an evening gown in any pale tint, and will be equally effective made of black lace.

FIGURE NO. 7.—FANCY BERTHA.—This dainty Bertha will greatly relieve the sombreness of a plain dark gown. White satin ribbon overlaid with a band of jet forms the heading. The frill, which is very full, is

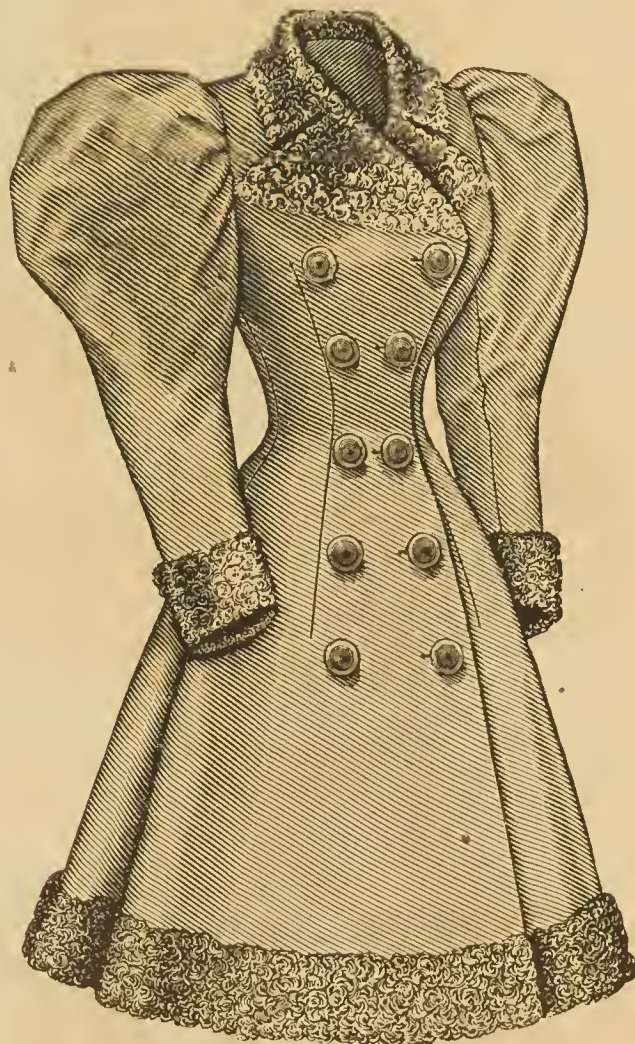


FIGURE NO. 2.—FUR DECORATION FOR A LADIES' DOUBLE-BREASTED COAT.—(Cut by Pattern No. 6592; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 1 and 2, see "Dressmaking at Home," on Page 667.)

will prove very serviceable, as the black-and-white union permits of its being worn with almost any gown. For evening use white lace underlaid with bright silk that harmonizes prettily with the color of the dress may be selected.

LARETTE.—This dainty neck-garniture is pictured in black lace net edged with ribbon; it is mounted on a black ribbon foundation upon which the net is box-plaited. Below this ruche is a very full frill of lace net, which, like the ruche, is edged with ribbon, the net and ribbon being prettily crinkled. Such collarettes are very fashionable at present, and plain and figured nets are equally attractive for their development.

FIGURE NO. 4.—WAIST GARNITURE.—The beauty of a plain all-black costume will be greatly enhanced by the addition of this garniture, which consists of sections of jet that meet at the waist-line of the front and back, spread toward the shoulders and are decorated on the shoulders with epaulette-like ornaments of jet. The neck is elaborated with a collar of short black ostrich tips that rise from a band of jet. A long rain fringe falls from the lower edge of the ornament upon the skirt. A handsome effect may be produced by underlaying the jet with a widely contrasting color.

FIGURE NO. 5.—NET BOA.—Boas are attractive and decidedly improving adjuncts. The engraving shows one of these soft neck-completions made of black net. The net is arranged in single box-plaits, and the edge finish is provided by white soutache braid disposed in tiny

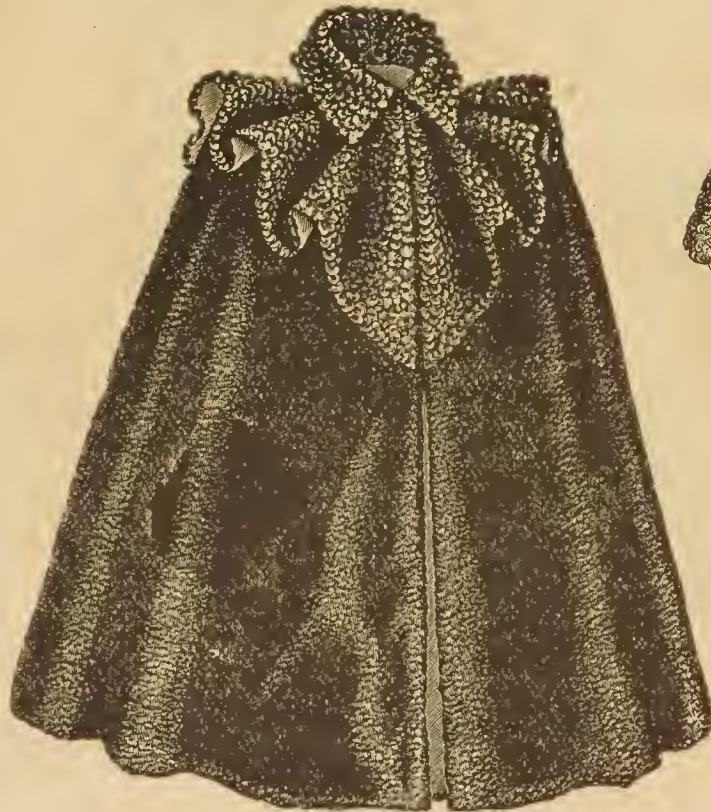


FIGURE NO. 1.—STYLISH COMBINATION FOR A LADIES' CAPE.—(Cut by Pattern No. 6615; 10 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

woman's gowning, the flutes appearing in the form of ruffles on the shoulders and of basque-skirts on the hips, while two or three ripple caps over sleeves in addition to bretelles cause no comment.

DRESSMAKING AT HOME.

(For Illustrations see Pages 666 to 669.)

Ripple effects hold complete sway in

Plain skirts are no longer favored by la Mode, panels and draperies having once more found their way into the circle of her admiration. Severely designed skirts can, however, be transformed beyond recognition by skilful disposals of trimming, which may be very successfully arranged to simulate draped effects.

Capes in three-quarter or shorter length are variously developed in cloth or fur of any variety, and are extremely dressy and becoming,

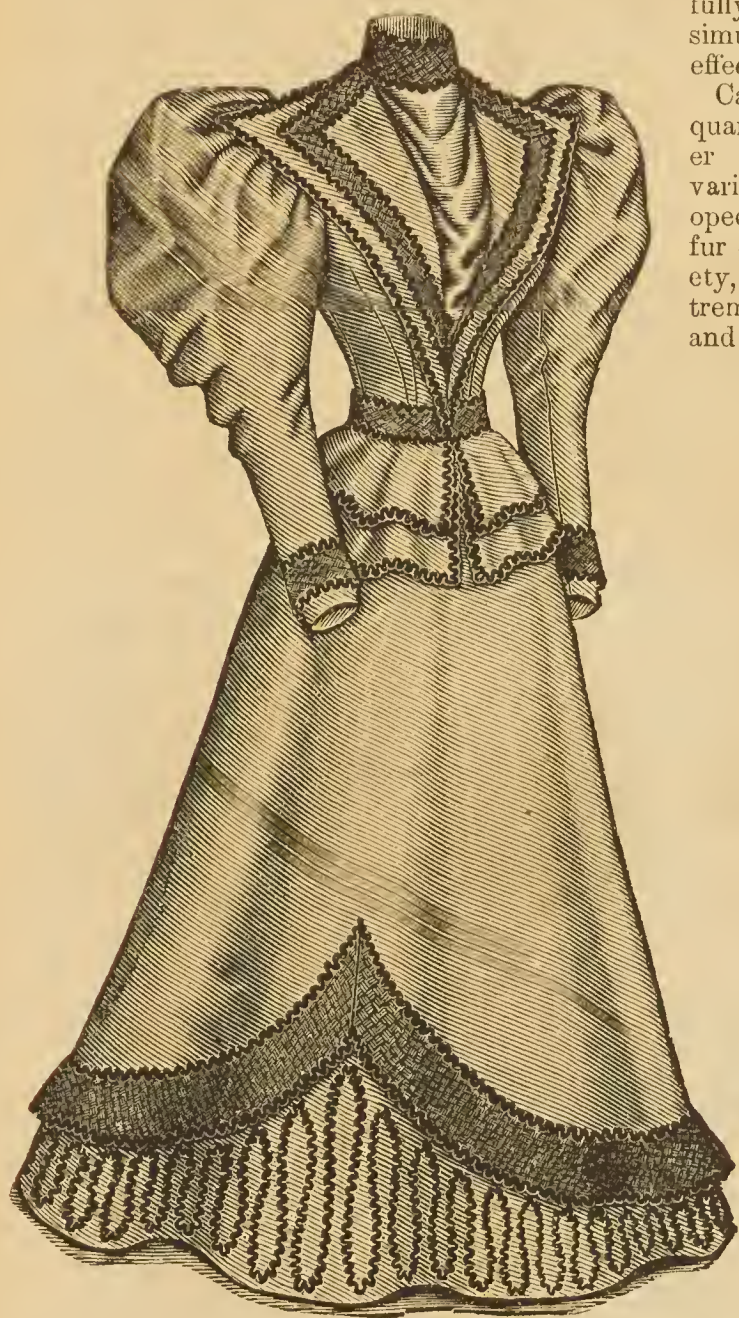


FIGURE NO. 3.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6617; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)

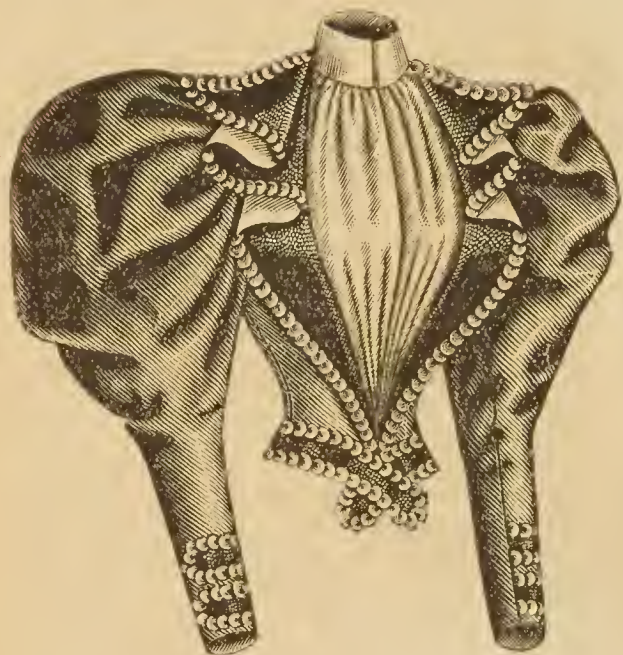


FIGURE NO. 4.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—(Cut by Pattern No. 6571; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

cape, which was cut by pattern No. 6615, price 1s. or 25 cents. The cape is shaped by a seam at each side and falls in pronounced folds to below the hips. At the neck is a deep rolling collar, below which is a collar that ripples stylishly over the shoulders and falls

round at the back and in a deep point at each side of the closing. A lining of silk is added throughout. The cape may be of one material, which may be cloth, Astrakhan or fur.

FIGURE NO. 2.—FUR DECORATION FOR A LADIES' DOUBLE-BREASTED COAT.—This fashionable coat is pictured developed in London-smoke cloth, the design being provided by pattern No. 6592, price 1s. 3d. or 30 cents. The fronts of the coat are reversed in stylish lapels that are faced with gray Astrakhan and form notches with a rolling collar of Astrakhan. The mutton-leg sleeves are sufficiently large to allow of being slipped easily over the dress sleeves, and each is decorated at the wrist with a band of Astrakhan. A similar band ornaments the lower edge of the coat. Protective coats are fashioned from fancy coatings or heavy cloths and trimmed with fur or soutache or Hercules braid.

FIGURE NO. 3.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Gray velours and gray silk are combined in this costume, which possesses stylish features in the double lapels and basque-skirt. The fronts of the waist are reversed in lapels, which are edged with narrow black braid and widely overlapped by smaller lapels trimmed with fancy braid edged with the narrow braid. Between the lapels is a full, narrow vest of silk that is pointed at the lower edge. Wide braid trimmed at the edges



FIGURE NO. 5.

FIGURES NOS. 5 AND 6.—COMBINATION AND DECORATION FOR A LADIES' COSTUME, AND METHOD OF MAKING BOX-PLAITS DECORATING THE SKIRT.—(Costume cut by Pattern No. 6605; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 3, 4, 5 and 6, see "Dressmaking at Home," on Pages 667 and 668.)

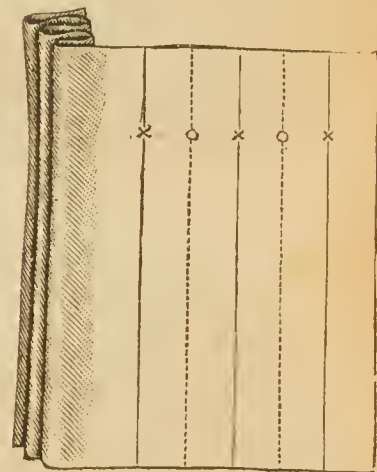


FIGURE NO. 6.

with narrow braid covers the standing collar and is disposed on the waist just above basque-skirts, which fall in soft ripples and are decorated with narrow braid. The *gigot* sleeves are trimmed near their lower edges with wide braid edged with narrow. The skirt is in circular style and is trimmed in simulation of an over-skirt. Wide braid edged with narrow is arranged a short distance above the lower edge and

is carried in curves to form a deep point at the right side of the front, and below it narrow braid is applied in a scroll design. Pattern No. 6617, price 1s. 6d. or 35 cents, provides the design for the costume.

FIGURE NO. 4.—COMBINATION AND DECORATION FOR A LADIES' BASQUE-WAIST.—The effectiveness of black-and-white combinations is stylishly illustrated in this waist, which was made by pattern No. 6571, price 1s. or 25 cents. The waist is made over a plain lining, and has smooth fronts of black silk reversed in jabot-lapels, between which appears a full vest of white satin that closes at the center. The lapels are covered with black velvet and underfaced with white satin, and the edges are followed by spangles. The back has slight fulness at the waist-line collected in plaits, and the lower

especially to tall figures.

FIGURE NO. 1.—STYLISH COMBINATION FOR A LADIES' CAPE.—Seal-plush and Astrakhan are united in this

edge, which is slightly pointed at the front and back, is concealed by velvet straps edged with spangles and crossed at the center of the back and over the closing. A curate collar of white satin is at the neck. The large leg-o'-mutton sleeves are of black silk and are each decorated with two spangle-edged straps of velvet extending across the back of the arm and ending in points. The waist would be distinctive as part of an afternoon reception toilette.

FIGURES NOS. 5 AND 6.—COMBINATION AND DECORATION FOR A LADIES' COSTUME, AND METHOD OF MAKING BOX-PLAITS DECORATING THE SKIRT.—Novelty suiting showing pale-olive and heliotrope tints was united with black velvet in the construction of the costume shown at figure No. 5. The waist is round at the lower edge and is adjusted with the utmost nicety, and the fronts reveal a plastron of velvet, which is sewed to the right lining-front and secured at the left side. Jet ornaments trim the fronts at each side of the plastron, fringe depending from the lowest



FIGURE NO. 7.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 6582; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

ornaments and falling over the skirt. The great mutton-leg sleeves and the standing collar are of velvet. The pattern arranges for a fancy collar at the back, and also for revers, which are extensions of the fronts. The four-gored skirt flares fashionably toward the bottom, where a novel decoration is arranged with triple box-plaits of the suiting, the top of the plaits being caught down under fringed jet ornaments matching those on the waist. The plaits are evenly disposed, one on each side-front and side-back seam and one midway between these seams, the effect being unique and attractive. The costume was shaped according to pattern No. 6605, price 1s. 6d. or 35 cents.

Figure No. 6 shows the method of making the box-plaits. The goods are plaited so that the dotted lines in the diagram and the outer edges come together underneath at each side, and the top of the plait is turned down at the indicating marks in the diagram and fastened to position.

FIGURE NO. 7.—DECORATION FOR A LADIES'

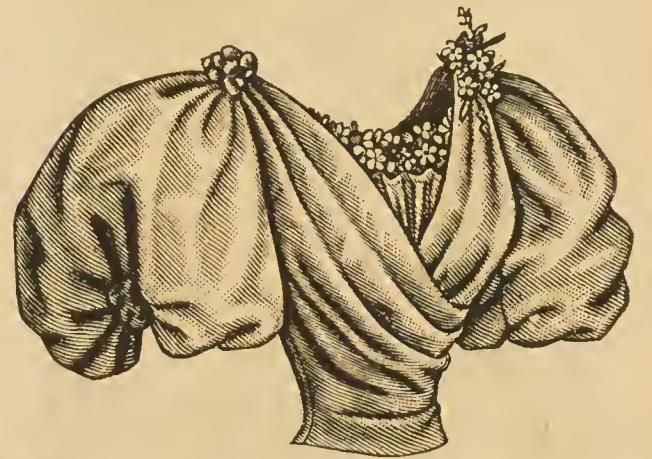


FIGURE NO. 9.—DECORATION FOR A LADIES' EVENING BODICE.—(Cut by Pattern No. 6577; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)



FIGURE NO. 8.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6612; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)



FIGURE NO. 10.—DECORATION FOR A LADIES' MARQUISE SKIRT.—(Cut by Pattern No. 6600; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 7, 8, 9 and 10, see "Dressmaking at Home," on Pages 668 and 669.)

SKIRT.—A draped over-skirt is a noticeable feature of this skirt, which is developed in Havane whipcord; it was made by pattern No. 6582, price 1s. 6d. or 35 cents. The skirt has dart-fitted front and side gores and two gathered back-gores, and the flare toward the foot is made more pronounced by a circular flounce. The over-skirt has a graceful lower outline and is smoothly fitted at the top of the front and draped at the sides, and the gores forming the back are arranged in a triple box-plait. The flounce is trimmed with two black satin milliners' folds, and the lower edge of the over-skirt is decorated with a similar fold surmounted by a row of jet passementerie.

FIGURE NO. 8.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—A pretty

combination is effected in this costume with dark-blue crepon and white cloth. The skirt is of the five-gored order and is decorated with three groups of braid in graduated widths arranged at wide intervals; in the lowest group four widths are used, while in the highest only the two narrowest and in the middle group

the three narrowest widths appear. The fanciful waist is arranged on a fitted lining, the fulness at the waist-line being laid in plaits at the center of the back and each side of the closing. The standing collar is of white cloth, and the fronts and back are faced with the same material above Bertha-bretelles arranged at round-yoke depth. The brctelles are edged with braid in the two narrowest widths and

could be high and finished with a standing collar, or it could be shaped in a V. The short puff sleeves are caught up near the lower edge in plaits concealed by a knot of silk. Long sleeves are also provided for by the pattern, which is No. 6577, price 1s. or 25 cents.

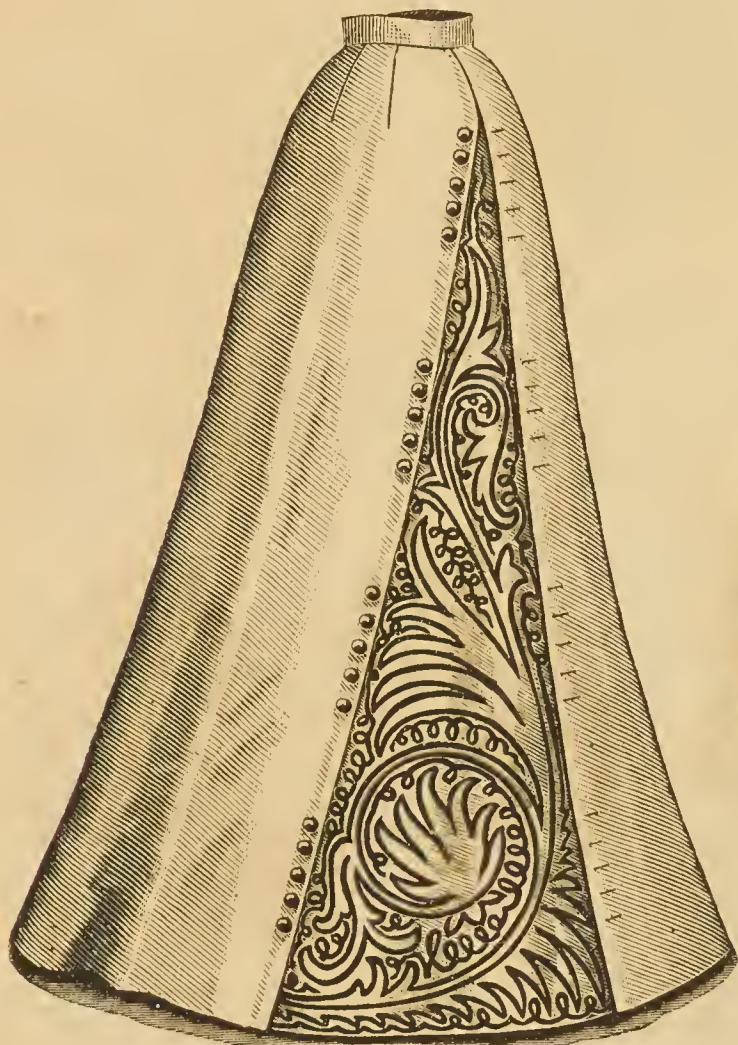


FIGURE NO. 11.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 6584; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

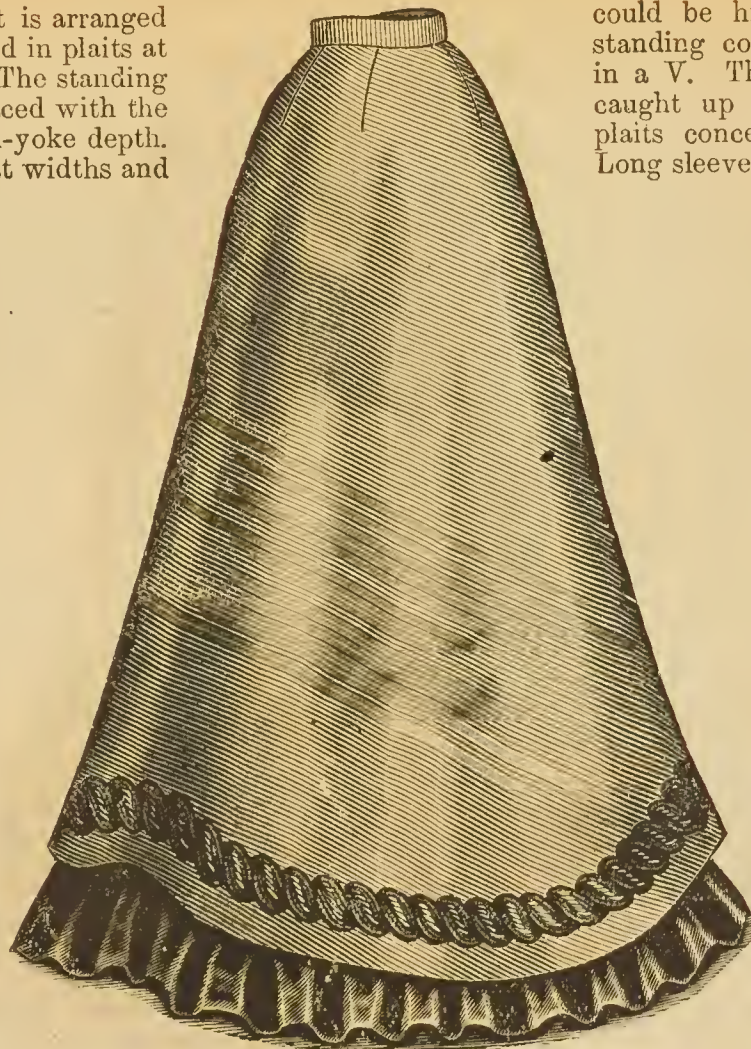


FIGURE NO. 12.—COMBINATION AND DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 6588; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)
(For Descriptions of Figures Nos. 11 and 12, see "Dressmaking at Home," on this Page.)

FIGURE NO. 10.—DECORATION FOR A LADIES' MARQUISE SKIRT.—White silk was selected for this skirt, which consists of an upper and a lower part, both of circular shape. A fashionable flare toward the lower edge is presented, and the seam joining the upper and lower parts is covered with a ruching of *crêpe lisse* edged with ribbon, which forms a heading for a ribbon-edged flounce of the *crêpe*. The foot trimming consists of a waved row of *crêpe lisse* ruching and pretty nosegays. The skirt was made according to pattern No. 6600, price 1s. 3d. or 30 cents.

FIGURE NO. 11.—DECORATION FOR A LADIES' SKIRT.—*Réséda* serge is represented in this skirt, which was cut by pattern No. 6584, price 1s. 6d. or 35 cents. The skirt is in five-gored style, darts at the sides and fan-plaits at the back

disposing of the fulness at the top. Arranged on the skirt is a panel over-skirt consisting of two panels which meet for a short distance at

stand out quaintly over full mutton-leg sleeves, which show a wrist trimming of three rows of braid. A wrinkled girdle of white cloth conceals the upper edge of the skirt, which is worn over the waist. The costume was shaped according to pattern No. 6612, which costs 1s. 6d. or 35 cents.

FIGURE NO. 9.—DECORATION FOR A LADIES' EVENING BODICE.—White silk is shown in this bodice, which will complete a charming evening toilette with the skirt

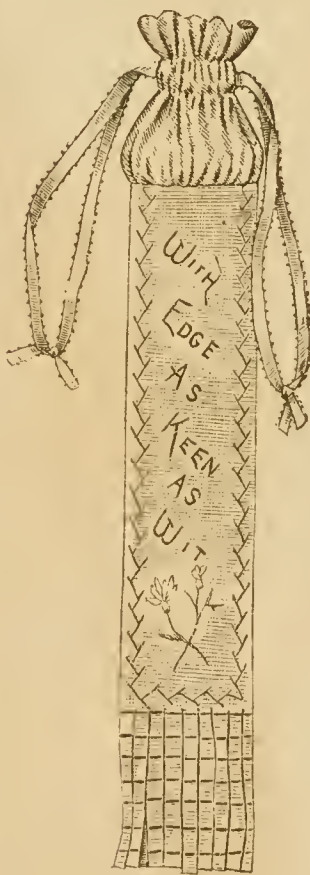


FIGURE NO. 2.—RAZOR-BAG.

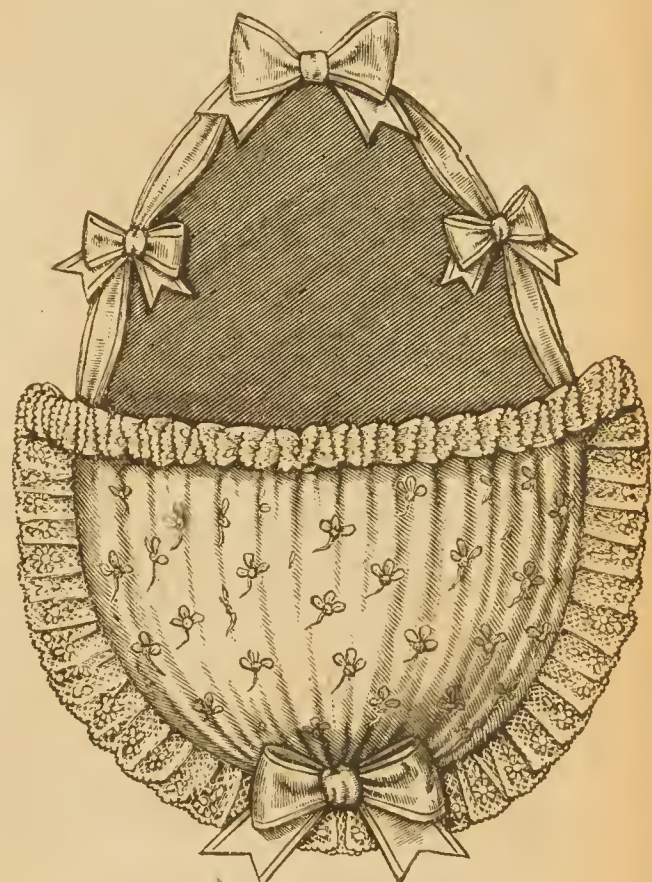


FIGURE NO. 3.—WALL-POCKET.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Artistic Needlework," on Page 670.)



FIGURE NO. 1.—TEA-COSY.

pictured at figure No. 10. Over close-fitting lining-fronts are arranged sur-

the top of the front and separate below to partly reveal the front-gore, which is all-over braided between the panels. The front edge of the right panel is ornamented with groups of buttons, and button-holes to correspond are simulated on the left panel.

FIGURE NO. 12.—COMBINATION AND DECORATION FOR A LADIES' SKIRT.—This skirt introduces an apron over-skirt and pleasingly

pllices that close at the under-arm seams, and between the surplices is a chemisette covered with *crêpe lisse* prettily fullled on. The neck is cut low and round, and along the upper edge of the chemisette is placed a spray of flowers. A bunch of flowers adorns the left shoulder, and on the right shoulder is a knot of the silk. The neck

combines mode dress goods and black silk. A flounce of black silk is arranged on the lower part at the front and sides, appearing attractively below the curved lower edge of the over-skirt. The back

end of the bag. At the top is disposed a bag of red silk, which is turned down at the top for a deep hem that holds draw-ribbons of red silk. On one side of the bag the epigram, "With Edge as

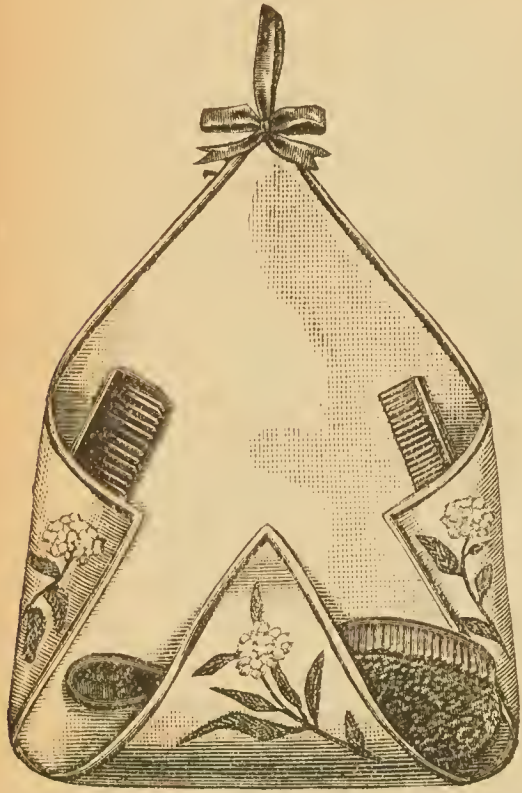


FIGURE NO. 4.—COMB-AND-BRUSH CASE.
(For Descriptions of Figures Nos. 4, 6 and 7, see "Artistic Needlework," on this Page.)

edges of the over-skirt almost meet at the top at the back and flare widely below, and the lower edge is trimmed with braid twisted in rope fashion. The skirt was cut by pattern No. 6588, price 1s. 6d. or 35 cents.

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 669 and 670.)

FIGURE NO. 1.—TEA-COSY.—A dainty addition to a well appointed tea-table is the tea-cosy. In this instance the article is made of light silk bordered with red plush, and within the border is embroidered a conventional design done in Japanese gold thread, with jewels scattered through the design. At each end of the cosy is fitted a section of silk matching the plush, the silk being joined some distance from the edge. A quilted satin lining is added, and at the top is adjusted a handle of gold cord.

FIGURE NO. 2.—RAZOR-BAG.—A suitable



FIGURE NO. 5.—HEAD-REST.

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

joined at the side edges with cat stitches done in red silk. Strips of chamois are cut to suggest a fringe and sewed to the lower



FIGURE NO. 6.

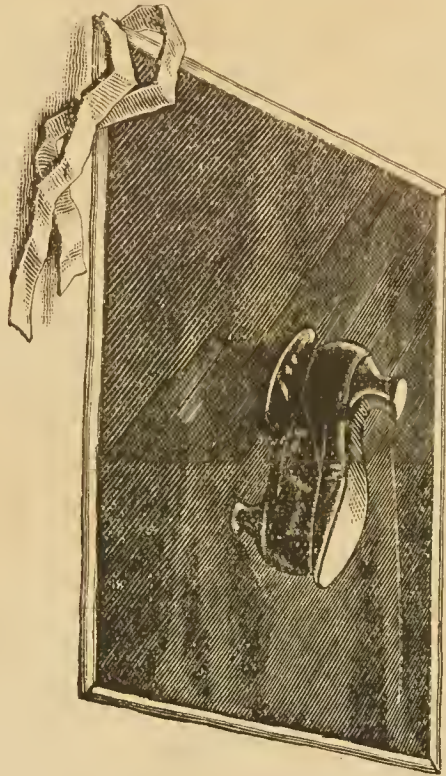


FIGURE NO. 7.

FIGURES NOS. 6 AND 7.—SHOE-CASE, OPEN AND CLOSED.



FIGURE NO. 2.—MANTEL-DRAPERY.

(For Description see "The Work-Table," on Page 671.)

Christmas gift for a man friend may be reproduced from this illustration, which represents a practical-receptacle for a razor. Two long, narrow strips of chamois are

ribbon, which is arranged in a bow at the upper point, one of the loops of the bow serving as a suspension loop. Floral designs are worked on the under side of the case near the side and lower points of the diamond, and the points are tacked on the upper side to form receptacles for a brush and combs, the designs being prettily displayed by the arrangement. If desired, the case may be painted instead of embroidered.

FIGURE NO. 5.—HEAD-REST.—A head-rest is as delightful for ornament as for use upon a willow rocker or arm-chair. The one here illustrated is made of light-yellow China silk and is oblong in shape. A design of daisies and leaves is wrought in satin stitch upon the outside of the pillow. The flowers are done with white and yellow silks, the latter being used for the centers; and the leaves are worked with shaded green silks. At each upper corner is adjusted a suspension loop of narrow yellow silk ribbon. From the lower edge fall five yellow silk tassels which provide a pretty finish.

FIGURES NOS. 6 AND 7.—SHOE-CASE, OPEN AND CLOSED.—This article will prove a veritable boon to the traveller. In it several

Keen as Wit," is done with ink, and below it a flower is embroidered in red silk.

FIGURE NO. 3.—WALL-POCKET.—A dainty wall-pocket is here pictured. The back is cut from card-board, neatly covered with dark silk, and edged with white ribbon formed in bows at the top and at each side. The pocket is made of flowered China silk and stiffened with crinoline to hold it out. It is gathered at the upper and lower edges, the lower edge being rounding. Valenciennes lace is jabotted along the upper edge, and laid in plaits round the lower edge. A bow of wide ribbon is placed at the center of the bag at the bottom, providing a pretty finish.

FIGURE NO. 4.—COMB-AND-BRUSH CASE.—A practical article for the bath-room or boudoir is shown in this engraving. The case is cut from card-board in diamond shape, and covered on both sides with silk, the edges being bound with

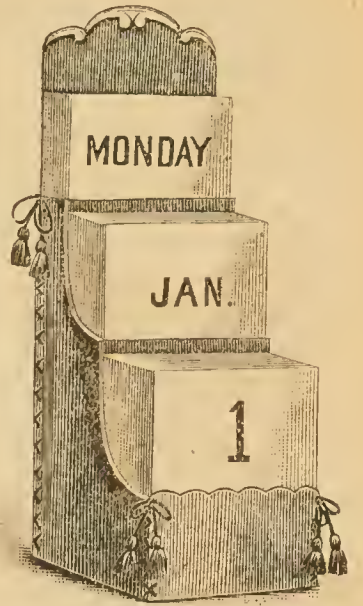


FIGURE NO. 1.—CALENDAR-CASE.

(For Description see "The Work-Table," on Page 671.)

pairs of shoes may be neatly packed, and the case will occupy very little room in a trunk or satchel. Figure No. 6 represents the case closed, and the word "Shoes" embroidered near the corner.

As shown at figure No. 7 the case is made of red flannel, cut almost square, and neatly bound with white ribbon, two ends of the latter being attached to one corner. The shoes are simply laid in the case; the upper left and

through to draw the drapery up a trifle and impart an artistic effect. White silk tassels decorate the lower edge, being placed at equal distances apart.

FIGURE No. 3.—DECORATIVE PEN-WIPER.—A unique suggestion for a pen-wiper is a sole made of cream-colored felt, with an appropriate inscription printed on it in ink as illustrated. A bow of red ribbon completes the heel end, while a small calendar is placed diagonally across the instep. Such calendars can be bought for decorative purposes.

FIGURE No. 4.—CHRISTMAS CARD.—A handsome Christmas card made of white satin is here represented, with a beautiful design of holly leaves and berries in their natural

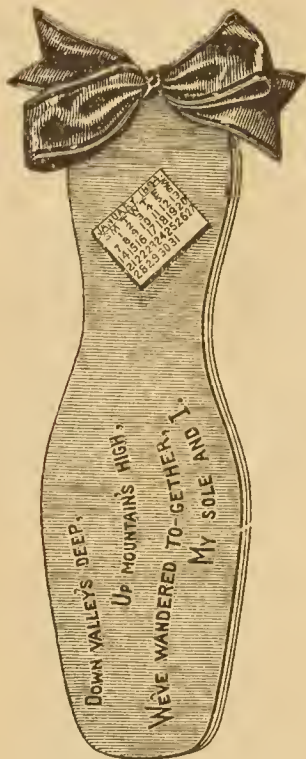


FIGURE No. 3.—DECORATIVE PEN-WIPER.

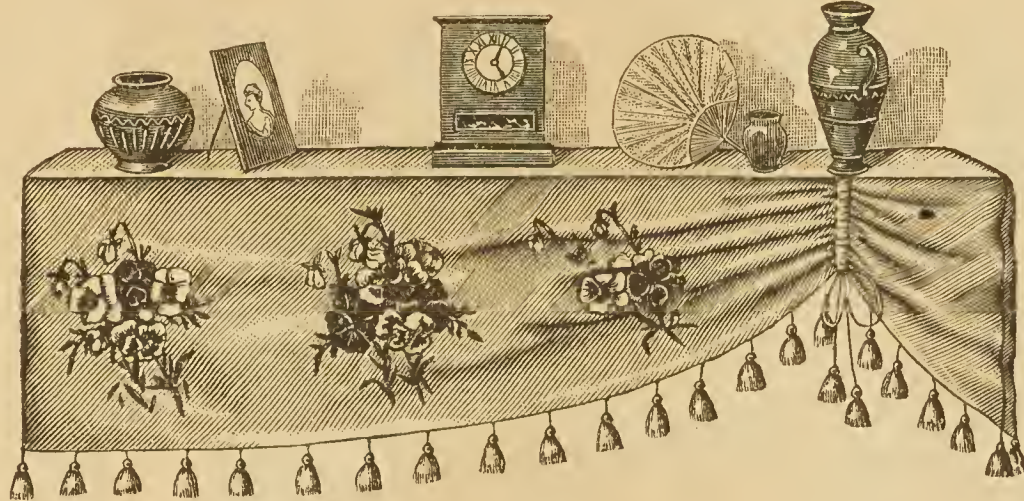


FIGURE No. 5.—MANTEL-DRAPERY.

the opposite lower corners are folded over, then the remaining corners are similarly disposed, and the ribbon is tied round and fastened in a bow.

THE WORK-TABLE.

(For Illustrations see Pages 670 to 672.)

FIGURE No. 1.—CALENDAR-CASE.—The calendar-case here portrayed is made of card-board, the front, sides and back being laced together with silk cord, the ends of which are bowed at the top and tipped with tassels. The three sections necessary for the slips are made of straight pieces of card-board of the requisite size tacked like steps to the background. The slips on which the month, day and date are respectively printed rest in

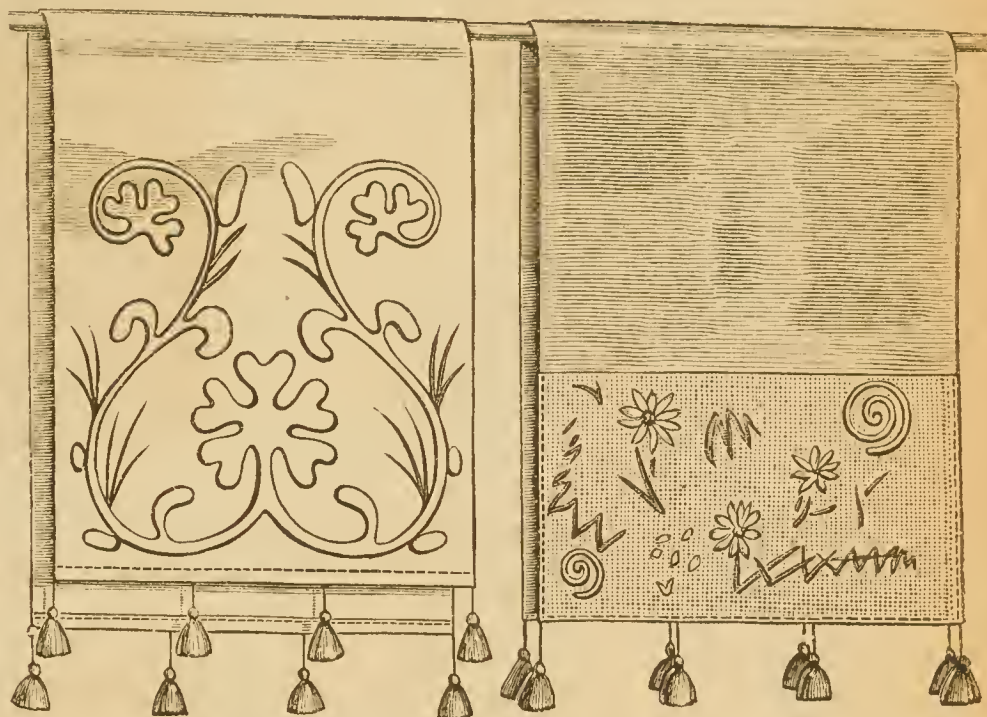


FIGURE No. 6.

FIGURE No. 7.

FIGURES NOS. 6 AND 7.—FANCY SCARFS.

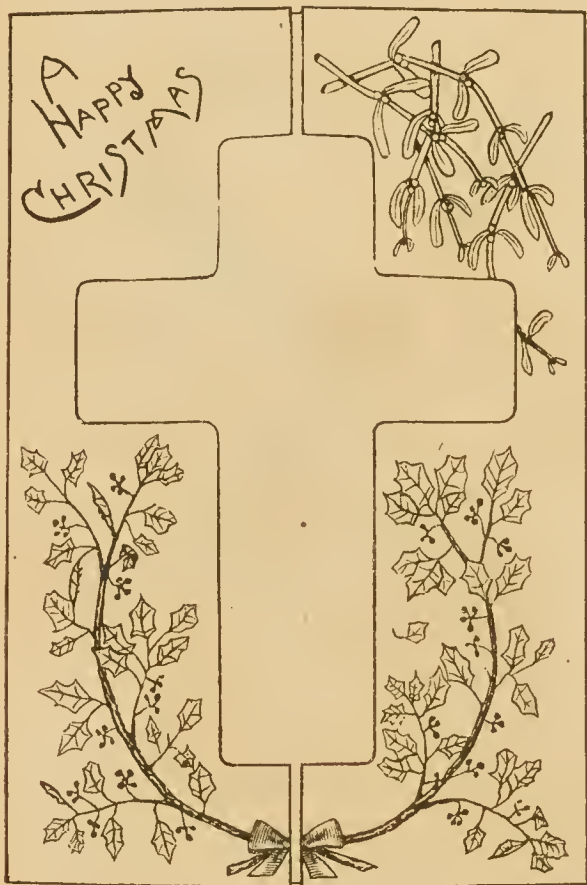


FIGURE No. 4.—CHRISTMAS CARD.

the sections. Printed slips as represented can be bought in almost any stationery store.

FIGURE No. 2.—MANTEL-DRAPERY.—An opportunity for the exercise of a truly artistic taste is given in this suggestion for a mantel-drapery. The beautiful lilac is the flower painted on the white China silk, which lends itself so admirably to both simple and elaborate draperies. The board is smoothly covered, and the drapery is caught up in rosette fashion at each end, while near the lower right-hand corner a very small casing is made and a silk cord run

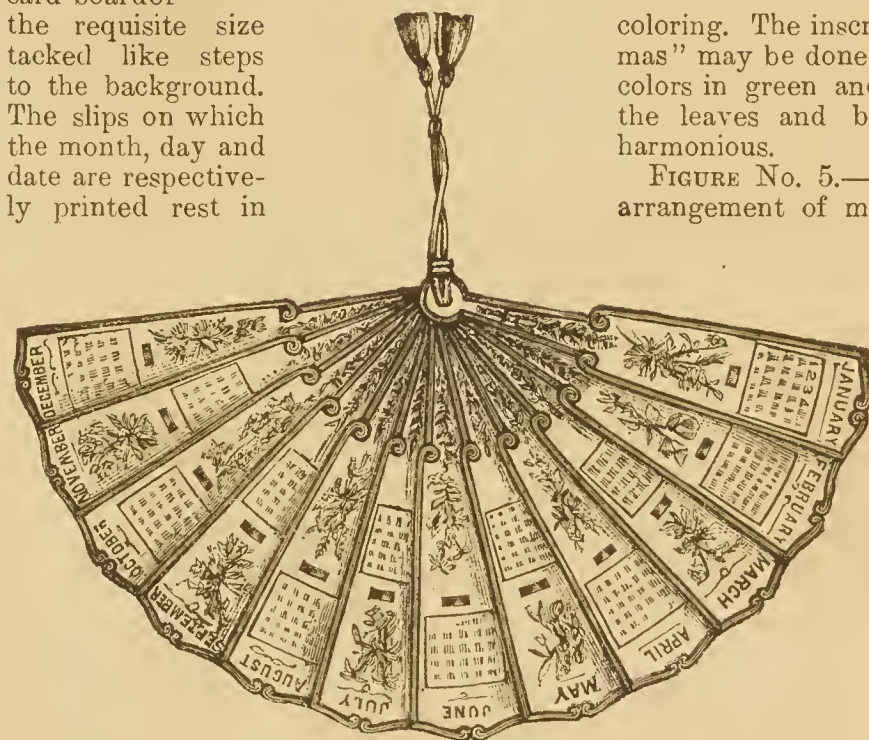


FIGURE No. 8.—CALENDAR FAN.

(For Descriptions of Figures Nos. 3, 4, 5, 6, 7 and 8, see "The Work-Table," on Pages 671 and 672.)

coloring. The inscription "A Happy Christmas" may be done in silk, although water-colors in green and red, the tints used for the leaves and berries, would be more harmonious.

FIGURE No. 5.—MANTEL-DRAPERY.—The arrangement of mantel draperies is an important element in home decoration, for they give to a room a finished and artistic appearance that is very pleasing. The suggestion offered in this design can be easily followed. The mantel-board is covered with white silk, and the draped portion is hand-painted. Pansies in their natural colorings show on the white background, the clusters of flowers being painted at equal distances apart. A casing is made near the right end, through

which a silk cord is run to draw up and secure the drapery in position. White silk tassels decorate the lower edge, and such ornaments as are suitable for a mantel are disposed across the top.

FIGURES NOS. 6 AND 7.—FANCY SCARFS.—The engravings show two styles of fancy scarfs. The scarf pictured at figure No. 6 is of silk painted in water-colors, the ends being hemmed and finished with silk tassels. Those who use paints skilfully will select the light tints of silk and display their taste in colors, in the artistic design suggested.

Figure No. 7 offers something new in a design for bolting-cloth. Lustra painting is effectively done near the ends, and tassels complete the scarf tastefully.

FIGURE NO. 8.—CALENDAR FAN.—The useful and ornamental are combined in this calendar fan, which can be hung in the library, sitting-room or boudoir.

A woman with deft fingers will cut a shapely fan from card-board and make the calendar sections from silk, printing or painting the dates. The silk sections must be secured on the fan with glue and separated by a stroke of the brush or pencil or a fanciful ornamentation.

such as spot and ring filled centers, some with plain inch-hemmed borders, and some with little cords inside the hem. When the centers are plain the borders are a little more elaborate. The colors are new, being chocolate, gold, heliotrope or one of the new blues. Hems a sixteenth of an inch deep are the latest thing for the ultra-fashionable.

For the extreme Paris novelties nothing can be too fancy, the designs being bold, the hems two inches and a half wide, and the colorings combinations of blue and tan, sky and pink, gold and buff, etc. All sorts of gay effects are displayed throughout this line of handkerchiefs—indeed, it is to the Frenchmakers that we have come to look for startling patterns.

The most novel effects in the season's neckwear are: Loie Fuller (blue), coquelicot (red), serpolet (mousse), Ceres (gold), Toreador (orange), mauve, azure, Nil, Girofléc, Ribés (pink), white, Lyons-blue, lavender, and last, but by no means least important, cardinal.

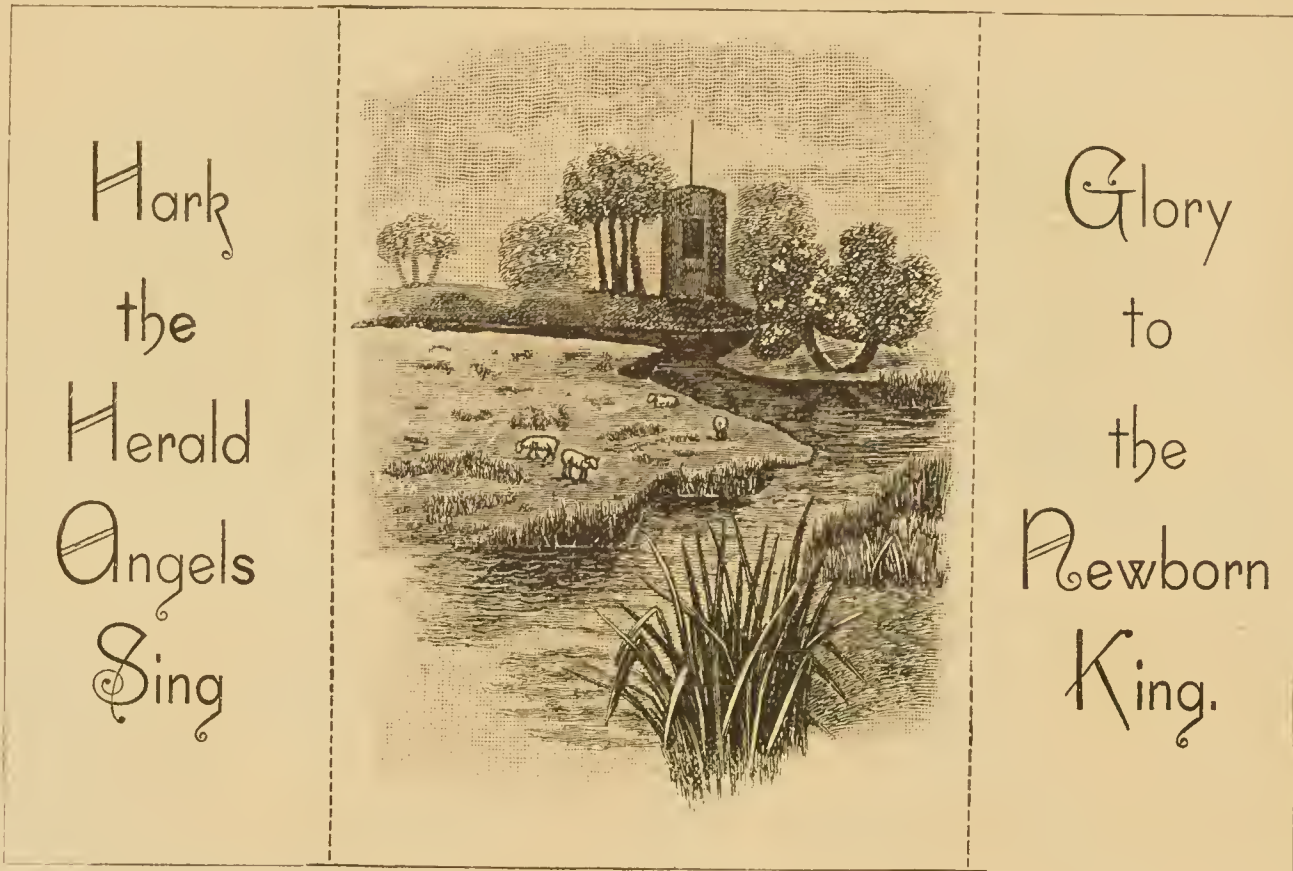


FIGURE NO. 9.—CHRISTMAS CARD.
(For Description see "The Work-Table," on this Page.)

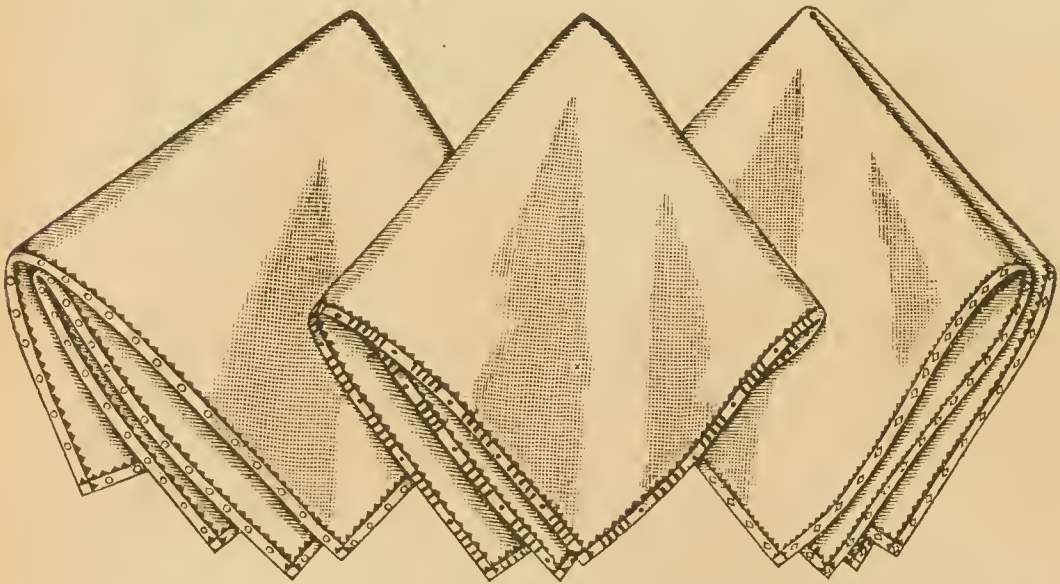


FIGURE NO. 1.—GENTLEMEN'S LINEN HANDKERCHIEFS.



FIGURE NO. 2.—GENTLEMEN'S TECK SCARF.
(For Descriptions of Figures Nos. 1 and 2, see "Styles for Gentlemen," on Pages 672 and 673.)

Skilful and ingenious young women will see in this fan an opportunity for originality in design and execution.

FIGURE NO. 9.—CHRISTMAS CARD.—This pretty Christmas card is made of satin, and the hand-painted landscape is exquisitely done in water-colors. The mottoes at the sides are lettered in gold, but on some colors bronze or sepia would be more effective. Mottoes that are suited to the person for whom the card is designed may be substituted for those here chosen, but whatever inscription is used should be appropriate to the feast day on which the gift is offered.

The illustrations in this department for the current month are most appropriate to the season at hand, and comprise three styles of mufflers, a pair of wristlets, a Teck scarf and a group of linen handkerchiefs.

FIGURE NO. 1.—GENTLEMEN'S LINEN HANDKERCHIEFS.—The handkerchiefs in this group are the latest offering from Fashion's shrine. The borders are hemmed and only a sixteenth of an inch deep; and they are

STYLES FOR GENTLEMEN.

(For Illustrations see Pages 672 and 673.)

In the new linen handkerchiefs colored centers in blue, tan or heliotrope, with extracted figures and spots, have met with great favor for travelling use. In the finer qualities neater effects are seen,

ornamented with small, neat designs, such as rings, dots, spots, cubes or dashes in blue, black, red, etc.

FIGURE No. 2.—GENTLEMEN'S TECK SCARF.—The engraving shows a scarf of the Teck order made up with a small-size knot. The material chosen for it is black satin figured with blue and red. The shape is known as the Warwick.

FIGURE No. 3.—GENTLEMEN'S WRISTLETS.—These wristlets are made in ribbed fashion and are of black and eiel silk. The peculiarity of the weave is that they cling closely to the wrists and are not bulky; and they are perfectly adaptable to ladies' use.

FIGURES NOS. 4, 5 AND 6.—GENTLEMEN'S MUFFLERS.—The display of mufflers for this season is really magnificent, and in the quality of material used in their manufacture they excel the product of all previous years. Paisley, cashmere and India patterns are shown on all sides, and although they are perforce rather expensive, better value for the moncy could not be obtained; and, besides, after being worn for several seasons they do not grow dingy-looking, as some of the inferior qualities are most likely to do. The muffler shown at figure No. 6 is made of fine quality silk in the beautiful silver shade so fashionable just now. The figures are made up of irregularly shaped crescents, floral pieces, broken lines, etc.

Figure No. 4 illustrates a muffler made of heavy black silk figured in the diamond pattern, with the figure in red silk.

The muffler pictured at figure No. 5 is the cashmere pattern, and is woven in true colors and with the pure silks.

Fur capes in military style are again very fashionable. Those now offered differ but slightly in design from those worn last Winter.

Borderings of sable, mink and other fur tails are generously

display of the handsome linings, which may be of satin, silk, Surah, plush or fine wool goods.

Shot velvets are even handsomer than they were last year and are very stylish for sleeves and other parts of eceremonious and visiting gowns. They should only be associated with solid-hued materials.

Plain, damassée, chené, striped, plaided and changeable fabrics are equally favored for coat and cape linings.

Heavy laces are profusely applied upon woollen demi-toilettes that are to be worn at family and unceremonious dinners, at dressy concerts and in orchestra seats at the opera. Limerick, guipure, Carrickmacross, Donegal and tape laces are preferred for this purpose; they are rather expensive, but are so durable that they are really more economical than cheaper varieties.

Braiding is once more popular for trimming gowns, vests and coats. It is wrought in novel patterns, but the braids and the mode of applying them are the same as heretofore.

A smart suit of gray eamel's-hair includes what is very properly called a shawl cape.

This is made of a square of wide goods that is slashed from one corner almost to the center, bias edges being thus arranged. An oval piece the size of the throat is cut out near the center, and to the neck edge is joined a high Henry VIII. ruff of gray silk. The edges of the cape are deeply braided in geometrical patterns with wide and narrow braid, the narrow braid being less flat than the wide; a wool fringe matching the braid is added, and the cape is warmly lined with gay flannel. Long ribbon ties are placed at the throat, and an invisible closing is made to the belt line with hooks and eyes. When this graceful wrap is properly made and adjusted, one point will fall at the center of the back, one behind each elbow and, of course, two in front. The accompanying skirt is decorated with binding corresponding with that on the cape.

A stylish pointed bodice is trimmed at the lower edge with a

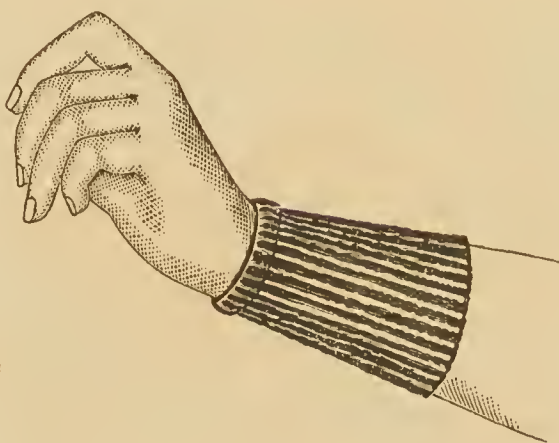


FIGURE No. 3.—GENTLEMEN'S WRISTLETS.
(For Description see "Styles for Gentlemen," on this Page.)

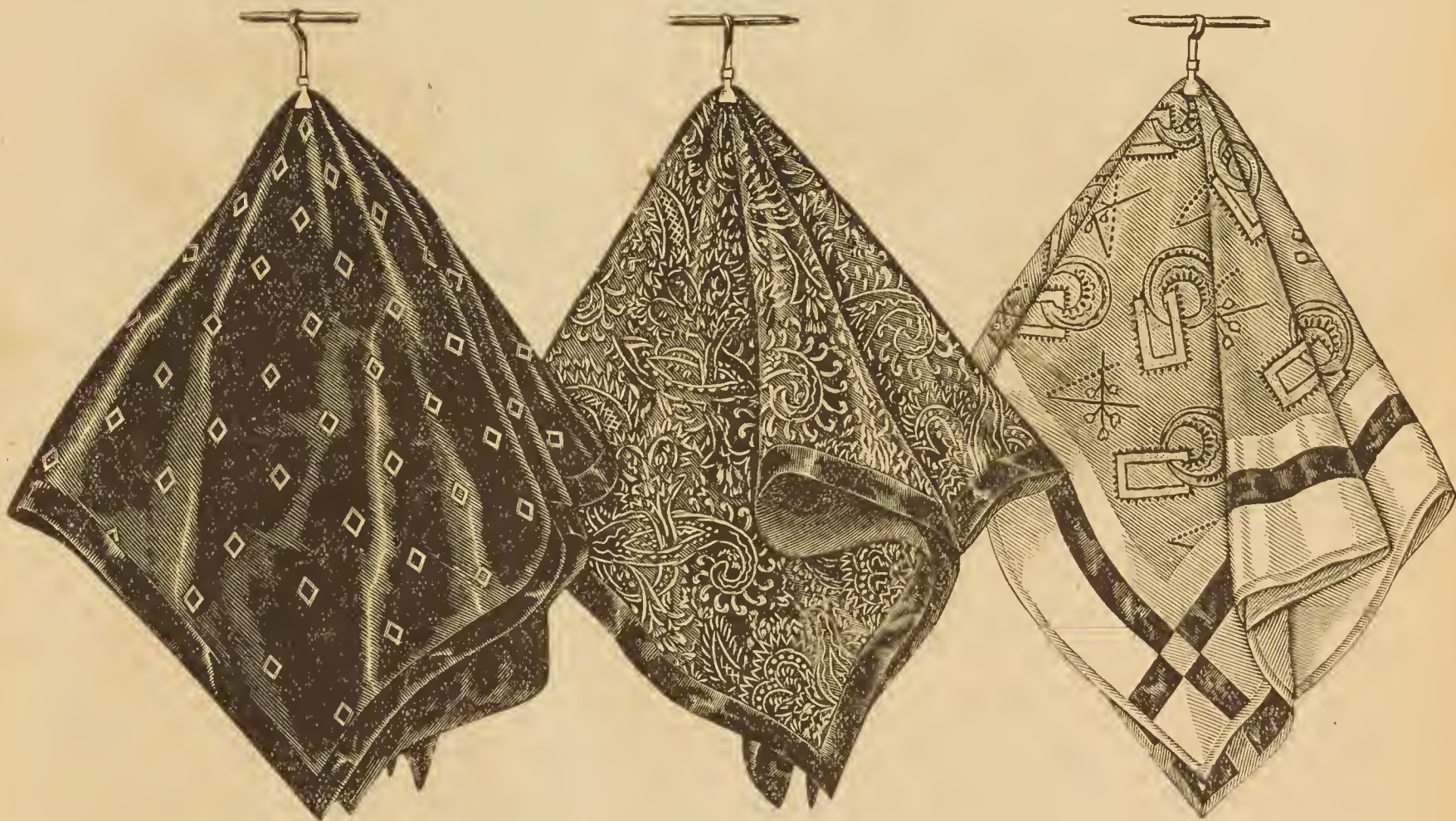


FIGURE No. 4.

FIGURE No. 5.

FIGURE No. 6.

FIGURES NOS. 4, 5 AND 6.—GENTLEMEN'S MUFFLERS.

(For Description see "Styles for Gentlemen," on this Page.)

used on cloths, velvets, satins, silks, moirés and Bengalines, as well as on fur apparel.

One of the most comfortable top-garments of the season is a softly lined coat of frieze that has three rippling capes arranged in Carriek fashion. The ruffling of the capes arranges a fascinating

deep ruffle of lace, a narrower and much fuller ruffle is arranged at the throat, and a frill of lace in a width midway between the other two falls from each elbow. This style of decoration is much admired just now, and the ruffles may be made of *chiffon*, accordion-plaited Liberty silk, light-weight *crêpe de Chine*, etc.

COSY CORNERS AND ARTISTIC NOOKS.—No. 24.

Luxurious furnishings are not absolutely necessary to the attainment of comfort in the home. One's means may be limited and the dwelling unpretentious, yet by skilful management the home may be rendered the cheerful, inviting place which the very name suggests.

Sometimes the living room must needs render service also as a drawing-room. In this event the home-maker must rely entirely upon her taste and fancy, and eschew conventionalities. Draperies are nowadays introduced in almost every room and are an evidence of cultured taste.

In the present illustration, which will furnish a suggestion for such an apartment, the draperies are very artistically disposed over the windows and mantel and in one corner of the room, giving the latter the appearance of an alcove. The floor is covered with a

framed landscape, and below the picture stands a maple desk. A bracket supporting a small lamp is fixed in an angle of the wall near the desk.

A rug of white goat fur lies before the desk, in front of which stands an upholstered chair; and a willow waste-paper basket and a foot-stool complete this snug nook. Not far from the book-case stands a large red plush sofa, that is made inviting by large sofa-pillows, one of which is of plain blue silk and the other of figured plush. An upholstered rocker stands near the sofa, and before it lies a Smyrna rug.

In the center of the room is another easy chair, and near it stands a square table, over which is spread a table-cloth of blue denim with a border done in roeo work. The directions for executing this work appeared in the July DELINEATOR. Upon the table



velvet filling in a light-écreu shade, which agrees very well with the various colors in the draperies, etc.

The walls are draped with old-rose cartridge paper having a floral frieze showing gold, brown and blue.

The windows are hung with lace curtains simply held back with white ribbons, and over them, from gilt poles, fall curtains of old-blue China silk.

At one side of the window at the left end of the room is placed a low book-case hung with a curtain of blue rep. On top of the case is a growing palm in a fancy yellow jardinière.

In the window stands a small mahogany table holding a growing plant in a fancy pot, and at the right of the window near the ceiling a drapery of blue silk edged with tassel fringe is arranged on spears, the points of which are crossed at the center.

Beneath the drapery, which suggests a canopy, hangs a neatly

rests a metal banquet-lamp with a fancy shade of yellow silk, and also books and a vase of cut flowers. A Wilton rug lies before the table.

The open fire-place is especially charming. It is faced with cream-white encaustic tiles, and the grate trimmings are brass. A rug of white goat-skin lies before the hearth.

The mantel is covered with yellow China silk bordered with Madras, and over it falls a drapery of yellow silk caught up in knots at the front corners.

The cabinet is mahogany; upon its top shelf stands a growing palm, and on its side shelves are odd vases, while a tall, unique-looking bit of pottery is reflected in the circular mirror before which it stands on the mantel itself. A gilt-framed portrait hangs high on the wall at the right of the mantel, and below it is a brass stand holding a growing palm. Such an apartment may be exactly reproduced at a moderate outlay, and with very gratifying results.

OUR WINTER HOLIDAY SOUVENIR.—Every woman who desires to make any or all of her Christmas gifts with her own hands should be sure to see our Winter HOLIDAY SOUVENIR, in

which are presented a variety of patterns for articles that are especially appropriate for holiday presents. On receipt of two cents to prepay postage, we will send this pamphlet free to any address.

TO OUR PATRONS.

REDUCED PRICES OF NEW PATTERNS.

THE DELINEATOR FOR 1894.

The reduction made in the prices of our patterns, beginning with the issue for November and announced in that number of this magazine, has been received everywhere with satisfaction, and hundreds of correspondents have congratulated us on taking such action at the present time, when even the slightest lessening of the pressure of the purse-strings is appreciated. While the business situation has improved somewhat during the past few weeks, there is still grave cause for anxiety, and even under the most favorable circumstances there will remain in the majority of households throughout the country a necessity for the practice of a most rigid economy in order that the Winter may be passed through with a minimum of discomfort.

Wise economies are those which effect a substantial saving while entailing little or no deprivation of things to which we have become accustomed. Economies which proclaim themselves to all who will see and announce the narrow means which make them necessary, are injudicious because they are hurtful to one's pride and self-respect. Moreover in many cases they are quite avoidable.

Relatively considered, the dress of the various members of the household offers the largest field for the practice of true economy. New fabrics and trimmings may not always be within reach, but when by the aid of a moderate-priced pattern old garments can be fashioned to accord with present styles, no one can be excused for not appearing in seasonable and appropriate clothing.

The user of our patterns is asked to do nothing but follow implicitly the directions given in the labels. If the figure should differ considerably from the normal, this difference must, of course, be considered; but unless the divergence is very marked, the allowances made in the patterns will be sufficient to ensure a perfect fit. The thorough test given the patterns from the time of their inception until they are put on sale warrants us in declaring them as perfect as they can be made, in all sizes, large and small, as well as medium; a condition which can only be appreciated by one who has been the victim of patterns the reliability of which lessens in proportion as they depart from the medium size.

The reduction in the prices of our patterns, to which we again call attention, has already resulted in a largely increased demand for them, as well as for our various fashion publications. The plates and periodicals issued by us are unsurpassed for exactness of information and artistic excellence. The colored Fashion Plates of *The Quarterly Report* and of *The Report of Juvenile Fashions* should be in the hands of every dressmaker, whether amateur or professional, and whether she uses our patterns or not. They indicate more clearly than the most accurately worded descriptions could do, the various shapes, tints and textures that have the approval of the fashionable world. Each figure is, in fact, fully as expressive as a carefully dressed model, since every detail of coloring, making and trimming is carefully reproduced by artists who have been especially trained for work of this sort.

In addition to these handsome plates, there is the *Metropolitan Catalogue of Fashions*, which illustrates all the styles in vogue for Ladies, Misses and Children and gives full information regarding the quantities of materials in various widths required to cut each garment in the medium size with the least possible waste; and there is also *THE DELINEATOR*—the Woman's Magazine *par excellence*—in which is presented a complete array of the latest modes, together with designs and instruction for all sorts of fancy work, and numerous articles on fashionable, household, artistic and social topics.

With the aid of such complete and practical assistants, and with patterns at hand which are absolutely correct in every way, and which are accompanied by the most explicit directions for making and trimming, there is no reason why any woman who has the will to try, should not be able to produce wholly satisfactory garments for herself and her family.

With the present number *THE DELINEATOR* completes the most successful and vigorous year of its existence. Beginning in January with an edition of **500,000**, its circulation has reached the enormous total of **565,000** for the current issue, thus showing a steady increase of over **5,000** copies for each month of the twelve; and this growth is the more remarkable when it is remembered that it has taken place in the face of an almost unprecedented depression in all branches of business and in every field of labor. The secret of the magazine's strength lies, of course, in its practical helpfulness to women of every degree, but particularly to those who aim to secure comfort and refinement on a moderate income. It aims to cover the whole work of the housewife and housekeeper, to teach true economy while raising the standard of sensible living, to enlarge the mind and improve the manners, to make the hands more useful, and through healthful sports to render the body more vigorous.

During the ensuing year the magazine will be conducted along these lines, with, of course, a broadening of its scope whenever necessary to embrace new subjects of general interest to woman-kind, and with a due regard to the tendency of the times in the field of feminine endeavor and advancement. The chief features of the present number will be continued and will include fresh topics in regular course; and contracts have been made with special writers for papers on popular themes to appear at specified times throughout the year.

The Fashion department will continue as heretofore to make a perfect presentment of the latest and most artistic styles for Ladies, Misses and Little Folks, and to report all seasonable intelligence regarding materials, trimmings, millinery and other matters of importance to those who aim to combine style and good sense in the designing of their raiment.

THE DELINEATOR has long been unexcelled as a purveyor of novel, beautiful and original designs for fancy work, and as an instructor of beginners and experts in the most popular varieties of feminine handicraft; and this branch of the magazine will be maintained in its usual high state of efficiency. The regular lessons in Knitting, Crocheting, Tatting, Lace-Making and Netting will be continued, and the customary assortment of unique designs for decorative work with the needle and brush will be offered in each issue.

The series on the Delsarte System of Physical Culture will end with a number of papers on Voice Culture, which will make the entire course the most practical and scientific dissertation on this branch of training ever published.

The popular subject of Skating will be discussed in the "Sports and Pastimes" series by J. Mortimer Murphy, a well known authority upon this sport; and a simply written and practical treatise on Horsemanship for Women will be begun early in the Spring.

The present (second) course of articles on Child Life will terminate in the February number, and will be followed by a third and concluding series on the Diseases and Ailments of Childhood and what can and should be done for them in the way of domestic treatment and nursing.

In the March issue will be inaugurated an interesting and instructive course of articles on the Relationship of Mother and Daughter, in which many vexed questions will be introduced and fairly discussed.

Another valuable series of papers, now in course of preparation, will consider the broad subject of the Preservation of Life through Hygienic Living. The present generation has learned much about the nature of foods and food products, but there is still much to be said on the subject that will be new to the majority of women, and the writer of these articles will say it so plainly that the lessons will be easy to learn and difficult to forget.

Numerous other subjects will be introduced during the year and will be announced in later issues.

The Subscription price of *THE DELINEATOR* is One Dollar or Five Shillings a year.

THE BUTTERICK PUBLISHING CO. [LIMITED],

171 to 175, Regent St., London, W.; and 7 to 17 West Thirteenth St., New York.

FANCY STITCHES AND EMBROIDERIES.— No. 24.

The fancy for embroidery in its various styles was never more general than at present, and never has there been a more attractive display of this artistic work.

The very acme of art has been attained in the evolution of Rococo work, and we illustrate this month several designs showing the new feature of working over *papier maché* moulds.

Figure No. 1 illustrates a dainty mat, which is made of white felt embroidered with soft shades of green and pink. Moulds in two unique shapes are used upon this article, and fancy stitches outline the edges. A jewel is placed in the center of each diamond-shaped mould, and a jewel also ornaments each space between the large moulds; and in the center of each large mould a spider-web is worked, which is finished at the center with a jewel.

At figure No. 2 is illustrated a baby's blanket. This deli-

arrangement of moulds is displayed. The cloth is a very handsome shade of dark-green, and the embroidery is done with soft shades of pink, an iridescent jewel forming the center of the cob-web that is made in the center of each ring mould



FIGURE NO. 1.—MAT.

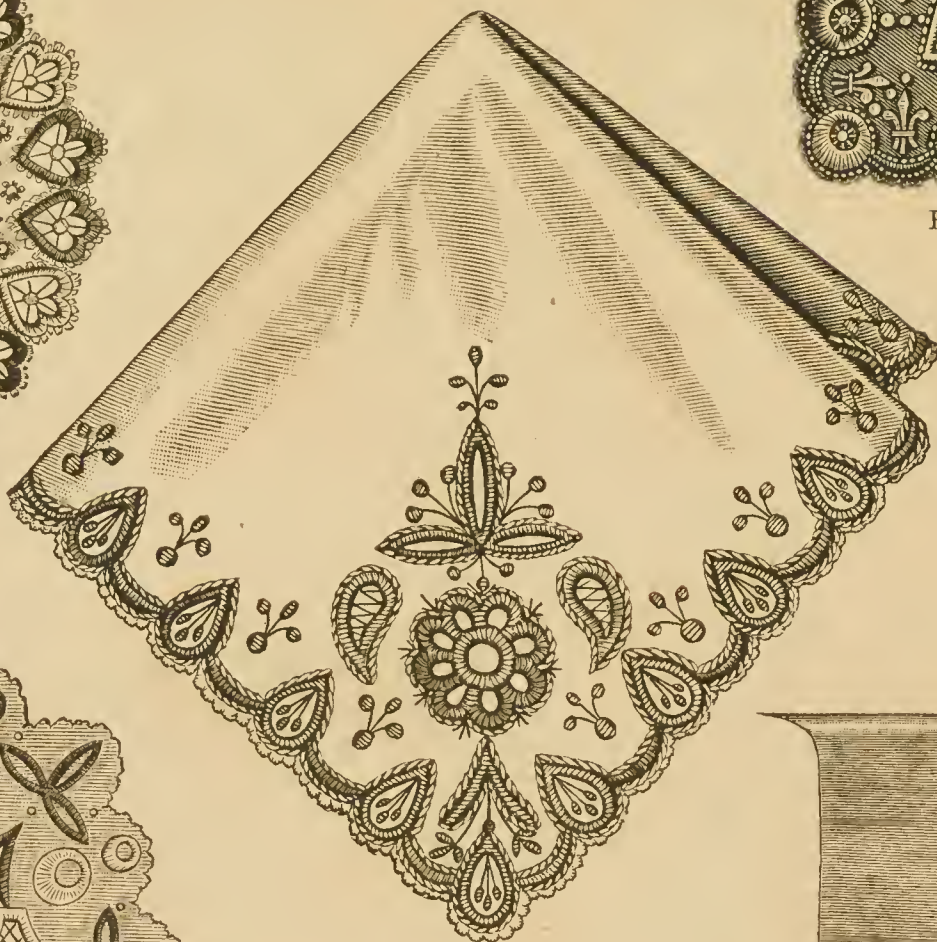


FIGURE NO. 2.—BABY'S BLANKET.

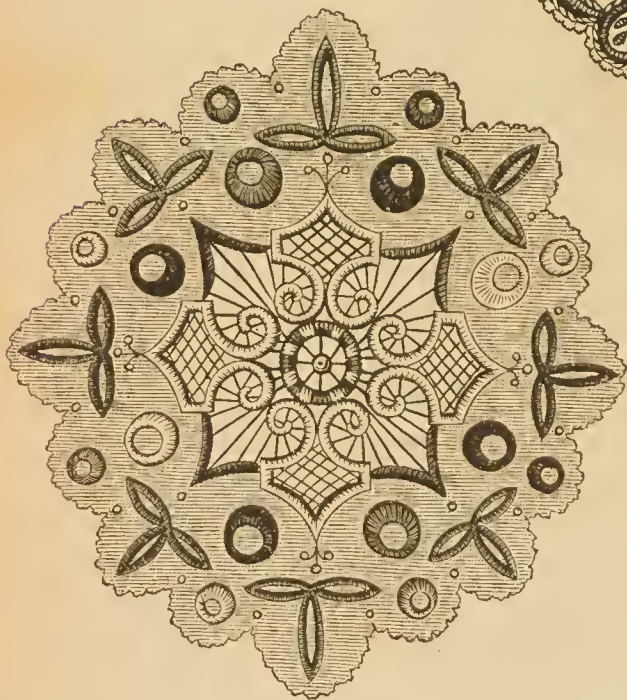


FIGURE NO. 3.—DISC.

embroidered with yellow silk; the sprays are tipped with French knots, which also finish the sprays that complete the design at each corner. A gold cord outlines the edges of the moulds.

Figure No. 3 represents a disc, which may be used for a variety of purposes. It is made of blood-red cloth, and the moulds, which are arranged in an artistic design, are held in position with coarse embroidery silk. At the very center a cob-web is worked, which is completed at its center with a jewel; and the other figures are filled in with fancy lace stitches done with finer silk. The outer edge of the disc is pinked. Linen is also used for this work, and celluloid moulds may be used in place of the more perishable *papier maché* ones.

At figure No. 4 is portrayed a very handsome portière, which may be used for book-cases, cupboards, etc.; and in this another

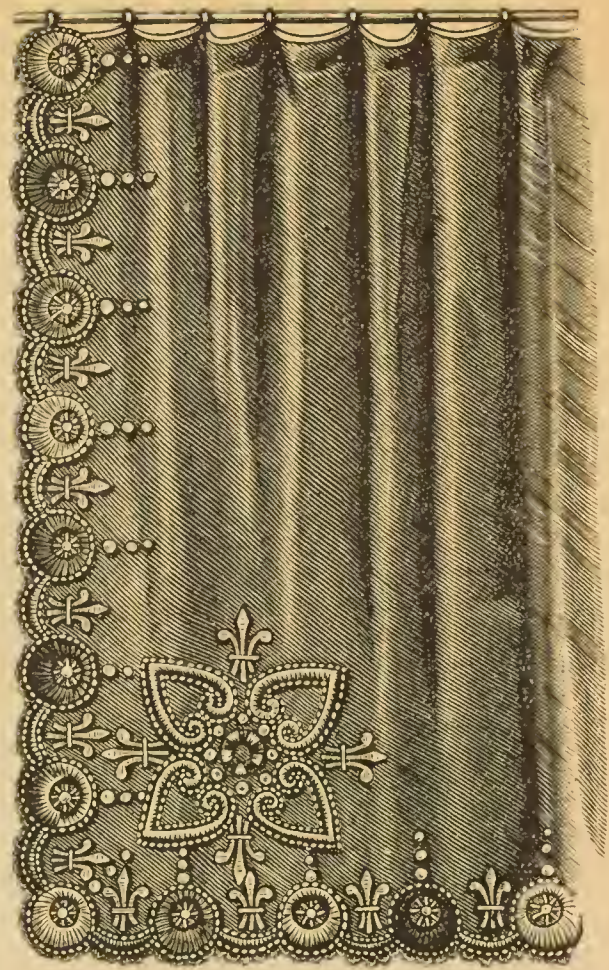


FIGURE NO. 4.—PORTIÈRE.

around the edge. Jewels also tip the sprays between the four moulds which form the corner design. The edges of these moulds are outlined with tiny beads, and the outer edges of the portière are pinked.

Figure No. 5 illustrates a very handsome scarf made of *écru* felt. The design shows a variety of moulds arranged to form a charming design,

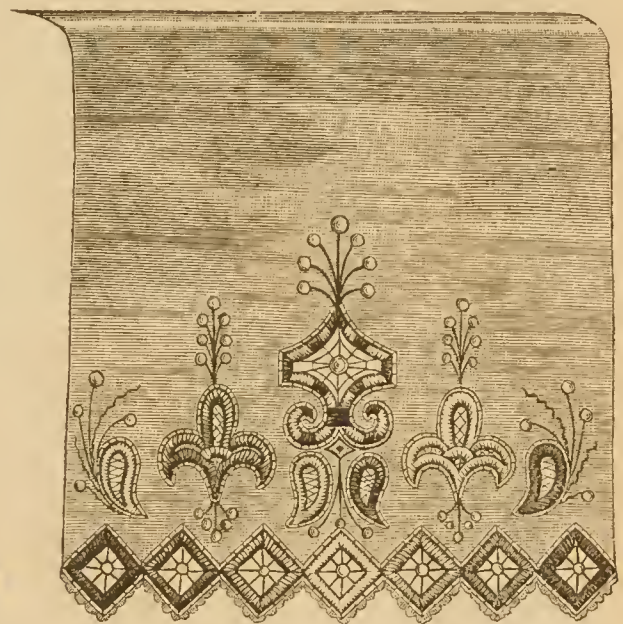


FIGURE NO. 5.—SCARF.

cate little creation is made of white cloth, and the moulds are covered with pale-blue and old-pink silk. The outer edges are pinked, and between the moulds a dainty little design is

which is worked with Rococo yarn in various shades of brown and outlined with a gold thread. A spider-web is embroidered in the center of each diamond-shaped mould, and the center of each spider-web is finished with a jewel.

The little sprays which complete the design are also tipped with jewels, and a fancy lace stitch is embroidered in each palm leaf. The ends of the scarf are pinked.

At figure No. 7 is illustrated a group of the different moulds used in the several articles represented, the moulds being shown in one-half their size. The material chosen for this work may be felt, velvet or satin, while Rococo or any of the heavier yarns, embroidery silk, etc., with jewels, and gold thread will be used for the embroidery. The moulds are tacked upon the material in any preferred design, and then, with the yarn or silk, they are covered with the satin stitch, as pictured at figure No. 6, where two styles of moulds are shown tacked upon the material ready for embroidery. The moulds used in this work may be procured from the Kursheedt Manufacturing Co.

FASHIONABLE DRESS MATERIALS.

The Winter fabrics "yield variety without end," and this diversity is produced, not only by the designs and textures, but also and more especially by the tintings, which are truly kaleidoscopic. Fashion is not wholly content, however, with the elegant array of colors which she has provided, but further diversifies the various modes by the use of black fabrics, which she divests of sombreness by associating them with white, the union yielding fascinating effects of light and shade.

Almost as many novelties are offered in black as in colors, and silk enters largely into their composition. The crépon weaves are numerous and differ widely in texture. In some the crinkles are small and seed-like, in others they take the form of waves, in others again they are wholly irregular, and in still others they are uniform and very pronounced. A choice member of the last-mentioned class presents decided ripples and has been appropriately named ocean-wave crépon; and another variety has small but well defined crimps and is called granite crépon. Both these materials are silk-and-wool mixtures. Zigzag stripes of camel's-hair are woven in a crépon that is slightly crinkled, the stripes being almost as lustrous as silk.

Two very superior kinds of crépon are honey-combed with silk and are handsome enough for informal dinner gowns; and an equally attractive weave shows glistening silken undulations. The latter material was employed in conjunction with white *satin duchesse* in the development of a stylish visiting costume. The skirt is circular, and the material is admirably adapted to the style. The *basque* has a close-fitting back and a very fanciful front. Each front is rolled back in a revers, over which is disposed a second revers of white satin overlaid with black *point de Gène* lace. A draped vest of satin under lace fills the space

between the revers and is a very ornamental accessory. The standing collar is of satin covered with lace, and a belt to match conceals the

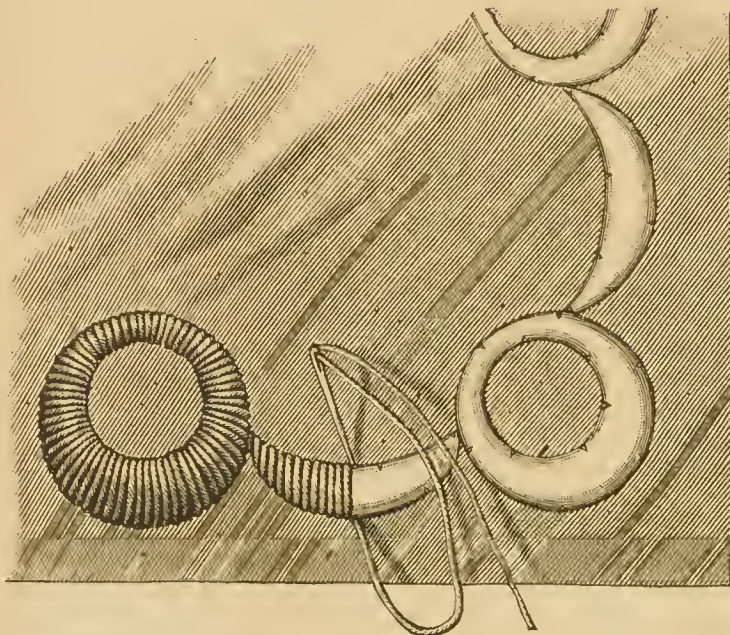


FIGURE NO. 6.—METHOD OF APPLYING MOULDS.

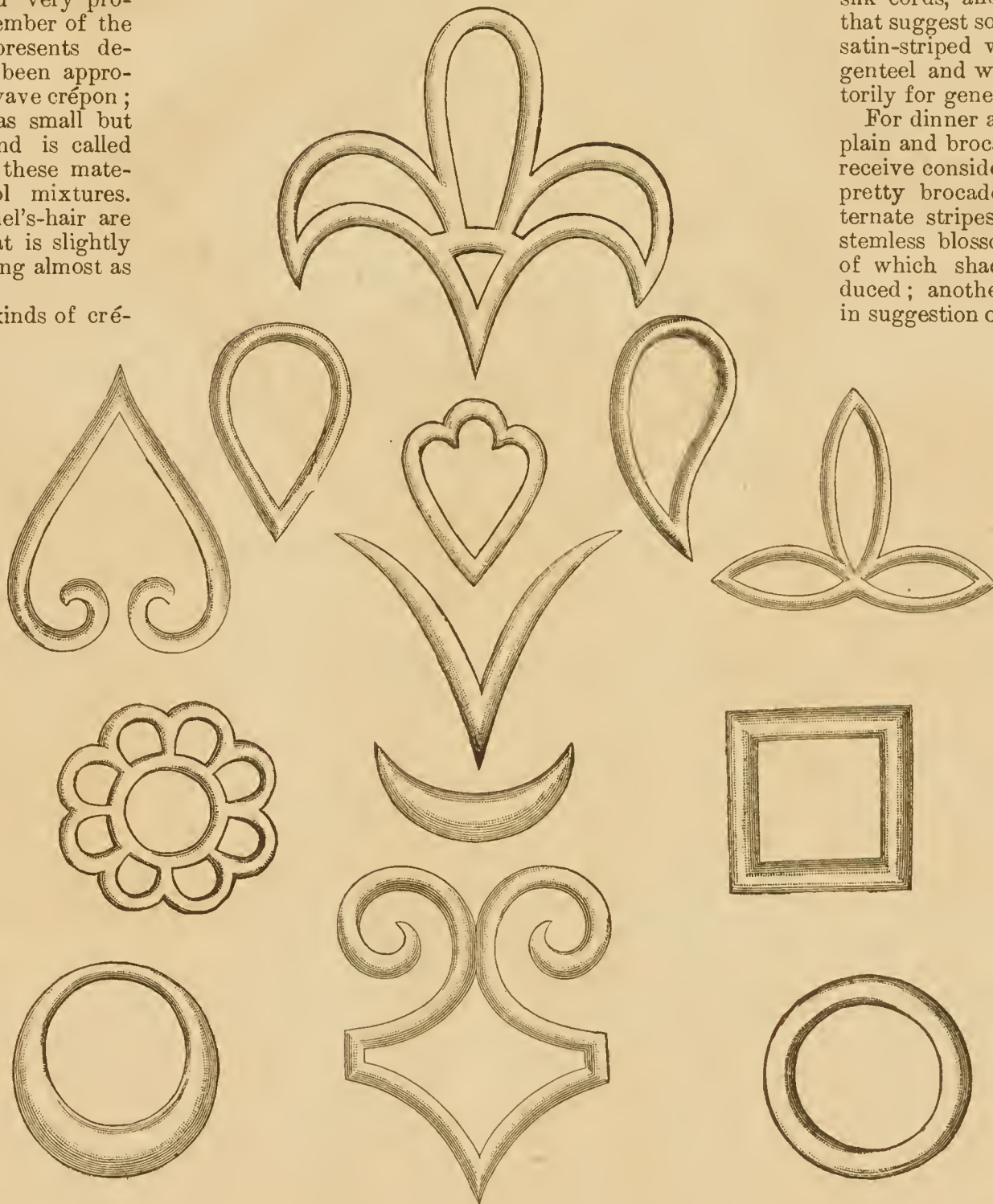


FIGURE NO. 7.—GROUP OF MOULDS.

joining of a double *basque*-skirt to the waist. The *gigot* sleeves are furnished with gauntlet cuffs of satin overspread with lace. The hat is a black felt *plateau* trimmed with black-and-white plumes, and the gloves are black *Suèdes* stitched with white and closed with large white pearl buttons. A rich black fabric relieved by silken dots and serpentine lines woven *en bayadère* would be a desirable choice for developing the fashion just described, and black-and-white figured *moiré antique* could be used in combination, if preferred to an all-white material.

A pretty all-black novelty is crossed by double lines of puckered silk, between which are woven tiny silk dots. Black diagonals are variously patterned with silk serpentine stripes, heavy and fine vertical silk cords, and broad silken wales that suggest *soutache* braid. A black satin-striped velours is quiet and genteel and will make up satisfactorily for general wear.

For dinner and reception gowns plain and brocaded black satins will receive considerable attention. One pretty brocaded satin presents alternate stripes of large and small stemless blossoms, in the weaving of which shaded effects are produced; another specimen is seeded in suggestion of a fine vesting cloth,

a third shows a scaly design, and a fourth is figured with serpentine lines and pin-dots. These satins will be much improved by association with a white material, which may be satin or *moiré antique*; and they may be appropriately trimmed with jetted net or grenadine.

White silks and satins figured with black are in high favor for gowns of ceremony. Corded lines, stripes and flowers in black are seen upon white satin, *moiré* and taffeta surfaces. A charming toilette designed for a Christmas-eve party is fashioned from white *moiré antique* seeded with black. The five-gored skirt

hangs in fashionable flute folds and flares toward the foot, and each seam is hidden by a row of glistening jet galloon. The full bodice

is pointed at the bottom, the neck is cut out in low, rounding outline, and from the upper edge depends a jet-trimmed Bertha frill of the material. The sleeves are spherical puffs that cover only the tops of the arms. Hip rolls added to the lower edge of the bodice provide a very fashionable completion; but it must be remembered that these rolls are only becoming when the waist is slender and the hips of proportionate breadth. They may be omitted without lessening the good style of the bodice. With this toilette will be worn Oxford ties to match, and white *Suède mousquetaires* with black stitching and black buttons.

Silk in the various street shades and in black will be extensively favored for promenade toilettes during the Winter. An eminently serviceable silk known as *la favorita* has a diagonal wale and is shown in both solid and changeable colors. The texture is soft and lustrous and lends itself with perfect grace to the various draped effects which are once more coming into vogue.

Liberty satins possess the same excellent qualities as the silk just named and will be used for the same purposes. A very artistic example of this class has a golden-brown ground, on the reverse side of which are woven Gobelin-blue stripes that show through very faintly on the surface; and an olive-green background is enriched by stripings of darker green on the right side.

Moiré antiques are as sumptuous as ever and are devoted wholly to ceremonious wear. They are figured with stripes, discs and florations, and rare tintings play upon their surfaces. A beautiful white moiré shows short waved crosswise stripes of white satin, and similar stripings in colors are seen on tinted grounds. Thus, a pearl-gray moiré surface is crossed by undulating stripes of rose satin. White and colored moirés are figured with rosebuds and lilacs in their natural hues, and a shaded green-and-rose ground is thickly strewn with minute black dots and shadowy light-green discs. *Damas aquatique* belongs to the moiré family. It has a satin ground in iridescent shadings, upon which are uniquely contrasting figures that suggest a succession of islands submerged in a tinted sea.

The modern brocaded satins fairly rival the much-vaunted brocades of the olden time. A glistening white surface is superbly brocaded with garlands of white rosebuds and isolated purple violets, a lilac satin ground is figured with white stripes and small red flowers, and a golden-yellow satin is strewn with shaded heliotrope roses, between which appear dashes and short waved lines of heliotrope. This last combination is striking and rather daring, but the effect is wonderfully pleasing.

Pearl de cygne is used for entire gowns, and also for the sleeves, vests and other adjuncts of woollen costumes. The grounds are shaded and display floral stripes or sprays, small detached blossoms, dots, pastilles or stars. A glacé gray-and-white *pearl de cygne* ground furnishes a field for white stars of every magnitude, and a gold and Gobelin-blue surface is similarly spangled with gold stars. Fancy blouses may be made up in these soft silks for wear with skirts of plain-hued wool goods.

The most prominent of the all-wool fabrics are camel's-hair,

diagonal and cheviot in both the rough and smooth varieties. Camel's-hairs in dark shades of plum, green, blue and brown show shadings of lighter tones of the same colors, with fine fibres in neutral tints thrown up on the surface. The ombré striped camel's-hairs are very wintry-looking, having brown, gray, red, green and blue grounds barred with black frisé vertical lines that suggest Astrakhan. These goods are admirably adapted to the fashionable flaring skirt and long, umbrella-back coat, and require no garniture.

Diagonals have rather wide wales, which are woven in alternating hues or ombré stripes. In the former variety are seen such combinations as Gobelin-blue and black, green and plum, golden-brown and *canard* (duck)-blue, and navy-blue and gold. Very rich color schemes are followed in the ombré diagonals, but the hues are always subdued. In one instance light golden-brown deepens to black, which in turn changes to a rich purple; in another specimen dark-green is lightened to *réséda*, which shades to dark-blue and then to olive-green; and in a third pattern black, dark-red, dark-blue and sky-blue stripes merge into one another with artistic gradations of hue.

Among the rough cheviots the *mélange* varieties are always favored. Their prevailing tones are neutral, but an illuminating touch is given by bright knots placed here and there among the sober-hued threads.

Smooth cheviots have long since won the admiration of conservative women, and they will in all likelihood retain it as long as such textiles are fashionable. A mixed brown-and-white sample looks very much like covert coating, and so does another in which Gobelin-blue is united with a slightly darker shade of blue. Maroon and China-blue form a popular combination in these goods; and the herring-bone patterns in mixed browns, blues and greens have not lost prestige, despite the decided liking shown for novelties and richly colored goods.

A pretty church gown for a young matron is made of mixed-blue smooth cheviot and black satin. The gored skirt flares stylishly, and but little of it is visible below the redingote, which is accurately fitted by seams that are stitched in tailor fashion. The back falls below the waist-line in the undulating folds now so generally admired. The right front is made with a gore, which extends from the bust to below the waist-line and closes over the left front with large smoked-pearl buttons. The fronts flare above the bust over a chemisette of satin, and a satin standing collar is at the neck. A bretelle collar of cheviot finished with machine-stitching falls smoothly at the back and in ripples in front, the collar having the effect of a cape. The mutton-leg sleeves are of satin. A black satin hat trimmed with blue-and-black plumes, and black glacé gloves complete the outfit.

To supply several vests or chemisettes for use with a single costume that admits of such accessories is an economy that is as improving as it is practical. Very little material is required in their construction, and their effect in producing variety in a limited wardrobe yields ample compensation for the trouble of making.

SEASONABLE TRIMMINGS.

The prevailing modes of arranging garniture strongly presage a general revival of draperies. Draped effects have thus far timidly appeared only in the form of apron over-skirts, double skirts, pelisses and the like, but voluminous styles of gowning may with reasonable certainty be predicted for the near future. Skirt decorations are applied in encircling rows at the foot, knee or hip, or at all these points at the same time, and are disposed in waves, festoons and Vandykes, as well as in straight lines; and such arrangements are regarded by the most reliable authorities as certain precursors of the graceful draperies which have been so long in retirement.

The display of dazzling jets and delicate laces is fairly bewildering, and scarcely less varied and attractive is the assortment of substantial-looking braids, gorgeous-colored trimmings and other standard and novel garnitures, all of which deserve admiration as much for their appropriateness as for their artistic beauty. Winter garments will be prodigally decorated, and not infrequently two or three kinds of trimming will be used upon the same gown. Lace and jet, and jet or lace and ribbon will often be associated, and so will lace and fur, to which jet will be added to produce striking but very pleasing effects.

Laces are truly charming trimmings, and womankind will rejoice to learn that they may be appropriately applied upon street costumes as well as upon ceremonious toilettes. They are offered in black and white, and also in cream, *écru* and butter-color. Bands

of heavy *point de Gène* lace are applied on cloth, hopsacking and kindred woollens, being used in one or in graduated widths on both skirts and waists.

An extremely stylish street gown of black hopsacking and black satin is richly decorated with *point de Gène* bands in three widths. The gored skirt, which flares fashionably and presents the admired rippling folds, is trimmed at the foot and again at the hips with a group of three bands arranged in the order of their width. In this instance the narrowest band is placed at the top in each group, but the reverse order is likewise popular. The waist is made with plaits that flare upward from the bottom both back and front, and the top is perfectly smooth. A Bertha of satin that falls naturally in graceful waves is applied in the outline of a round yoke, and the yoke effect is accentuated by bands of lace in the three widths applied above and parallel to the Bertha. The wrists of the mutton-leg sleeves are trimmed to correspond, and a satin standing collar is at the neck. About the waist, in lieu of a girdle, is passed a twist of satin, the ends of which meet at the back under a long bow of satin. The combination of black and white is also carried out in the hat, which is a black felt *plateau* that is becomingly bent and is trimmed with a great bow of black-and-white striped ribbon, a small bunch of black tips and a white aigrette; and the gloves are black glacé with white stitching. One width of lace could be used on such a costume and could be applied in serpentine rows, which could be

arranged singly at regular intervals, or in a group at the hip or knee.

Insertions of Margot and Bruges laces are extensively favored for adorning silk gowns, and edgings to match are shown. *Volants* on both skirts and waists are often trimmed at and above the edges with these insertions. A pretty design in Margot lace insertion displays pointed edges which afford a pleasing variation from the usual straight effects. Vandyke points have reappeared in various kinds of lace, and such trimmings are invariably applied straight, with the points turned upward or downward, as most becoming.

Guipure and bourdon are among the most popular of the black laces, and they are most effective when applied over white or colored silks or satins, the gleam of which throws the patterns into relief and greatly enhances their beauty. Black or white lace insertions are framed in fur on very elegant gowns, and quite as frequently fur is used to head a row of insertion, while jet is applied at the opposite edge.

Black-and-white laces may adorn either black or white silks. They are very light and dainty and present vine designs at the center done in white or black on Brussels net; and the insertions have white scrolls at both edges, while the flouncings and edgings show this finish at one edge only. Black-and-yellow lace insertions and edgings are also popular and are wrought in the same designs as the black-and-white varieties.

White and black Brussels net demi-flounces embroidered with white, colored and jet beads and spangles are used exclusively upon evening toilettes. White nets are enriched with white and colored pearls and beads arranged in serpentine and floral patterns. In some instances pendent spangles are applied in conjunction with the embroidery, and narrow fringes are woven at the edges. In the adornment of the black net flouncings both jet and colored beads and spangles are introduced. *Paillettes* are thickly sown upon the net in serpentine rows, and in addition there are embroideries done with jet, steel, gold and colored beads. Yokes, Berthas, bretelles, epaulettes and other accessories are formed of these flouncings for gowns of moiré, silk, satin or velvet. Insertions to match are obtainable, and unique and handsome effects are produced with them.

A very effective black net flouncing is ornamented with three undulating lines of shaded metal and jet beads, and a narrow fringe is applied at the edge. Another charming specimen is all black. The net is seeded with tiny jet beads, and at intervals are wrought black silk *fleurs de lis*. The edge shapes a succession of points, and the outline is followed by fine silk cord between two rows of scale spangles. The flouncings are generally furnished in two widths.

A dinner costume of changeable green-and-gold Bengaline is effectively adorned with the all-black flouncing in two widths, an outlining of jet spangles being also used for a finish. The gored skirt is decorated some distance above the edge with a festooned flounce of the wider lace, and a little above this the narrower flouncing is similarly applied, both flounces being topped with the jet trimming. The bodice is smooth at the top, and at the bottom are laid plaits that spread in fan fashion above. At the neck is a puckered stock collar, and below it falls a frill of the narrower lace, which in turn overhangs a frill of the broader flouncing, the entire arrangement being very softening to the face. Frills of lace in the two widths fall over the top of each sleeve, and a basque-skirt is

simulated by a ruffle of wide lace that falls below the moderately broad soft girdle which encircles the waist. Velvets especially favor this style of flouncing.

Quite as artistic as the embroidered net flouncings are the delicate jetted grenadines and Brussels nets. One of the choicest of the grenadine bands is adorned with several rows of spangles alternating with single lines of beads, each spangle being held in place by a fine jet bead and very rich effects are produced with overlapping spangles arranged in waved lines between waved or straight lines of beads or fine *cabochons*. These bands are offered in various widths and are frequently set over a color that contrasts with that of the gown.

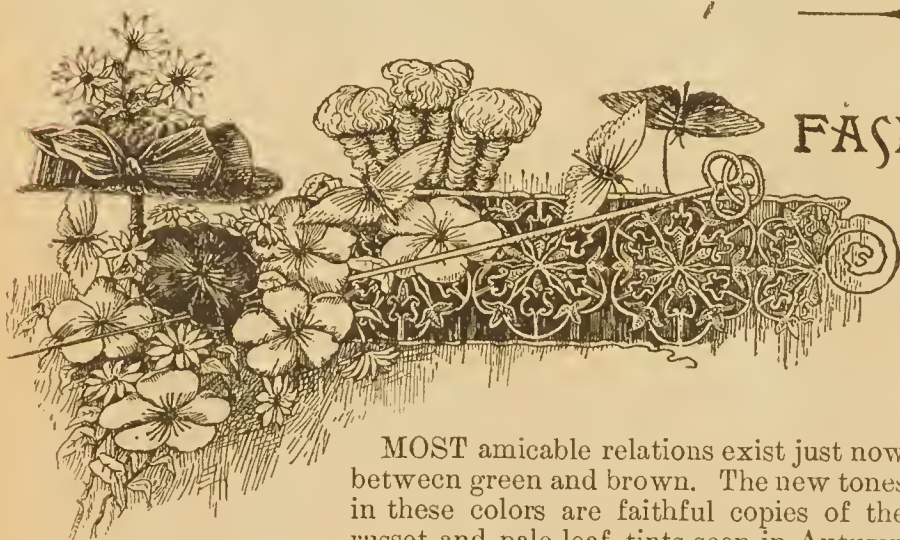
Then there are single ruffles of molair braid, with jet or open-work silk braid insertions and edgings. One variety is made with a festoon heading of soutache braid. Three rows of this trimming in graduated widths may be applied at the bottom of a cloth or cheviot skirt, and the waist may be decorated in suggestion of a fichu with the broad and medium widths.

Waved bands of Hercules braid are admirably adapted to certain styles and are generally used in three widths on both waists and skirts. Some are plain and others are dotted with jet *cabochons*. Very rich waved bands are made of changeable velvet and edged with nail-heads, and may be chosen to trim both silks and woollens.

Black and colored silk appliqué garnitures suggest fine needlework. They are wrought in scroll and conventional floral patterns and are produced in several widths of edgings and insertions. Pale-pink, heliotrope and white are united in a narrow appliqué band that is dainty enough to adorn a silk or crêpe gown. If carefully applied, this trimming will have the appearance of embroidery wrought upon the material.

Bands and edgings of fish-net worked with black silk cord in vine patterns are very pretty for trimming matrons' dresses. Net bands are also rendered ornamental by rows of narrow white lace edging arranged in alternation with lines of jet spangles or *cabochons*. Other net bands show stars of white lace thickly strewn with jet *cabochons* and beads, and along the edges a fancy design is wrought in jet beads. A vine of jet *cabochons* runs along the center of a band of white lace or net, and here and there *cabochons* stud the edges. The lace in these trimmings suggests the dainty designs seen in tatting. The narrow jet trimmings are simply invaluable in the development of the prevailing fashions. The various accessories included in many of the latest designs often demand such a finishing touch as these slender, glittering lines can give them; and quite as frequently the jets are used as a principal trimming, being applied over the seams of a basque and skirt, or in encircling rows upon both garments.

A word of advice concerning the application of garnitures. Width is essential in both skirts and waists, but this effect must not be secured at the expense of becomingness. Lengthwise arrangements are permissible and, indeed, necessary for short, stout figures; and such disposals may be readily effected, whether the skirt is made with or without gores, and whether the basque has many or few seams. A gown fashioned after the newest and most artistic mode cannot be counted correct if not perfectly adapted to the individual who is to wear it.



FASHIONABLE MILLINERY.

with small sunken dots that seem to differ in shade from the raised pile. *Satin antique*, which is a sleek, lustrous fabric suggesting silk beaver, is greatly admired for trimming. Both of these materials are chosen for the construction of rosettes, bows and pointed ears, which often balance feathers or flowers on the new *chapeaux*.

Birds, wings and quills are as much in demand as ever, but plumes and tips furnish a far richer decoration. Flowers are once more beginning to bloom, being seen on both felt and covered hats; and the variety is increasing. Violets and all kinds of roses are applied in conjunction with feathers or fur, and the effects, though by no means new, are always gratifying.

A charming flower-trimmed hat is a unique shape in green felt, with a brim that is rolled at the back and slashed twice in front. The inner corner formed by one slash is reversed, and a bunch of violets and leaves that seem to be lightly covered with frost cross the brim between the slashes. At each side of the violets are thrust two quills colored to imitate a tiger's skin, one pair being spread and the other standing saucily erect. At the back are more violets and leaves, placed so as to give prominence to their stems, which seem faded and frost-touched.

MOST amicable relations exist just now between green and brown. The new tones in these colors are faithful copies of the russet and pale leaf tints seen in Autumn foliage, and the contrast may, therefore,

be regarded as of Nature's own devising. A green hat may be trimmed with brown, or a brown one with green; or the combination may be effected entirely in the decoration, the hat being black, white or of any harmonizing hue. Black and Magenta, or Jacqueminot, as the shade is often called, are also happily associated, but this color union is less generally becoming than the other.

A new variety of piece velvet used for covering and decorating hats is shown in both plain and changeable colors and is marked

Roses contribute most satisfactorily to the decoration of a skilfully designed black felt. The brim is rolled in front, after the manner of the Napoleon shape, under a great bow of Magenta grosgrain ribbon. At the back the brim is simply bent up under a bunch of shaded Magenta and yellow-hearted black roses, which straggle over the hair in a very artistic manner. Hats with slashed or rolled brims can be safely assumed by youthful women only, such head coverings being too severe for faces that require softening influences.

A handsome theatre hat has a brim of white *point appliqué* lace and a soft crown of pink *miroir* velvet. Three nodding black tips are bunched in front and provide the entire trimming. The hat is built on a *bandeau* of pink velvet that fits it to the head. An equally effective hat, also for evening wear, is a *Garde Française* of riveted jet. Three black tips are secured in front to wave as they will, and at the back are bunched a few yellow roses, which illuminate the hat most effectively.

Sets consisting of a hat and collarette are stylish for driving and promenade wear. A new carriage costume of black silk-and-wool novelty goods is supplemented by a collarette and turban of Magenta dotted velvet. The crown of the turban is soft, and the velvet is disposed in pointed ears at each side of the back. On the brim is applied a band of mink fur, and over it falls *écru* Margot lace, which is arranged to fall in a rather long bow at the back and in a frill at the front and sides that only partially veils the fur. Directly in front is a sparkling jetted butterfly with outstretched wings, above which rises an iridescent aigrette. The collarette is disposed in a series of puffs to within a short distance of the ends, the puff at the center of the back being the largest and presenting the effect of a rosette. The ends are edged with fur, below which hang deep frills of lace.

A round sequin veil of black tuxedo net showing iridescent spangles and flies could be suitably worn with a hat like that just described. Sequin veils are largely used with evening hats, the glitter of the sequins, which are of jet or composition in shaded metallic tints, being very attractive under artificial light. Loie Fuller veils are also stylish. They are made of accordion-plaited net edged with lace, and the plaits are caught together at the top.

Only women who admire ultra styles will choose the new chenille-dotted veils, which are round, according to the latest ruling of la Mode, and are made of Tuxedo net covered thickly with large chenille dots that will effectually conceal all blemishes of the complexion. A border of wide velvet ribbon is applied at the lower edge, and exactly at the center of the top is fastened a rosette of velvet baby ribbon. These veils are fashionable in black, white and colors. Tuxedo veils thickly strewn with very minute dots are also popular, and so are plain Tuxedo veils. Golden-brown veils of the latter variety are particularly improving to the complexion.

For shopping and travelling, white, black and dark-colored *chiffon* veils with satin borders are fashionable and very serviceable. The white ones may be easily washed with soap and water and will last an entire season.

The stylish Napoleon shape is attractively illustrated by an all-black hat covered with velvet and faced with satin. A band of fancy *coq* feathers edges the brim, and in front are placed two long plumes with tops that nod forward, and two smaller tips that droop over the brim, a jet ball pin being adjusted at each side of the arrangement of plumage. At the back are placed two rosettes of jetted lace that brighten the hat in a most desirable manner.

Very uniquely decorated is a large black felt carriage hat. The brim is cleft in front, and underneath it is applied gold-and-*écru* lace, which is wired to stand somewhat away from the hair, the brim being bent to permit this disposal. The lace is narrowed at the sides, and at the back it falls away from the brim and over the hair in a rather deep frill, the effect being that of a cap worn beneath the hat. At each side of the slash in the brim is a black ostrich plume that falls over the brim; at the end of the feather on the right side is fastened a black satin rosette, and over the other feather, also at the end, is placed a bunch of black aigrettes.

Fully as well adapted for carriage wear is a large hat having a brim of black velvet, and a soft crown of emerald-green velvet upon which a large bat is embroidered with jet beads, the velvet being shaped in pointed ends at four corners, and long jet pins being crossed at the back. The brim is slightly rolled back, and four tips are arranged to fall in all directions.

A stylish Magenta felt hat that may be suitably worn with a

gown of the same color, is bound at the edge with black lace, and at the back the brim is rolled and bent in crinkles, two black satin rosettes being placed over tackings to the crown. Two shaded purple tips droop forward over the crown from the back, and in front is a tangle of shaded purple pansies.

Pink crush roses give an unmistakable charm to a medium-sized hat consisting of a ridge crown of black satin and a brim of light-tan felt. In front is a bunch of black plumes, and at the back the brim is convoluted, the roses being placed in the recesses thus formed. A *bandeau* of satin is adjusted underneath, and upon it in front is set a cluster of roses that rest prettily upon the hair.

The fashionable green-and-brown combination is carried out in a very stylish *chapeau* formed of a *plateau* of green felt that is convoluted all round and edged with cream-white lace. In front are crossed two steel pins, and at the back is a mass of brown tips. The *bandeau* upon which the hat is built is of brown satin. A steel ornament is placed at the front, and at the back is a large brown satin bow that falls on the coiffure.

Another green felt *plateau* is faced with brown velvet, and at some distance from the edge is inserted a band of *écru* lace. In front are shaded green-and-brown Valkyria wings, and at the back are shaded green-and-brown feathers. A brown veil would look uncommonly well with either of the two hats last described.

A desirable hat for an afternoon reception is covered with light-blue *satin antique* and faced with black satin, a row of spangle trimming being applied at the edge. At the left side is a great bow of black satin held in place by a fancy jet ornament, and at the back are shaded black-and-blue feathers.

The new toques are wonderfully jaunty and smart-looking, especially when wings are included in their decorations. A tiny toque that looks as if the wings trimming it would bear it away is made of jetted wires. In front is an ornament of riveted jet, and at each side of the ornament is a jetted Valkyria wing. A rosette of green velvet trims the back. Toques and bonnets will be affected by very young women and will be chosen for both street and evening wear.

The crown of a novel toque is of jet and is drawn to a point at the center, the point being tipped with a ball of jet; and several similar balls are secured upon the crown near the edge. The brim is of soft *écru* lace caught through jet rings at the front and sides, the lace falling in loops and ends at the back. In front are a pair of jet Valkyria wings that give a finishing touch to a very effective trimming.

Not unlike this toque in shape is a dressy bonnet which is rendered very dignified by a bridle of black velvet. The crown is of velvet, and the brim is of gold-and-black lace and is drawn through a hoop of Rhinestones in front. On top of the crown is a bow of black velvet, in front at each side of the glittering jewelled hoop are Valkyria wings of jet and gold, and between the wings is a black aigrette.

A wintry-looking bonnet that will prove a fitting companion for a cape or other top garment of mink, is made entirely of that fur, a small head with glittering eyes being arranged directly in front and suggesting a slightly pointed brim. At each side of the head is a fancy ornament of steel, and at the center of the crown is a rosette of emerald-green velvet, from the middle of which rise two erect pointed ends. At the back are two rosettes of velvet holding riveted steel wings, and a green velvet bridle. Brown velvet could have been used in place of the green, and jet ornaments instead of the steel ones, although the latter are very stylish just now.

A dressy little bonnet is made of golden-brown *miroir* velvet and faced with old-ivory satin under a facing of jetted net. In front two light-green satin rosettes support a full white aigrette, and ties of brown velvet are held at the back by a satin bow. Another dainty bonnet is of spangled net over black satin. An ornament of riveted jet sustains black-and-white Valkyria wings, and under the brim, which is slightly bent at the center of the front, nestles a tiny white satin rosette. The strings are of black satin.

Bonnets for elderly matrons are somewhat larger than those described above. For dressy wear brown, dark-plum and black velvet is preferred, with jet, ribbon and feather trimmings; and for general use felt bonnets are liked, being decorated with ribbon and either wings or feathers. Flowers may be sparingly applied on bonnets of all kinds.

THE IMPROVED QUARTERLY REPORT.—The Winter number of the *Quarterly Report*, now ready, displays several novel features which greatly increase its technical and artistic value. The Plate as usual presents the latest modes and the most fashionable fabrics, tints and garnitures; and the figures upon it are so grouped that the Plate may be readily divided into several smaller Plates suitable for convenient handling. Included in the issue for Winter,

1893-'94, and furnished without extra charge, are three smaller Plates illustrating respectively "Visiting and Carriage Toilettes," "Promenade Costumes," and "Evening Dresses." In addition, the illustrations and descriptions in the magazine which forms part of the publication are more numerous and complete than heretofore, thus giving the dressmaker the fullest measure of information. The Subscription Price of the *Quarterly Report* is \$1.00 per year.

THE CHILDREN'S CHRISTMAS CORNER.

A DWARF ENTERTAINMENT.

The thought has just occurred to me that you would like to plan an entertainment for the holidays, so I will tell you how to carry out a very novel and amusing idea, which will delight your audience whether it be composed of little or of grown-up folks.

Let me introduce a family of dwarfs, which you may easily impersonate, and in their guise form a company of merry-makers. You will wonder how you can transform yourselves into such pigmies, and take, perhaps, one or two feet from your height. But, listen. Only the upper part of your body is visible, and somebody else's arms make all the necessary gestures, your own being thrust into a pair of boots.

At figure No. 1 is pictured the method of preparing for the characters you wish to assume. The upper part of the body is clad in suitable costume, and the arms made to appear like legs by slipping them into boots or shoes. Behind the body exposed to view is hidden someone who uses his or her arms, which are held close to the visible body to perfect the deception; in fact, at a short distance the spectator cannot tell that the arms are not yours and that your own booted ones are not legs. The performance must take place on a table covered smoothly with unbleached muslin or colored cambric, and draped in front with the same. At the back is arranged a curtain, which may be either white or black, for a background. The performers stand behind the table, and rest their booted arms upon it.

Figure No. 2 portrays the group which you will represent. A queer-looking lot, are they not? You will understand that you must cover your faces with *papier-maché* masks, otherwise you could never "make up" to look like these people. At the left end stands Mr. Sambo, who is grinning broadly at the audience. He is clad in a sailor suit of bright scarlet, which makes a happy contrast with his coal-black complexion and woolly locks. The blouse, all but the sleeves, is slipped over the body, and the trousers are worn over the arms. The arms behind wear the blouse sleeves, and the hands are blackened to match the face. Sambo holds his sides, for he is shaking with laughter.

A very respectable gentleman togged in his full-dress suit stands

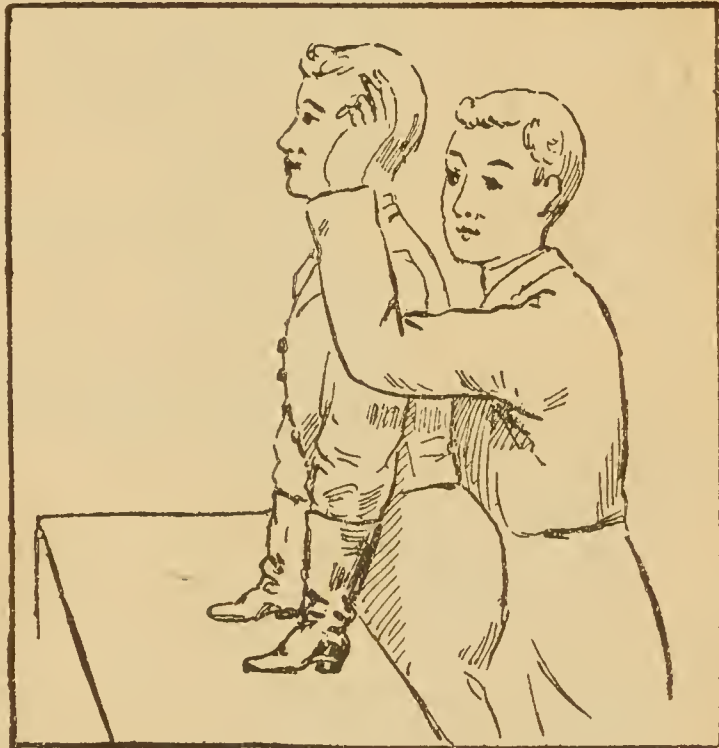


FIGURE NO. 1.—METHOD OF PREPARING FOR CHARACTERS.

wears a hoopskirt? Her skirt puffs out so. The skirt is dark-gray, for the widow doesn't fancy colors. Over it she wears a white apron, with pockets; and over her chest is crossed a white neckerchief. Her bonnet is rather large, isn't it? But then there must be room enough to show the white widow's cap, you know. She is rubbing her hands; perhaps she is expecting some nice Christmas gift from the neighbor on her right, and is secretly rejoicing over it.

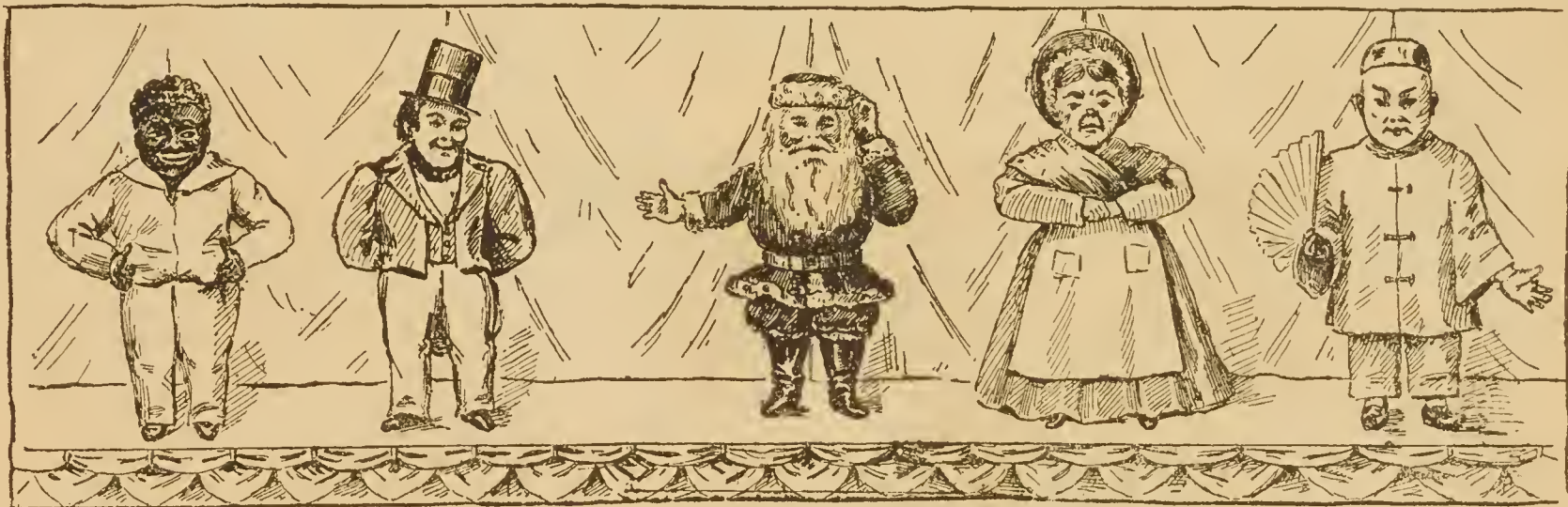


FIGURE NO. 2.—GROUP OF DWARFS.

next to Sambo. His trousers are light-blue, his swallow-tail coat dark-green, his vest red and his shirt spotless white. His hat is a real tall beaver of the "stove-pipe" order, and a beauty, too. His arms are thrust behind under the tail of his coat. Doesn't he look jolly?

Santa Claus greets his audience from his exalted position and wishes all a merry Christmas. His costume is a very light-green in color, and is trimmed with white fur, or curled paper made to resemble fur. His boots reach quite to the knees, and look stout enough to brave a snowstorm. His cap, which he so politely touches with his left hand, matches his costume. Are not his eyes merry, and doesn't his long, white, flowing beard make him look like the kindly creature you know him to be?

The Widow Machree has not yet outlived her popularity. Here she is, prim and neat as ever widow was. Don't you think she

John Chinaman, who completes the group, seems to be laying down the law. Perhaps he is trying to explain that starch and soap have "gone up" in price, and that he must charge more for his laundry work. His costume is all white, save the cap and shoes, which are red. The fan, without which the Celestial's attire would be incomplete, is blue.

You need not restrict yourselves to these gestures and positions, but may assume any that you please, the more grotesque the better. Sambo might execute a sailor's horn-pipe and his "dressed-up" neighbor a jig. Santa Claus could act as drolly as he pleased, and sing a merry song besides. As for the Widow, she might pour out her tale of woe in rhyme or otherwise, and John Chinaman could do the same. All might sing and dance together. Don't you think you could manage to make Christmas merry with such an entertainment?

THE FAIRY OF THE GOLDEN THIMBLE.



IT WAS Felicia Hunt's birthday, and yet here she was, sitting alone in the woods, looking very discontented, not to say unhappy.

She had been early reminded that it was her birthday, for upon sleepily opening her eyes in bed that morning, she had been startled to discover seven very bright little eyes blinking away at her from the foot of her

bed. You may be sure she was wide awake and sitting upright in an instant; and then she found that the seven bright eyes belonged to seven little candles ranged in a row upon the foot-board.

"Sure enough," she said to herself, "I am seven years old to-day." Then she scrambled out of bed, dressed herself, and surprised the family by being the first one down to breakfast.

When breakfast was over her mamma handed her a dainty little box, and Felicia, opening it hastily, discovered inside, lying upon a bed of pure white cotton, a perfect little gem of a gold thimble. You will doubtless imagine that Felicia's eyes sparkled a great deal brighter than the candles on beholding this pretty gift, but I am ashamed to have to tell you that they didn't! As Felicia would have expressed it, she *hated* to sew, and the beauty of the present was quite forgotten in the thought that now mamma must intend that she should really begin to sew in earnest. The mother saw the look of disappointment and felt grieved but not wholly surprised; and she wisely waited without a word for her little girl's better thoughts to assert themselves.

Directly after Felicia had opened the little box she started for the clump of woods that was near her home, and there we find her at the beginning of our story. This grove was a favorite resort of hers, but "the little folks of the forest" had seldom seen her wear such a woe-begone expression as that which now clouded her usually sunny face.

She had settled herself as comfortably as she could upon the twisted roots of an old tree and clasped her hands about her knees, "to think,"

when she was surprised by the sudden appearance of the most gorgeous little man she had ever beheld. He wore a vest and knee-breeches made from a humming-bird's plumage, a long, flowing white cloak of a silkworm's spinning, and upon his head a golden crown formed from a buttercup's petals. Felicia thought she never had seen so handsome a personage in all her life, but she was surprised to notice that he looked quite gloomy and troubled.

"Whatever can be the matter with such an admirable little fellow, to make him look so cross?" she said to herself; and then, almost before she

knew it, she exclaimed aloud, "Why, what is the matter? Can I help you in any way?"

The little man almost fell backward, he was so astonished at being thus addressed; but upon looking up and discovering Felicia, he quickly recovered himself and came nearer to her. Then he stopped and surveyed her critically.

"Perhaps you might," he said. "You look like a person of taste."

Somehow Felicia wanted to laugh, but she did not dare. "What can I do?" she asked him demurely.

After another thoughtful survey, the little man seated himself upon the toe of her shoe in quite a sociable fashion and, looking earnestly into her face, remarked, "Well, you see, the fairies' dressmakers have struck!"

"What!" exclaimed Felicia, with such a start that the little man almost fell off her foot. "Oh, excuse me," she apologized hastily.

"SEVEN VERY BRIGHT LITTLE EYES."

"Certainly," he responded with equal politeness, and immediately added: "Yes, the fairies' dressmakers have struck. I am king of the fairies, as I suppose you know," gracefully touching his crown, "and this turn of affairs makes it very unpleasant for me. Why, if the matter isn't settled at once, I expect nothing else than that the ladies of my kingdom will all turn anarchists and assassinate me!"

"Oh, dear!" exclaimed Felicia, "how dreadful that would be!"

"Yes, I think so myself," responded the king. "Until I saw you, I could think of no way out of the trouble, but now, perhaps, I do."

"I'm sure I shall be glad to help you if I can," said Felicia so earnestly that the king could not possibly doubt her sincerity.

Thus encouraged, he slipped down upon her ankle, leaned back against her foot as though he were in a high-backed chair, and said: "Well, then, I'll tell you all about it. To-night—mind, I say *to-night*—there is to be a wedding, a very grand affair, and everyone in the kingdom is invited. Prince Thistle-Down is to be married to my-lady-in-waiting, Velvet Eyes; but not a new gown have all the ladies of the court among them! The dressmakers, with the queen's own dress-

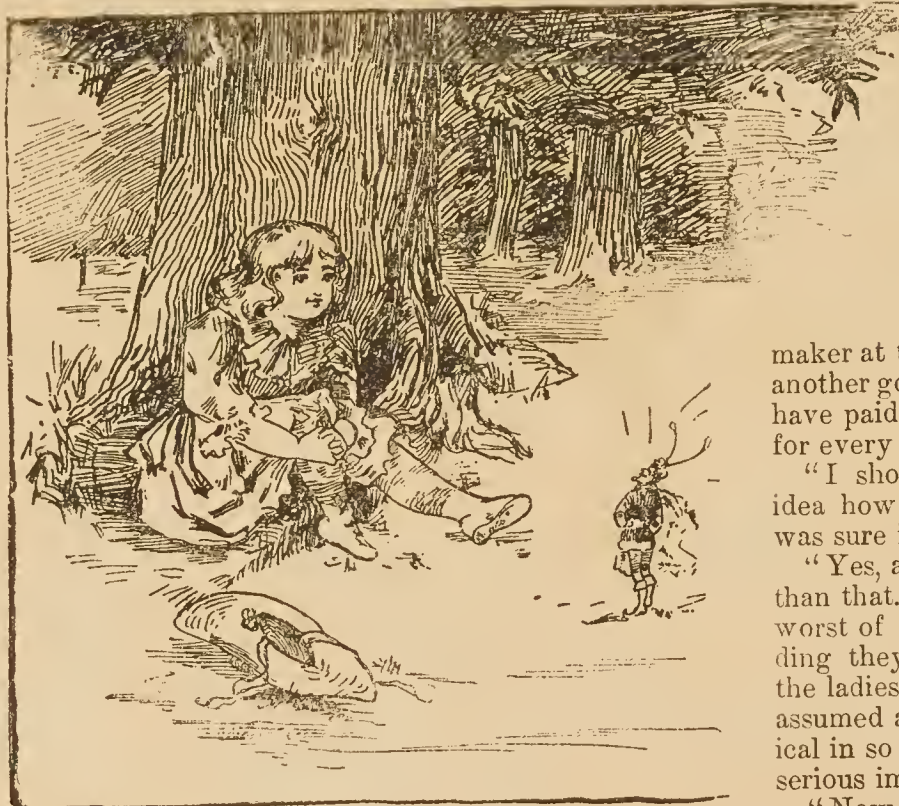
maker at their head, have declared that they will not make another gown until they are promised higher wages. Now I have paid the queen's dressmaker fifty pollens of gold-dust for every gown she has made, and I say that's enough!"

"I should think so!" exclaimed Felicia. She had no idea how much a pollen of gold-dust was worth, but she was sure it must be a great deal.

"Yes, and the queen said I should not pay her any more than that. So all the dressmakers have struck; and the worst of it is this—they boast that to-night at the wedding they will be dressed more beautifully than any of the ladies of the court. Think of that!" Here the king assumed a tragical air which would have been quite comical in so small an individual had the matter been of less serious importance.

"Now," continued he as he looked at Felicia with the gravest countenance, "do you suppose you could make some dresses for the fairies?"

This question almost took Felicia's breath away, and she was just about to exclaim, "Mercy, no!" when a picture of the gallant little king being assassinated by the ladies of his court rose before



"THERE SUDDENLY APPEARED A MOST GORGEOUS LITTLE MAN."

her mind, and she answered doubtfully, "Where would I get the things to make them of?"

"Oh, I'll see to all that," the king exclaimed briskly, as he hopped off her foot in a most undignified fashion.

"Well, then, I'll try," replied Felicia.

At this the tiny man disappeared quickly into the woods, and very soon returned with his arms quite full of the daintiest fabrics for dresses that Felicia had ever seen. There were rose petals, and butterfly wings, and cobweb lace, and dew-drops, and ever so many other beautiful things.

"There!" said the king with a long breath, as he dropped them without ceremony into Felicia's lap.

Felicia began to think it would be real fun, for all she so disliked to sew.

"But what am I to sew with?" she asked, feasting her eyes the while upon the beauties in her lap.

"To be sure!" said the king with a merry laugh; and again he disappeared. This time he came back with the dearest little gold thimble, made, like his crown, from a buttercup, and slipped it upon Felicia's finger.

"Oh, how pretty!" said Felicia, and then something within her gave a sharp little twinge.

"Oh!" she exclaimed, as she put her hand upon her side.

"What is it?" asked the king, who had now become quite merry and sociable.

"Oh, nothing, I guess," Felicia answered. "It's gone now."

So the king busied himself again about the sewing. He broke off two little grass blades and fastened them together into the tiniest pair of shears. "Now for a needle and thread," he continued.

"There goes a 'darning-needle'; ask him for his," said Felicia, who began to enter quite into the spirit of the occasion. But the fairy looked at her with such a reproving glance that she wondered what dreadful thing she had done.

"I declare!" he exclaimed in a tone of great superiority. "Haven't you children gotten over that notion yet? Why, we fairies all know that 'darning-needles' don't really have any needles. But then," he added, as he saw how surprised and chagrined Felicia looked, "one can't expect you to know all that the fairies do."

"I'll get a needle," he resumed in his former sociable tone. "These winged seeds have the sharpest and finest kind." And so it proved, for he laughingly gave Felicia a quick little stab with one as he handed it to her.

"Last of all, for the thread," he said as he caught an end of silk from a spider's web and wound it rapidly round his finger, while the big spider in the middle of the web reminded Felicia of a grandmother holding the skein to be wound.

"Now," said this strange king, seating himself beside Felicia and holding up his finger as though it had been a spool, for Felicia to unwind the silk, "we will begin with the bride's dress. It must be of this web-like lace and trimmed with the frost pearls. The queen's gown shall be made of royal-purple pansy petals, with diamond dew-drop ornaments."

"Oh, how lovely!" Felicia exclaimed. "What remarkably fine taste you have for a man"; and she unwound some silk from his finger and proceeded to thread her needle. It took some time to do this, for the needle was very fine; but she

finally succeeded and began to sew. The little king chatted away while she worked, until, suddenly looking at the seam she was making, he ejaculated in dismay, "Oh, my! What long stitches you take!"

Felicia blushed to the roots of her hair and felt thoroughly abashed. She always had detested taking short, even stitches, but to have a man, and such a little man, reprove her for careless work was a dreadful blow to her pride.

"I really forgot the stitches were for fairies," she began to say, when her companion relieved her by interrupting: "Of course, I shouldn't have expected a person to take fairy-like stitches. I'll make that all right."

So once more he scampered away, and soon returned with a most bewitching pair of spectacles.

"I just made these on short notice from two dew-drops and a clover stem," he explained as he hung them in place across Felicia's nose; "but I think they'll do."

"Yes, indeed, they will," said Felicia, after taking a peep through them. "It is much easier to take fairy stitches now."

So she sewed on, and the little king talked to her until the whole outfit was completed.

"Now," he said to her gravely as he surveyed the really beautiful dresses, "I know the fairies would be delighted to have you attend the wedding, for you have

done the ladies such a favor, and you certainly have saved my life; but I don't see how it can be arranged."

"No," answered Felicia with a deep sigh, "I don't see either."

"But we certainly will send you some lasting gift which, I hope, will pay you for your trouble," he replied in a significant tone.

Meanwhile he had been busily at work. First he plucked a large leaf and laid the dresses in a soft little pile upon it; and then, gathering the sides of the leaf, he pinned them together with a small thorn. This done, he gave a soft and peculiar call, and four beautiful butterflies came fluttering down. Harnessing them to the leaf with the silk remaining upon his finger, he climbed up on the top of his dainty load and, taking up the silken lines, floated swiftly away.

Felicia watched his preparations with alternate wonder and amusement, but when he actually took up the reins and vanished from her sight, she started up to ask him one last question. But he was gone. She rubbed her eyes to make sure that he was not still in sight. Then she reached for her handkerchief to make her vision still clearer, and as she did so, she felt something hard in her pocket. She drew it out, and there was the little gold thimble her mother had given her that morning.

"It is just like the one the fairy king made for me," she said aloud. "I wonder what his gift to me will be. I wonder if I really saw him at all, or if I have been asleep and dreaming. I wonder—"; and she kept wondering all the way home.

When she reached the house, she went straight to her mother and thanked her most heartily for her beautiful gift, adding, "I am going to learn to use it, mamma, and very well, too."

To herself she said, when she was again alone: "I believe the fairies' gift has really come. After this, when I sew, I'll just pretend I am making fairy dresses, and I'll make believe I have on those funny little glasses, so my stitches will be ever so fine and even. But I'll be so glad that I don't really have to make them quite as short as I did when I was making the fairies' dresses. My!"

J. D. COWLES.



"'LAST OF ALL, FOR THE THREAD,' HE SAID."



"FOUR BEAUTIFUL BUTTERFLIES CAME FLUTTERING DOWN."

THE CHILDREN'S CHRISTMAS.



CHRISTMAS is essentially the children's holiday. Of all the gala days in the year no other appeals so directly or so powerfully to the juvenile imagination. In homes where there are no children Christmas lacks its chief element of success as a festival, for what can the day be without the happy chatter of black-eyed May over her new doll or toy house or the wild shout of joy from little Will as he marches forth in all the bravery of his gaudy sword and drum, a whole regiment in his own small self? The happy Christmas days of childhood are never forgotten. The keen and genuine delight they bring, both of anticipation and of realization, leaves a lasting impress upon the memory, and their joys are in a way experienced again by parents

when they behold the happiness of their little ones at Christmas-tide.

The desire of every loving parent is to make Christmas a special time of rejoicing for the children, and highly essential to this end are the outward and visible signs of the approaching day. Nothing so gladdens the heart of a child as anything in the way of decoration. Most of us can remember the exquisite joy of arraying ourselves in "grown up" attire and assuming airs of dignity and decorum suited to the characters assumed; and the same pleasure is felt by the little folks when the house is being adorned for the Christmas season. They will all gladly help in this charming labor, and will hail the various preparations with enthusiastic delight.

There is seldom a lack of evergreens in the country, and in the cities they may usually be purchased at trifling cost. If the decorations are to include mottoes, the letters may be cut from cardboard and covered with tiny sprigs of evergreen, which may easily be sewed to position. If colored lettering is desired, the cardboard letters may be covered with scarlet flannel or red swan's-down; and beautiful white letters may be made by spreading the card-board forms with a thin coating of mucilage, laying them upon sheets of white wadding that have been split to show the woolly surface, and cutting them out when dry. Wreaths of pine and laurel may be hung in the windows, bunches of the crisp foliage may be tacked over the doorways, and numerous other disposals may be made to give the house a true holiday appearance.

For many days before Christmas busy hands and brains are engaged in preparing gifts for the loved ones who are to be remembered, and wise parents always try to give their children just what they most desire. In one happy household the little folks write letters to Santa Claus long before Christmas, telling him just what presents they hope he will bring them in his mysterious sleigh drawn by tiny reindeer; and even the father and mother are induced to write to the merry old gentleman, that he may know exactly how to bestow his gifts when he arrives. The presents should, if possible, be chosen with reference to the desires expressed; for children are usually reasonable beings, and if articles that are beyond the parents' means are wished for, the little ones may be made to understand that Santa Claus cannot afford such gifts this year.

In many homes the children are given an allowance of money each week, and they should be urged to save this toward the purchase of the Christmas presents which they wish to bestow. Thus they may be induced to practise self-denial for many weeks, that they may have the pleasure of giving pretty reminders to the relatives and friends whom they love best. This early training will not be lost when the children have grown to be men and women, for it will have taught them to think of others and to be unselfish in all their doings.

The wise mother does not give her children expensive toys or those that are painted. The mechanical toys are soon broken, and they give no more pleasure than the less costly varieties. The addition that is usually made to the doll family at Christmas time will bring very little joy if the new member is too fine to be used. In

the heart of the youthful mother no child takes the place of the rag doll. Patterns for such dolls are now issued, and very little skill is needed to make one and then outline eyes, nose and mouth upon the face.

Books are always a delight to children, and the collection of a library should be early encouraged. Above all, in choosing gifts for the young do not forget their special inclinations in study or handiwork, but add to their possessions something that will aid them in their favored pursuits.

There are many ways of bestowing Christmas presents, every family being a law unto itself in the matter. When there is to be no tree and stockings are not to be hung in the chimney corner, the gifts may be placed on the chairs about the breakfast table, or a chair may be set apart in the parlor or sitting-room for each person's collection. Where there are children, however, nothing can take the place of the stockings suspended beside the chimney. A charming air of mystery attaches to the hanging of these time-honored receptacles for Santa Claus' favors, and, besides, the sentiment of centuries is expressed in the practice. Christmas without the hanging of stockings would be just no Christmas at all to many children. If there is a tree, it is regarded as of secondary importance, although it is looked forward to very eagerly, since the larger gifts are saved for it. The smaller presents are placed in the stockings, each being wrapped in white tissue paper, with the name of the donor printed upon it. Half the pleasure of the gifts is found in the moment of charming uncertainty as to what each of the white bundles may contain for its happy recipient. In addition to the gifts, each stocking should contain a goodly array of rosy apples, juicy oranges and candy of various sorts.

The Christmas service in church is beautiful and joyous, and it would be difficult to think of a celebration in which the glad carols and the brightness of the greenery and lights had no part. All the children are, therefore, taken to church on Christmas day, and with the first note of the white-robed choristers in "Hark! The Herald Angels Sing," there is brought to the youthful listeners the thought of the Christ-child, God's wonderful gift to men. The beauty of the church services does much to give Christmas its peculiar charm. The carols are sung by every tiny child present, and the baby voices seem especially fitted to the "Carol, Christian, Carol" that fills every part of the sacred edifice.

For a perfect celebration, the Christmas bill of fare must contain certain distinguishing features which long usage has made peculiar to the day. The breakfast is sure to include some especially favored dish, while the plum pudding at dinner and the Christmas cake at tea both help in their own way to mark the gladsome occasion. The sensible mother has dinner served at midday for the sake of the small members of the family. There is the delicious turkey, roasted to a turn and flanked by just the dishes that children love best; and to end the feast there is the glorious Christmas pudding, which in itself is an event to be thought of from one end of the year to the other.

For those who would like to know how to make this ancient and honorable pudding, we give the following formula, which was awarded the prize offered by the Queen of England for the best Christmas pudding, being chosen from a collection of five hundred recipes:

1 pound of raisins.	$\frac{1}{4}$ pound of brown sugar.
1 " " currants.	$\frac{1}{4}$ " " flour.
1 " " suet.	$\frac{1}{2}$ of a nutmeg, grated.
$\frac{3}{4}$ " " bread-crums.	Rind of 1 lemon, grated.
$\frac{1}{2}$ pint of brandy.	$\frac{1}{2}$ pound of candied orange peel.
	5 eggs.

Clean, wash and dry the currants, stone the raisins, and mix all the dry ingredients well together. Beat the eggs, add to them the brandy, pour the mixture over the dry ingredients, and mix thoroughly. The preparation is then ready to place in the pudding bag, which should be made of thin unbleached muslin, and should always be scalded and wrung as dry as possible just before using. Butter the inside of the bag generously, sprinkle thickly with flour, pour in the batter, tie the mouth of the bag securely, plunge it into a pot of boiling water, and boil steadily for four hours. In adding water to the pot see that it is boiling hot, and on no account allow the pudding to cease boiling. When ready to serve, lift the bag into a colander, drain for a minute, and then untie the bag and turn the pudding out upon a hot dish. Serve with a hard sauce made by stirring half a cupful of butter and a cupful of powdered sugar to a cream, and flavoring with a tea-spoonful of vanilla and a grat-

ing of nutmeg. Sprinkle the pudding with a little powdered sugar, thrust a sprig of holly into the center, pour over the whole a wine-glassful of brandy, set fire to it, and carry the pudding to table in a blaze. The pudding may be boiled in a pudding mould, if preferred, but in that case six hours should be allowed for the cooking.

After the Christmas dinner, tea is a very mild affair, and it will be more enjoyable if made quite informal.

What may not be planned for the children's entertainment on Children's night! First of all there is the tree. It may be small, and there may be little to put on it; but to the average child the day would be incomplete without it. The tree is made as bright as possible with colored candies, tinsel, gilded walnuts and silvered chestnuts, gold and silver paint being used in decorating the nuts. If the tree is not to be lighted, a generous display of white will in a measure make up for the absence of lights. Tufts of cotton sprinkled with crystal powder will represent snow upon the branches, and strings of pop-corn, cranberries, etc., will form very graceful ornaments. A sheet of Canton flannel spread beneath the tree and pushed into irregular folds will prove a good imitation of snow. Only very light articles should be suspended from the branches of the tree, as the shape would be impaired by a bending of the limbs. Group the heavy gifts at the bottom, and they will be just as welcome to the eager throng.

If the tree is lighted, as it usually will be, constant care should be exercised to prevent disaster. A pail of water should be within reach while the lights are burning, and a reliable person should be at hand with a blow-pipe to extinguish any candle that seems likely to make trouble.

In many households some pleasant surprise is devised for Christmas night. A "bran pie" will provide much fun for a company of little folks. To prepare this wonderful pie, first wrap the gifts, of which there should be one for each person present, in white tissue paper, and tie them with string, leaving a long end of string on each, and fastening ribbon bows of various colors to the ends of the strings. Place the gifts in the bottom of a large pudding-dish and fill the dish with bran or meal, allowing the bows to rest upon the surface. A certain color is allotted to each person, and then, beginning with the youngest child, everybody draws his or her color from the pie until it is emptied of its contents. The pie is certainly very pretty with its decoration of many-colored bows,

and will be sure to delight those who are to share its mysterious treasures.

Another year the children's gifts may be wrapped and labelled with the names of the recipients, and then hidden in various parts of the room in which the company is to assemble. On Christmas night the mother will mention the number of packages to be found, and the merry group will then commence the hunt. As each parcel is found it is laid upon the table, and when all have been brought forth from their hiding places, they are distributed to those for whom they are marked.

The "suspended stocking" is another means of merrily ending the day. This stocking is made of colored tissue paper and measures sixteen inches from the heel to the top, thirteen inches from the heel to the toe and six inches from the instep to the sole, the foot tapering to a point at the toe. A piece of paper is cut according to these measurements, and another is shaped one inch larger all round. The two pieces are placed together, and the edges of the larger one are folded over the smaller and pasted down all round, except at the top. The stocking must be prepared some days before Christmas, so it will be perfectly dry and secure when needed. In this receptacle may be placed small, unbreakable gifts, or it may be filled with bonbons or paper mottoes prettily done up. The top is securely tied, and the stocking is suspended from the center of a doorway. Each member of the company is then blindfolded in turn, and a bamboo cane placed in his or her hand; and the "blind-man" is turned about three times and then allowed to take three steps and strike at the bag. Of course, the steps are seldom taken in the right direction, as the turning about is very confusing; and the stroke is usually made in vain. But when at last some lucky individual strikes and breaks the stocking-shaped bag, there is a scramble to secure the gifts or candy scattered about by the blow.

In preparing for the children's Christmas remember that costly presents and elaborate amusements are by no means necessary to give them true enjoyment. Bright and healthy little folks who have not been spoiled by over-indulgence can make their own pleasures with little assistance from their elders, and it is almost a sin to deprive them of their natural love for simple amusements by providing them with a constant succession of costly playthings.

E. HAVERFORD.

A KRIS KRINGLE PARTY.

Kris Kringle will call for you in his Sleigh, between the hours of Seven and Eight, on Monday evening, Dec. 25th, 1893. Please be ready to go with him.

May Ballinger.

These words were daintily written on a pretty card, in one corner of which the broad, jolly face of Kris Kringle was looking through a bough of holly leaves, while below it was the familiar greeting, "A Merry Christmas."

"What does it mean?" asked Jane of her companion when she had looked at her card.

"What it says, evidently," answered Elizabeth.

"But who is Kris Kringle, and why should he call for me 'between the hours of seven and eight, on Monday evening, December 25th, 1893?'" continued Jane, reading from her card; "and why should I be ready to go with him, and where are we to go?"

"Do you expect all those questions to be answered singly or in a lump?" inquired her friend.

"It does not matter so my curiosity is at once relieved," said Jane with a laugh.

"Well, you are expected to go to May Ballinger's, of course, stupid!" cried Elizabeth. "May told me the other day she was going to give an entertainment soon, and this is to be it, I suppose."

"It's just like May to send out invitations like this, now, isn't it?" queried Jane.

"Exactly," assented Elizabeth, "she is a firm believer in the beauty of originality, and I am confident that she will give her friends a jolly time. So don't fail to be in readiness to go with Kris Kringle when he calls for you. I must stop at the post-office and see if I am to expect a call from him, too."

Jane obeyed her friend's parting injunction, and at half-past seven on Christmas evening she was becomingly attired and ready for her caller. A little after the half-hour there was heard in the street below a loud jingling of sleigh bells, accompanied by a blowing of tin trumpets and a beating of small drums; and then came a resounding knock on the front door.

On descending to the parlor, Jane was met by a jolly, fur-clad individual, who told her in gruff yet good-natured tones that had a strangely familiar ring that his sleigh was waiting at the door, and that he was at her service.

The sleigh was a commodious affair, and Jane found it already partly filled with several of her girl companions, who had supplied themselves with tin horns and drums and performed upon them vigorously as they rode along.

When Jane had been snugly tucked under the buffalo robes, the driver touched his spirited team, and away the gay party glided over the sparkling snow, while sounds of merriment rang gladly out as they sped onward.

The Ballinger homestead was ablaze with lights when they reached it, and they were at once taken upstairs to lay aside their wraps.

The lower halls and rooms had been converted into perfect bowers of cedar, fir, holly, box and mistletoe, and interspersed among the dark-green leaves were numerous glittering tinsel ornaments and silvered glass balls, such as the Germans are fond of using for their Christmas decorations.

In addition there were many fairy lamps of colored glass, which were hung here and there among the garlands and festoons adorning the walls and entwining the stair-rail. Tiny wicks floating in sperm oil burned in these pretty glasses and emitted a soft, mellow light that charmed the vision and made one think of a gala night in fairyland.

Unique chandeliers formed of wooden frames and hoops were covered with evergreens and held waxen candles, and fairy lamps were also suspended from their framework.

On the walls of the halls and parlors were inscriptions, suitable to the season, wrought in evergreens and lighted with fairy lamps. Among them were "A Merry Xmas," "On Earth Peace, Good Will toward Men," "In Christmas Greeting," and "God rest you, merrie gentlemen, Let nothing you dismay."

On the end wall of the back parlor was a large star of evergreens,

outlined with fairy lamps of yellow glass, and with its center similarly illuminated; and above and below it was a line of the couplet:

O Christmas Star!
Shine thou afar.

In the center of the hall, under the open space formed by the stairway, stood a pretty fir tree in a tub. From the stair-rail above depended a bunch of narrow colored ribbons, the ends of which were fastened here and there to the lower branches of the tree by bright tinsel stars of various hues.

The young men, who had all arrived alone, and had been notified that they were expected to take some one home after the entertainment, were bidden to gather round this tree; and each was requested to select a Christmas star and follow the ribbon attached to it, that he might discover what Fate held in store for him.

The sound of subdued laughter above stairs proved that the young ladies were gathered there in full force; and each of the gentlemen boldly made choice of a star and, taking the attached ribbon, wound it as he ascended the stairs. At the top, amid much merriment, he found the other end of the ribbon fastened to one of the gay bevy of maidens grouped in the upper hall awaiting whatever escorts Fate should send them.

Shouts of laughter greeted one young man, who found his ribbon fastened to a stylishly dressed lay figure that had been borrowed from a *modiste's* window for the occasion. Nothing daunted, he carried his mute partner down stairs and set her in a conspicuous place in the parlor, remarking that if she couldn't talk, she could at least *keep still*, and that was a much rarer accomplishment of the sex.

This silent guest afforded a good deal of fun during the evening, for she kept her position in the parlor, and the hostess insisted that the several young gentlemen should meet her "friend," who she assured them was a rare listener. Some amusing pantomimes were indulged in during the evening by two or three bright young fellows, who professed to be deeply smitten by the lady's grace and beauty; and one on his knees made her a passionate declaration of love before a highly delighted audience, who loudly applauded the clever actor.

After each of the men had selected a ribbon and found a pretty partner at the other end of it, all the young folks gathered in the parlors, where a charming scene awaited them. Against a background of evergreens in the rear parlor stood May and her brother.

The latter, still clad in his fur-trimmed cap and coat, impersonated Kris Kringle, while May posed as Winter, being appropriately dressed in a white costume, the glossy surface of which was flecked with eider-down and sprinkled with diamond dust to represent snow and frost. In her hair and on her bodice and skirt were clusters of mistletoe and holly.

Young Dawson found an opportunity to whisper in tones that brought a pretty flush to her face that she was far from proving a "Winter of discontent" to him on this occasion.

After the guests had been properly received, dancing and conversation were indulged in until supper was announced. The supper-room was tastefully decorated, and the center of the table was made most attractive by a novel Winter landscape. On a small mound of boulders and jagged rocks was built a miniature log cabin, perfect in detail, even to the mud-plastered chimney, and two small windows on each side, through which the ruddy glow of firelight seemed to shine. These windows were covered with red isinglass, and a lighted candle was placed within.

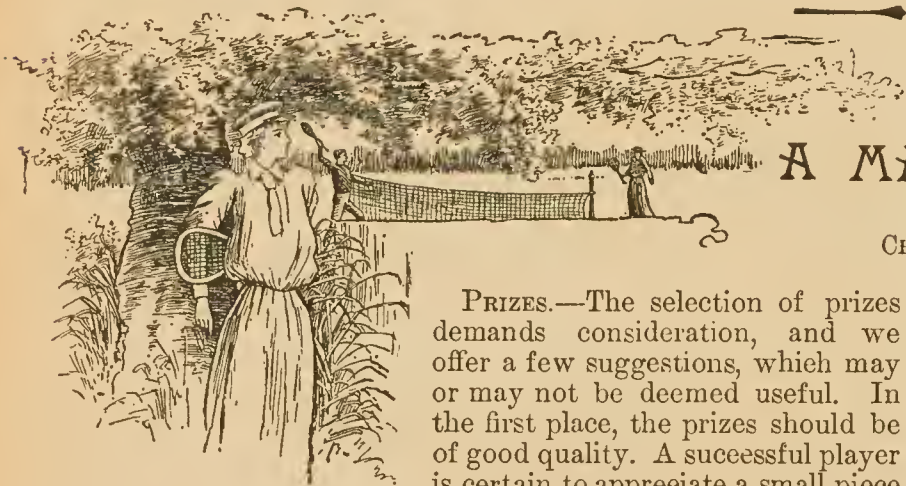
At the base of the mound in front of the cabin was laid a mirror that looked like a frozen pond, and the outer edge of the mirror and the outer base of the mound were bordered by a band of cedar, mistletoe and holly. At one side of the cabin rose a graceful fir tree about three feet high, and the whole landscape was sprinkled with flour and diamond dust to represent snow.

On the tree were hung a number of pretty trifles, most of them made by May's nimble and skilful fingers; and these were given as souvenirs to her guests.

At each one's plate there was a dainty Christmas card, inscribed with some appropriate text, and a tiny wax candle in a toy candlestick. These Christmas candles yielded considerable amusement to the company, who lighted them as nearly at the same time as possible, and watched them with eager eyes as they burned down; for that one which burned out the soonest prophesied that its owner would be the first to marry during the ensuing year.

After supper there was more dancing, and then screens were set up in the back parlor, and a bright one-act play was given by several of the company, who had quietly learned their parts under May's tuition some days before. The play was appropriately preceded by a Christmas madrigal well rendered by a quartette of excellent male voices.

All in all, the Kris Kringle Party was a most novel and enjoyable affair.
H. C. W.



A MANUAL OF LAWN TENNIS.

CHAPTER VIII.—TOURNAMENTS—(CONCLUDED).

PRIZES.—The selection of prizes demands consideration, and we offer a few suggestions, which may or may not be deemed useful. In the first place, the prizes should be of good quality. A successful player is certain to appreciate a small piece of solid ware much more highly

than a large and elaborate plated article. In the second place, it should be remembered that prizes which have some practical value are generally preferred to those that are simply ornamental. To make sure of gratifying the taste of the various prize-winners, an arrangement should be made with the dealer or silversmith by which any of the prizes may, if unsatisfactory, be exchanged for any preferred article of equal price in his stock. It has been found in many cases that the best value for the money can be obtained from the larger firms that make the designing and carrying in stock of articles suitable for trophies a special department of their business.

At some tournaments the prizes are formally awarded to the winners on the last day of the play, but this plan is not always satisfactory, as some of the men may desire to leave before the time appointed for publicly distributing the prizes, and, besides, the whole performance is apt to be rather trying and embarrassing. If the prizes are placed on exhibition in the club-house or at the grounds, so that all the spectators can see them, their value and beauty will be generally appreciated, and there will be no need of further public display.

DRAWINGS.—The entries for a tournament usually close two or three days before the tournament begins, so as to give time for the

drawings to be made and the programmes printed. When, however, there are several events that do not all open at the same time, the entries for the later ones may often be increased if left open for a day or so after the arrival of the players in the first contest.

The Bagnall-Wild system is now generally used for making drawings, and its working is certainly very simple. The name of each player entered is written on a slip of paper, which is folded and dropped into a hat. If there are several men from one club, two or more hats may be used to prevent the useless encounter of such players, at least until later in the tournament. In the first case, the slips are drawn from the single hat in turn, and the names they bear are written in a column, one below the other, as they are called. In the second case, the slips are equally divided among the hats, and are then drawn in turn from the first hat, second hat, third hat, etc. By this system the first point is to reduce the number of players in the first round to some power of 2, as 8, 16, 32, etc. To do this, another round, called the preliminary, is introduced, in which the extra contestants play off for a place in the first round. The preliminary will, therefore, always consist of a number of matches equal to the extra number of entries. The "byes," or positions in the first round are given to those fortunate ones whose names were drawn first or last; and if the number of necessary byes is uneven, the odd one goes to the bottom. The accompanying diagram (figure No. 12), designed by Dr. Dwight, shows the manner of drawing more plainly, perhaps, than any detailed description could do.

The first day of a tournament is generally the most difficult to pass successfully; but if all the above-mentioned arrangements have been attended to—if the grounds are in readiness, the umpires and line men assured and the programmes and tickets ready to be

placed on sale at the grounds, and if the players have been notified of their respective matches, of the hour and of the number of the court on which they are to play (which number should be marked

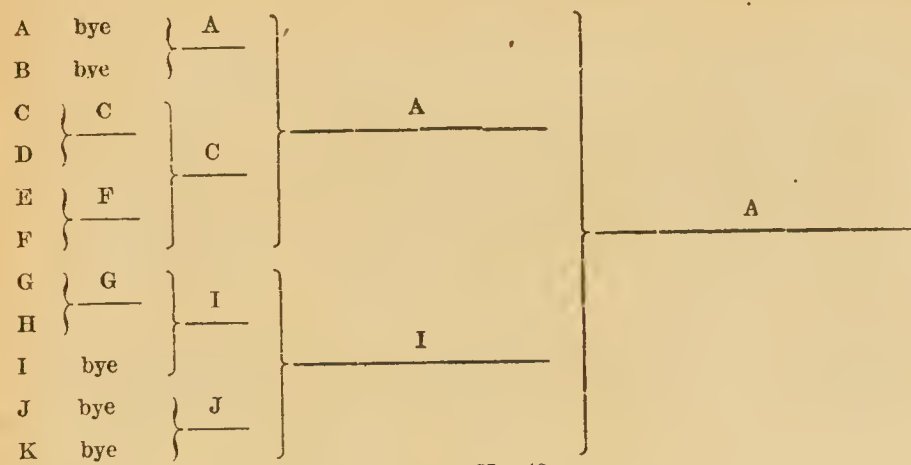


FIGURE No. 12.

clearly on one of the net posts)—there will be much less in the first day to try the patience of the committee.

Two matches a day are the utmost that should be required of any one player. As mentioned before, it is important that the work should be evenly divided. It is usual to play off the preliminary and first round on the first day, provided the number of matches does not exceed the capacity of the courts. In this way the earlier and less interesting play is quickly concluded, to be succeeded by the more exciting encounters of the later rounds. If the entries have been numerous, it may be necessary to thus push through the first two days of play, after which the hours may be shortened to half a day, either morning or afternoon, as may best suit the convenience or taste of the audience. In Newport, for instance, much more interest is shown in tennis in the morning than in the afternoon, when there are many other diversions to divide the attention of the public. The open half-day also allows more time for preparing the grounds, which need constant attention during a week of such hard usage.

After each day's play at a large tournament, programmes should be printed showing the progress and scores in the several events, from the first drawings on. (See figure No. 13.)

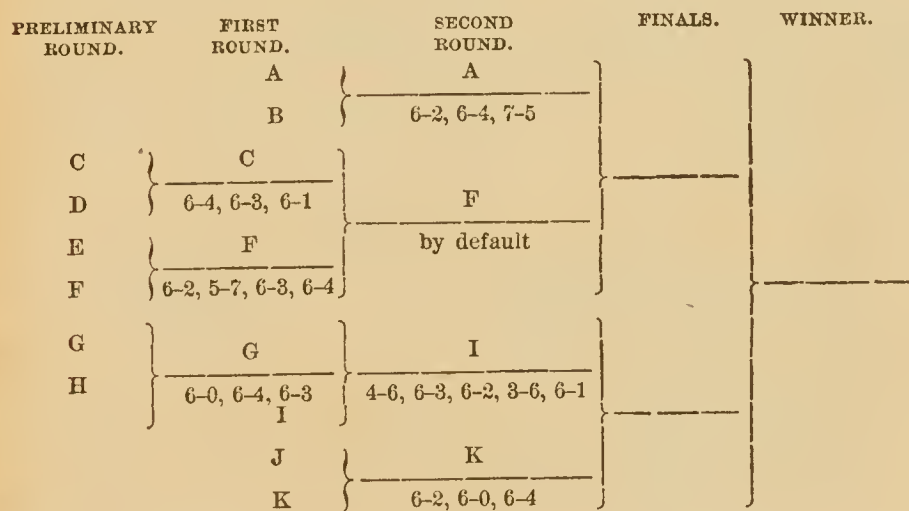


FIGURE No. 13.

We have thus far given the details of an ordinary open tournament. Invitation tournaments differ only in the manner of filling the entry lists, and handicap tournaments are essentially the same, with the additional labor of correctly classifying the players. This task is sometimes entrusted to a special committee, and this plan seems to be the best. A clause, also, must be added to the circular requesting a statement of the last tournaments in which the entering player took part, or other information that will aid in determining where to place him among his fellow competitors. The players having been divided into classes of presumably equal skill, the classes are then handicapped by their average stands.

HANDICAPPING.—The matter of handicapping has always proved a difficult one to handle, for as yet no mathematically correct system has been devised covering the requirements. Nevertheless, we do progress, however slowly, in this field. The crude attempts of early times to equalize contests between players of unequal skill by forbidding to the better man certain parts of his opponent's court have long since given place to fairer systems of handicap scoring. Of these there are but two with which we need concern ourselves—the bisque system and the quarter system.

The first, taken from the indoor court tennis, is, after long service, gradually disappearing. "The unit of the system is the bisque.

The bisque is one stroke in each set, to be taken at any time that the player having it may wish, excepting just after he has served a fault, or while the ball is in play. Fifteen is divided into six bisques, and the scale of odds runs as follows: one bisque, two bisques, half fifteen, half fifteen and a bisque, half fifteen and two bisques, fifteen, etc."

In the quarter system "fifteen is divided into four quarters. One quarter of fifteen is one stroke given at the beginning of the second, sixth and every fourth game thereafter in the set. Two quarters (the old half fifteen) is one stroke at the beginning of the second, third, fourth, sixth, seventh and eighth games, and so on."

In both systems provision is made for what are called "owed odds," where, as it were, "one player starts behind scratch and has to win one or more strokes before he is love. The advantage of owed odds is that they allow time for a player to make up his odds." By the bisque system "the smallest theoretical odds are to owe half fifteen for two bisques, i. e., to have two bisques in return for owing half fifteen. When the odds are owed (in the quarter system), one quarter is one stroke in the first and fifth games, two quarters is one stroke in the first and third, three quarters is one stroke in the first, third and fourth games, and so on."

Tables showing the odds to be offered by one class to another of lower rank are given in the "'93 Guide," and make the task of handicapping much less perplexing.

TOURNAMENT PLAYING.—In concluding this branch of the subject a few suggestions to young tournament players derived from the practical teachings of those who have gone before may save the learning of some disagreeable lessons from that able but severe teacher, experience. Tournament playing requires qualities that are too often slighted and underestimated.

The first requisites are strength and endurance. We have said that tennis need not be an exhausting game, and that is true, since even tournaments can be arranged so that there will be little drain upon the strength of the contestants. But as tournaments are now carried on, at least for men, they seem to be tests quite as much of bodily condition as of skilful wielding of the racket. Four or five hard and exciting sets of tennis in one day may not be very trying on one occasion, but when repeated every day for a week they mean an amount of work that few should undertake without preparation.

Training, then, is necessary, if one would be a successful tournament player. Wholesome and nourishing food, plenty of sleep and regular practice will make a firm foundation, and care, skill, perseverance and self-control will build the rest. But be careful not to overdo the matter, either in strictness of training or in practice. From three to five sets of tennis a day will be sufficient, but it is necessary to always play with a motive. Above all, try to improve in accuracy, and never play carelessly or drop your game by playing with opponents much inferior to yourself in skill. It is often considered a very good thing for a would-be tournament contestant to practise with a number of different players, that he may become accustomed to various styles of game. If there are enough good players at hand to permit this variety of practice, it would probably be an advantage; but if the player is at all adaptable, and has thoroughly learned his own game, the court and every stroke, he is not more likely than others to find it difficult to play a new opponent.

During the tournament itself rest as much as you can, but do not stand about idly and worry over the next match; it is much better to amuse yourself with something that does not call for much thought or exertion. In the matches save your strength when you can. There is no need to run when you go to pick up a ball or to take your position in court, nor is there advantage in returning all faults. Never begin a match without a few minutes' practice in passing to get your hand in. You must know the length of the court from the first, and be as familiar as possible with your surroundings before the match really begins.

As we have previously advised, learn beforehand what you can of your opponent and his game, and study how you can best meet his play. It is well, also, to discover, if you can, whether he has more or less endurance than yourself, as this knowledge will affect your own game favorably. If he has the advantage in this respect, you must play a harder game, take more risks, and kill the ball every time you can. If, on the contrary, you are the stronger, you may take your time and risk little; there will be no need of shortening the rests, since they will tire him sooner than yourself.

A striking illustration of the value of a previously planned attack was given in the match between Hovey and Wrenn at Newport this year. Wrenn carefully watched Hovey's encounters with other players, and discovered where he was strong and where weak. Then, with deliberate forethought, he massed his own strength against the weakness of his adversary, driving continuously to Hovey's far backhand corner, while keeping him from his strong net position by accurate lobbing. It was a well planned siege, persistently carried out.

S. S. WHITTELEY.

THE ART OF KNITTING.—No. 31.

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 2 together. Same as n.
 th o or o.—Throw the thread over the needle.
 Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.
 To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *) means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice after knitting it the first time, making it three times in all before proceeding with the next part of the direction.

sl.—Slip a stitch from the left needle to the right needle without knitting it.
 sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.

To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.

Row.—Knitting once across the work when but two needles are used.

Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.

Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

KNITTED CATCH-ALL FOR TOILET-TABLE.

FIGURE No. 1.—The catch-all as here pictured is knitted with knitting cotton No. 18, and 4 steel needles No. 16.

Make a slip-knot in the cotton, leaving the loose end quite long;

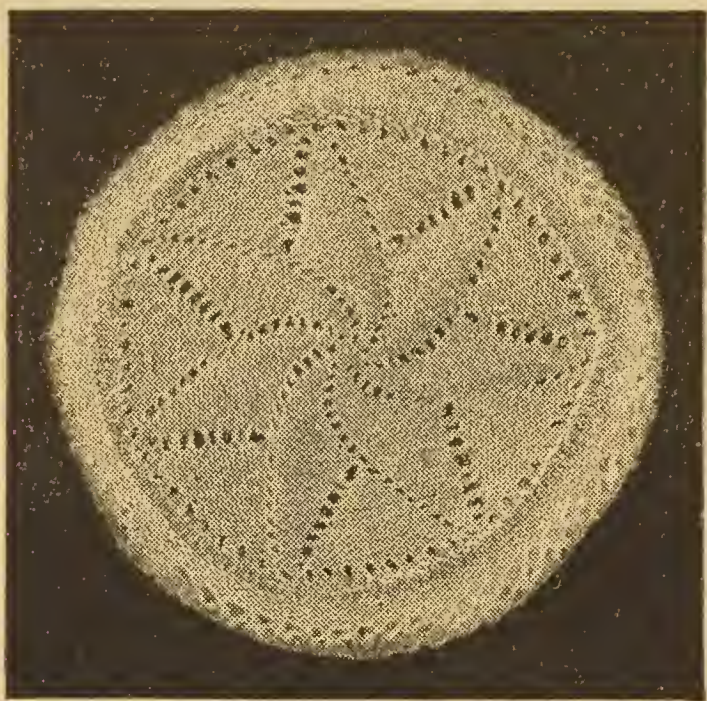


FIGURE NO. 1.—KNITTED CATCH-ALL FOR TOILET-TABLE.

then in the loop cast on 7 stitches thus: Use two needles and, working with the loose end of the cotton, k 1 stitch, then purl 1 in the first loop, until there are 7 in all; then pass 2 onto each of 2 needles, and leave 3 on the 3rd; then draw up the slip-knot closely, and knit first and every alternate round to the thirty-seventh, plain.

Second round.—* Th o, k 1, and repeat from * for entire round.

Fourth round.—* Th o, k 2, and repeat from * to end of round.

Sixth round.—* Th o, k 3, and repeat from * to the end of round.

Eighth round.—* Th o, k 4, and repeat from *.

Tenth round.—* Th o, k 5, and repeat from *.

Twelfth round.—* Th o, k 6, and repeat from *.

Fourteenth round.—* Th o, k 7, and repeat from *.

Sixteenth round.—* Th o, k 8, and repeat from *.

Eighteenth round.—* Th o, k 9, and repeat from *.

Twentieth round.—* O, k 1, o, sl and b, k 7, and repeat from *.

Twenty-second round.—* Th o, k 3, o, sl and b, and repeat from *.

Twenty-fourth round.—* Th o, k 5, o, sl and b, k 5, and repeat from *.

Twenty-sixth round.—* Th o, k 7, o, sl and b, k 4 and repeat from *.

Twenty-eighth round.—* Th o, k 9, o, sl and b, k 3, and repeat from *.

Thirtieth round.—* Th o, k 11, o, sl and b, k 2, and repeat from *.

Thirty-second round.—* Th o, k 13, o, sl and b, k 1, and repeat from *.

Thirty-fourth round.—* Th o, k 15, o, sl and b, and repeat from *.

Thirty-sixth round.—* O, n, and repeat from *.

Thirty-seventh, Thirty-eighth, Thirty-ninth, Fortieth and Forty-first rounds.—Purl.

Forty-second, Forty-third, Forty-fourth, Forty-fifth and Forty-sixth rounds.—Knit.

Forty-seventh, Forty-ninth, Fifty-first, Fifty-third and Fifty-fifth rounds.—O, n, and repeat for the entire round. Knit the five even rounds between the last rounds.

Fifty-seventh, Fifty-eighth, Fifty-ninth, Sixtieth, and Sixty-first rounds.—Knit.

Sixty-second, Sixty-third, Sixty-fourth, Sixty-fifth and Sixty-sixth rounds.—Purl; then bind off.

KNITTED BOOK-MARK.

FIGURE No. 2.—This useful article is knitted with knitting silk in two colors. Red and white, or blue and écreu would make a pretty combination. One must be careful to keep all the threads carried from one point to another, on the wrong side. As far as possible the letters *w* and *r* will be used in these directions to indicate white and red.

Cast on 21 stitches with white silk.

Knit 2 rows plain.

Third row.—K 1; o and n, 10 times. K 6 rows plain.

Tenth row.—K 8. Join red silk; k 1 red, 2 white, 2 red, 8 white.

Eleventh row.—K 7 w; purl 1 r, 2 w, 1 r, 2 w, 1 r; k 7 w.

Twelfth row.—K 7 w, 1 r, 2 w, 1 r, 2 w, 1 r, 7 w.

Thirteenth row.—Like 11th.

Fourteenth row.—K 8 w, 2 r, 2 w, 1 r, 8 w.

Fifteenth row.—K 7; p 7; k 7 with white.

Sixteenth row.—K across plain with white.

Seventeenth row.—Like 15th.

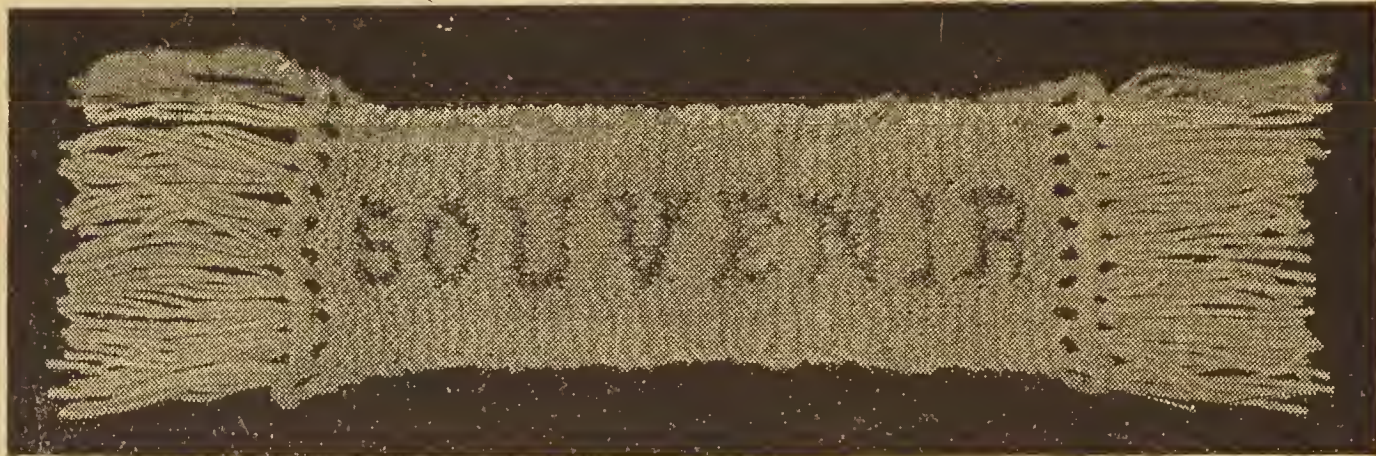


FIGURE NO. 2.—KNITTED BOOK-MARK.

Eighteenth row.—K 9 w, 3 r, 9 w.

Nineteenth row.—K 7 w; p 1 w, 1 r, 3 w, 1 r, 1 w; k 7 w.

Twentieth row.—K 7 w, 1 r, 5 w, 1 r, 7 w.

Twenty-first row.—K 7 w; p 1 r, 5 w, 1 r; k 7 w.

Twenty-second row.—K 8 w, 1 r, 3 w, 1 r, 8 w.

Twenty-third row.—K 7 w; p 2 w, 3 r, 2 w; k 7 w.
 Twenty-fourth row.—Like 16th.
 Twenty-fifth row.—Like 15th.
 Twenty-sixth row.—Like 16th.
 Twenty-seventh row.—K 7 w; p 1 r, 6 w; k 7 w.

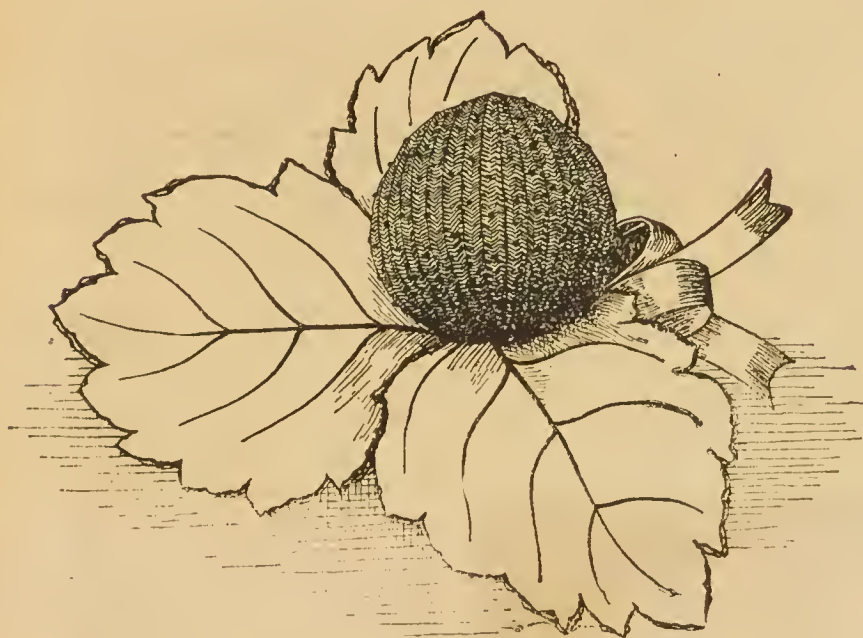


FIGURE NO. 3.—KNITTED EMERY-CUSHION AND NEEDLE-BOOK, COMBINED. (STRAWBERRY DESIGN.)

Twenty-eighth row.—K 8 w, 6 r, 7 w.
 Twenty-ninth row.—K 7 w; p 6 w, 1 r; k 7 w.
 Thirtieth row.—K 7 w, 1 r, 13 w.
 Thirty-first row.—Like 29th.
 Thirty-second row.—Like 30th.
 Thirty-third row.—K 7 w; p 6 r, 1 w; k 7 w.
 Thirty-fourth row.—K 13 w, 1 r, 7 w.
 Thirty-fifth row.—Like 15th.
 Thirty-sixth row.—Like 16th.
 Thirty-seventh row.—Like 15th.
 Thirty-eighth row.—Like 34th.
 Thirty-ninth row.—K 7 w; p 1 w, 1 r, 5 w; k 7 w.
 Fortieth row.—K 10 w, 4 r, 7 w.
 Forty-first row.—K 7 w; p 4 w, 2 r, 1 w; k 7 w.
 Forty-second row.—Like 30th.
 Forty-third row.—Like 41st.
 Forty-fourth row.—Like 40th.
 Forty-fifth row.—Like 39th.
 Forty-sixth row.—Like 34th.
 Forty-seventh row.—Like 15th.
 Forty-eighth row.—Like 16th.
 Forty-ninth row.—Like 15th.
 Fiftieth row.—Like 20th.
 Fifty-first row.—K 7 w; p 1 w, 5 r, 1 w; k 7 w.
 Fifty-second row.—K 7 w, 1 r, 2 w, 1 r, 2 w, 1 r, 7 w.
 Fifty-third row.—K 7 w; p 1 r, 1 w, 1 r, 1 w, 1 r, 1 w, 1 r; k 7 w.
 Fifty-fourth row.—K 7 w, 1 r, 5 w, 1 r, 7 w.
 Fifty-fifth row.—K 7 w; p 1 w, 1 r, 3 w, 1 r, 1 w; k 7 w.
 Fifty-sixth row.—Like 16th.
 Fifty-seventh row.—Like 15th.
 Fifty-eighth row.—Like 16th.
 Fifty-ninth row.—K 7 w; p 1 r, 5 w, 1 r; k 7 w.
 Sixtieth row.—K 8 w, 5 r, 8 w.
 Sixty-first row.—K 7 w; p 1 r, 6 w; k 7 w.
 Sixty-second row.—K 11 w, 2 r, 8 w.
 Sixty-third row.—K 7 w; p 3 w, 2 r, 2 w; k 7 w.
 Sixty-fourth row.—K 8 w, 1 r, 12 w.
 Sixty-fifth row.—K 7 w; p 1 w, 6 r; k 7 w.
 Sixty-sixth row.—Like 34th.
 Sixty-seventh row.—Like 15th.
 Sixty-eighth row.—Like 16th.
 Sixty-ninth row.—Like 15th.
 Seventieth row.—Like 50th.
 Seventy-first row.—Like 51st.
 Seventy-second row.—Like 50th.
 Seventy-third row.—Like 15th.
 Seventy-fourth row.—Like 16th.
 Seventy-fifth row.—Like 15th.
 Seventy-sixth row.—K 7 w, 1 r, 5 w, 1 r, 7 w.
 Seventy-seventh row.—K 7 w, p 7 r, k 7 w.
 Seventy-eighth row.—K 10 w, 1 r, 2 w, 1 r, 7 w.
 Seventy-ninth row.—K 7 w; p 1 r, 2 w, 1 r, 3 w, k 7 w.
 Eightieth row.—Like 78th.

Eighty-first row.—K 7 w, p 1 w, 2 r, 1 w, 3 r, k 7 w.
 Eighty-second row.—K 7 w, 1 r, 13 w.
 Eighty-third row.—Like 15th.
 Knit five rows plain, then knit 1; o and n ten times; then knit 2 rows plain, and bind off. Tie fringe in the spaces at each end.

KNITTED EMERY-CUSHION AND NEEDLE-BOOK, COMBINED.
 (STRAWBERRY DESIGN.)

FIGURE NO. 3.—The emery-cushion here illustrated is made of strawberry-red knitting silk, and the leaves may be of green felt, cloth or velvet.

Make the Cushion-Cover as Follows: Use 4 very fine knitting needles, and cast 10 stitches onto 2 of the needles, and 12 on the 3rd.

Knit round with the 4th needle until you have a sufficient depth (say an inch and a half), in the same way as you knit a stocking; then narrow at each end of every alternate round until you have 2 stitches left on each of the 2 needles, and 4 on the 3rd one, on which there were originally 12. Pass a needle and thread through all these loops or stitches so as to secure them from dropping or raveling. Take out the knitting needles, turn the work on the wrong side, restore the 4 loops to one needle and 4 to another, and then cast off. This prevents the strawberry from being pointed at the top.

In narrowing, the following method is recommended: At the beginning of the rows take one stitch on the needle, knit the next, and pass the 1st stitch over the 2nd; at the end of each row take two stitches together. This produces corresponding lines of contraction.

The emery-cushion must be cut from cloth by the diagram seen at figure No. 4, three sections being necessary. Turn in the edges and over-hand together; fill with the emery. Now slip the knitted



FIGURE NO. 4.—SECTION OF BERRY (FULL SIZE).



FIGURE NO. 5.—SHAPE OF LEAVES (QUARTER SIZE).

cover over this and draw up the end with a needle and thread. The seeds are made by a stitch like a "back-stitch," with yellow silk.

Cut the leaves from green velvet or cloth, shaping them like figure No. 5; and nicely button-hole the edges with green silk a shade or two lighter. Cut the leaves in which the needles are to be stuck from green or black cloth, making them a little smaller than the velvet ones. Make a bow with ends, of green ribbon half an inch wide, and sew where the leaves join. Sew the berry to the middle leaf, just behind the bow, and you have something useful as well as ornamental.



FIGURE NO. 6.—KNITTED HOLDER.

KNITTED HOLDER.

FIGURE NO. 6.—Knit on 2 needles, using red and white, or any other colors preferred, in cotton or wool.

Cast on 45 stitches of red, and knit 20 rows.

Twenty-first row.—K 10 r; k 5 w, k 5 r, 5 w, 5 r, 5 w, 10 r.

Twenty-second row.—K 10 r; p 5 w, 5 r, 5 w, 5 r, 5 w; k 10 red. Continue like 21st and 22nd rows, alternately, until you have 40 rows of stripes. Now k 20 red rows, and bind off. Fold together and tie one end with a tiny bow of baby ribbon. When knitting the stripes, draw the threads tightly across each time, to give the ridged appearance represented in the engraving.

CROCHETING.—No. 33.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.
 ch. st.—Chain stitch.
 s. c.—Single crochet.
 d. c.—Double crochet.
 h. d. c.—Half-double crochet.
 tr. c.—Treble crochet.
 p.—Picot.
 sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

HAIR-PIN CUSHION.

FIGURE No. 1.—To make the Brim.—This dainty cushion is made of pale-pink zephyr and stuffed with curled hair. Make a chain of 5 stitches and join in a ring; then make 14 d. c. over this ring, and close with a slip stitch.

Next round.—Make 3 ch. to take the place of 1 d. c., and as this is made in each round, it will not be mentioned hereafter; then 2 d. c. in each d. c. underneath, making 31 d. c., counting the 3-chain as 1 d. c. Then in the next 6 rounds widen often enough by putting 2 d. c. in one to make the work lie flatly, and work each row in the back part of the stitch.

For the Border.—Make 1 slip stitch through the back part of a d. c., also taking the stitch through the cross-loop at the back, then another slip stitch through the same cross-loop; make 2 chain, skip 1 d. c., and repeat for the entire circle.

For the next four rounds.—Make 1 slip stitch under the end of the 1st chain, * 3 ch., 1 slip stitch under the same chain at the other end, then 1 slip stitch under the next chain, and repeat from *; work very tightly, as the effect is lost if crocheted loosely; this completes the brim.

For the Crown.—Make 4 ch. and join to form a ring; 3 ch., then 14 d. c. over the ring, and close with a slip stitch. Make 3 ch. to take the place of 1 d. c.; then 2 d. c. in each d. c. underneath, except at the end, where you make 1 d. c., the 3-ch taking the place of the 2nd one.

Second round.—Make 3 ch., * 2 d. c. in the 1st d. c. underneath,

Now, for the side, work 4 rows of d. c. without any widenings, closing each round with a slip stitch, and working up with the 3-ch.; work in the back part of the stitches. Line the sides of the crown with pasteboard and stuff it with curled hair; then sew it to the inner edge of the brim. Make a cord and tassel and tie about the crown in a double bow-knot to conceal the joining, and also arrange a band of ribbon about it. Turn up the brim at one side and fasten to the crown, and over the fastening place a bow of ribbon; also fasten a tassel of wool under this bow, as seen in the picture.



FIGURE No. 1.—HAIR-PIN CUSHION.

ORNAMENTAL SLIPPER FOR TOILET-TABLE.

FIGURES Nos. 2 AND 3.—This dainty slipper is made of Kensington crochet cotton and then gilded. Fine macremé may be used if preferred. Begin with a chain of 16 stitches, and in this make 15 s. c.; turn, make 1 ch., then 1 s. c. in each of the next 7 s. c., 3 s. c. in the next one, and 1 in each of the next 7; work this last and every succeeding row in the back part of the stitch to produce the ribbed effect. Make the next row without any widening, then widen at the middle of the next row, and so continue, widening in every other row, until there are 33 stitches in the row, or 9 ribs and a half; always make the 1-

ch. in turning. Now work 7 s. c. on this last row, and make 4 ribs without widening; this is for one side of the slipper; then make 22 ribs more, widening 1 stitch in each rib; this brings you to the center of the back; then work the other side to correspond, narrowing in each rib which was widened on the other side, and join the end to the part first made.

For the Sole (see figure No. 3).—Leave 21 ribs at the back for the heel, then count 14 ribs and begin in the 15th, and work s. c.

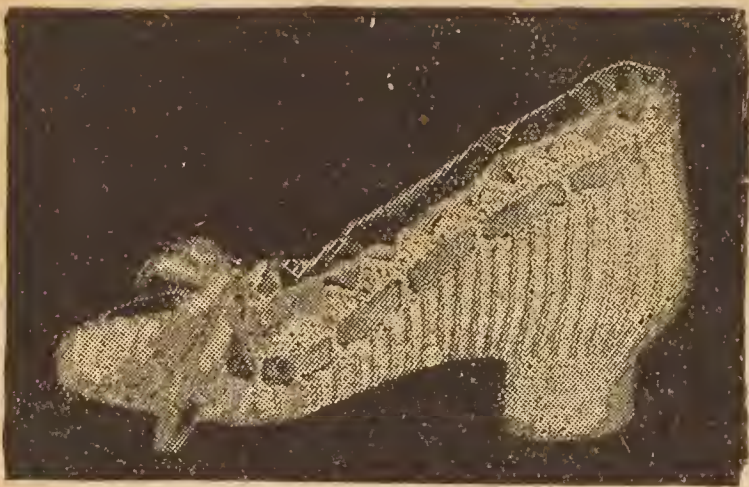


FIGURE No. 2.—ORNAMENTAL SLIPPER FOR TOILET-TABLE.



FIGURE No. 3.—SOLE OF ORNAMENTAL SLIPPER.

1 in the next, and repeat from *, unless the work is inclined to draw, in which case omit the 1 d. c. between the groups of 2 d. c. and work so that it will lie perfectly flat; this completes the top of the crown, which forms the cushion for the reception of the pins.

along the edge across the toe, and to within 14 ribs of the heel at the other side. For the next row, begin 6 ribs nearer the heel, and work to within the same distance of the heel at the other side; work through the back part of the stitch in every row.

Next row.—Begin 2 ribs nearer the heel, and work in the same way; then work 2 rows beginning at the heel, and in the last

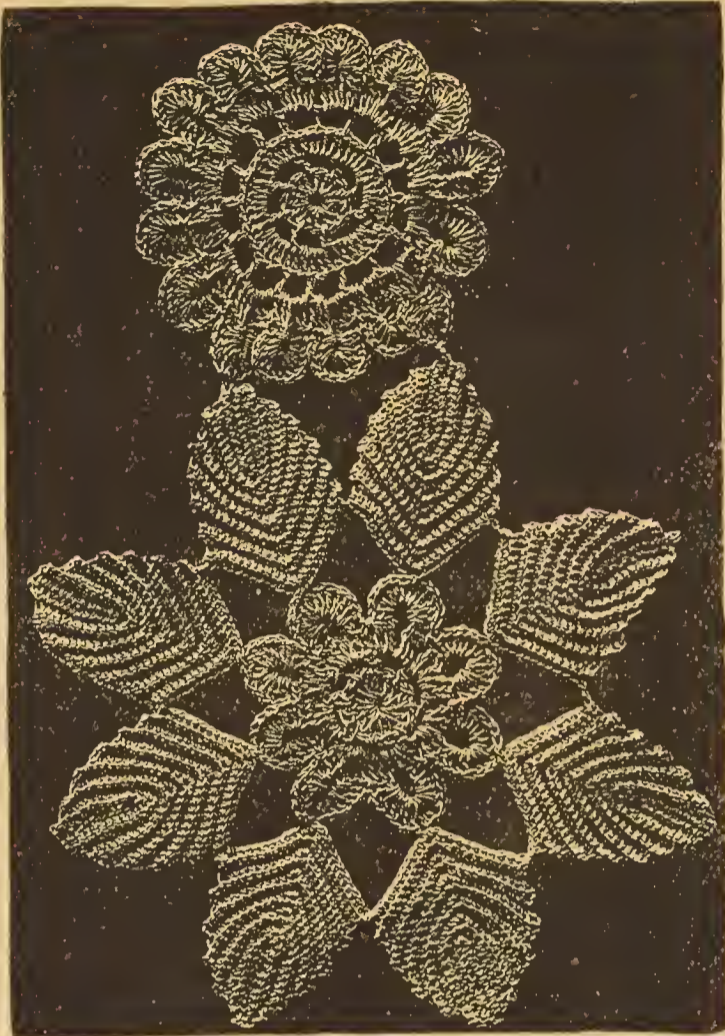


FIGURE NO. 4.—LEAF-AND-WHEEL ORNAMENT FOR TIDIES, ETC.

of these 2 narrow at the toe so the work will be flat; these last two rows will meet near the heel for 8 ribs, and the small space left must be filled in with another row, which is narrowed at the toe; then a row is made half-way, and the sole crocheted together (see picture). For the heel make 1 row across ten ribs at the center of the back, or 5 ribs at each side of the center; then in the next row begin at the 2nd rib from the front corner; next begin at the 1st rib, then at the outer row of s. c. on the sole, and afterward work round and round until there are 7 rows, which continue all round; then you narrow down gradually, to make a perfectly flat bottom to the heel.

Finish the upper edge thus: Make d. c. in every other rib with 5 or 6 ch. between; work so that the d. c. will come in the second rib from the corner, then skip 3 stitches across the front edge so as to make the corner lie flatly; across the front skip 4 stitches between each d. e.

Next row.—In every space make 1 s. c., 1 half-double, 2 doubles, 1 half-double, 1 s. c., except at each corner space, where you put only 1 s. c. Stiffen the slipper with very thick starch, and pull it into as perfect shape as possible, using a slipper heel to shape the heel over. When thoroughly dry, gild the slipper, line it with satin or silk, and run a ribbon through the spaces around the upper edge, tying it in a double bow-knot as seen in the picture. The slipper may be used as a receptacle for jewelry, bon-bons or perfumery.

LEAF-AND-WHEEL ORNAMENT FOR TIDIES, ETC.

FIGURE NO. 4.—*For center Rosette.*—Make a chain of 6 and join with a slip stitch.

First round.—Make 3 chain, 15 d. e. in ring, and join to first 3 chain with a slip stitch.

Second round.—Make 6 chain, * skip 2 d. c., make 1 d. c. between the next 2, 3 chain, and repeat from * 6 times more; join with a slip stitch in 3rd stitch of 6 chain.

Third round.—3 ch., * 2 d. c. in first space, 7 ch., and 3 more d. c., in same space, 1 double in next; repeat 7 times more from *; join with a slip stitch in 1st d. e.

Fourth round.—Make 15 d. c. in space made by 7 chain, 1 s. c. between third and fourth d. c. underneath, and repeat 7 times more; fasten the thread on the wrong side of the work, and break off. This completes the center rosette.

For each Leaf: First row.—Make a ch. of 14, turn, skip 2 ch, make 1 s. e. in each of the next 11 stitches, 3 s. e. in last stitch, 1 s. e. in the 11 stitches on the other side.

Second row.—(Work in back half of stitches.) Make 1 ch., skip 1 st., make 1 s. e. in each of next 11, 3 s. c. in the next one, and 1 in each of the next 11; turn, make 1 ch., skip 1, 1 s. c. in each of the next 11 stitches, 3 s. e. in the next stitch, 1 s. c. in each of the next 11. Always leave 1 stitch at each end to form the serrated edge of the leaf. Repeat until you have 6 ridges on the right side; and when the center of last ridge is reached, make 1 s. c. in center stitch; drop a stitch from hook, draw it through the center stitch of the 15 double crochets of rosette, 1 s. c. in same stitch, 1 s. c. in each of 11 s. e. of leaf. This completes one leaf.

Make 7 more similar leaves, joining them to the rosette in the same manner, and to each other by single crochets at the ends of their last rows.

Make 4 of these figures or ornaments, and then make the wheel, joining the ornaments to it as seen in the picture, as the scollops are made, by a single crochet at the middle of every 5th scollop.

To make a Wheel.—Make a chain of 6 and join with a slip stitch to form a ring.

First and second rounds.—Like those in rosette.

Third round.—Make a chain of 3, 5 d. c. in first space, * 1 d. e. in double underneath, 5 d. e. in next space, and repeat from * 6 times more; join to first 3 chain with a slip stitch.

Fourth round.—Make a chain of 6, * skip 2 d. e., 1 d. e. in the next one, 3 ch., and repeat from * until you have 16 spaces; then join with a slip stitch, in 3rd stitch of 6 ch.

Fifth round.—3 chain, * 2 d. c., 7 ch., and 3 d. c. in first space, 1 d. c. in next space, and repeat from * 15 times more; join with a slip stitch in first 3 chain.

Sixth round.—7 d. e. over the 7-ch.; now pass the hook through the points of two leaves of the ornaments (one leaf of each) and join the two to the scollop with 1 s. c.; then 8 d. e. to complete the scollop, 1 s. e. between 3rd and 4th d. c. underneath. Make 3 more scollops with 15 d. c. in each, and then make another scollop joining to next leaf of one of the two ornaments and another leaf of a third. Repeat until all the scollops are made and the 4 ornaments are joined by the wheel to form a section.

As many figures as may be desired may be made and joined for tidies, scarf-ends, doileys, etc., and fine or coarse thread, silk, linen or cotton may be used for the work.

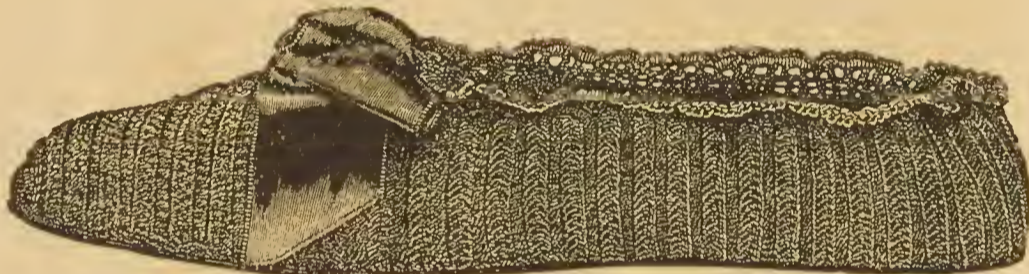


FIGURE NO. 5.—CROCHETED SILK BEDROOM-SLIPPER.

CROCHETED SILK BEDROOM-SLIPPER.

FIGURE NO. 5.—This slipper is made of cro-

cheted silk in a pretty shade of red, and is completed with an elastic cord run in the top, and a bow of satin ribbon over the instep.

Begin with a chain of 25 stitches.

First row.—Make 1 double crochet in the 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th and 12th stitches of chain; 3 d. c. in 13th stitch, and 1 d. e. in each remaining stitch of chain.

Second row.—Chain 3; 1 d. c. in each d. e. of previous row, taking up the under loop of stitch each time. Widen each row by making 3 d. c. in middle stitch of preceding row. Continue

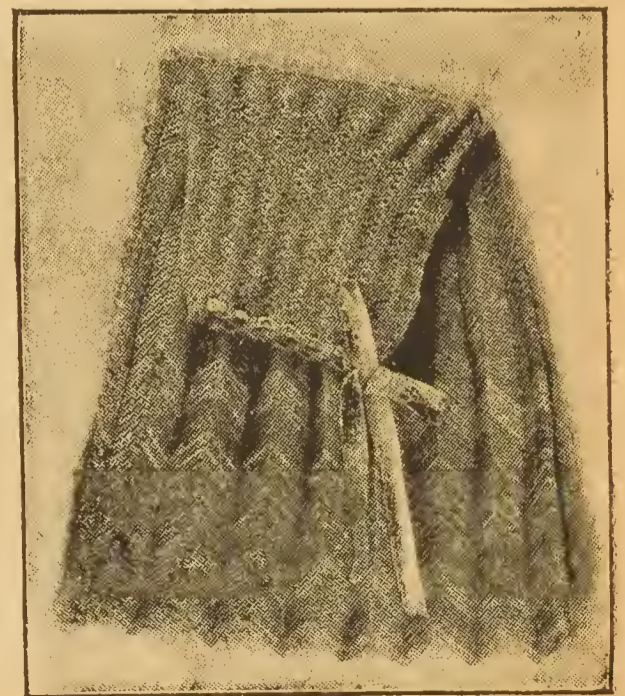


FIGURE NO. 6.—CROCHETED PETTICOAT.

crocheting in exactly the same manner until there are 24 rows.

Twenty-fifth row.—Chain 3; 1 d. c. in each stitch of last row until there are 24 d. c.

Twenty-sixth row. Chain 3, and continue as before until there are 78 rows. Join this to toe of slipper, and finish top with two or three rows of d. e., and a row of shells.

CROCHETED PETTICOAT.

FIGURE No. 6.—This petticoat is shown made of pink and drab Germantown wool or yarn.

Make a chain of 210 stitches with the drab wool, for the top, and make 1 row of s. c., then 1 row of d. c.

Next row.—Make 1 s. c. in each of the next 2 stitches, * 3 in the next one, 1 in each of the next 2 stitches, skip 1, make 1 in each of the next 2, and repeat from * across the row. Work in the front half of the stitch; turn.

Next row.—Skip 1 stitch, then make 1 s. c. in each of the 2 singles underneath; * 3 s. c. in the center of the 3 s. c., 1 s. c. in each of the next 2, skip 2, 1 s. c. in each of the next 2, and repeat from * to the end of the row. Repeat the last row 24 times more, always working in the front half of the stitch. In all of the remaining rounds work in the back half of the stitch, and *around* the skirt instead of *back and forth*.

Next row.—Make 1 s. c. in each of 6 stitches, then 3 in the next, and so on around.

In the next 16 rounds make * 3 s. c. in the middle stitch of the cluster of s. c., 1 in each of the next 4, skip 2, then 1 in each of the next 4, and repeat from * for the entire round.

Next round.—Make 5 s. c. in the middle one of the group of 3, then 1 in each of the next 10, and repeat for the round.

Next eleven rounds.—Make 3 s. c. in the middle one of the cluster of s. c., 1 s. c. in each of the next 6, skip 2, 1 s. c. in each of the next 6, and repeat for the round.

Next round.—Make 5 s. c. in the center one of the cluster of 3, 1 s. c. in each of the next 14, and repeat for the round.

The next and all succeeding rounds make thus: 3 s. c. in the center of the cluster of s. c., 1 in each of the next 8, skip 2, 1 in each of the next 8, and repeat for the round.

Make 8 more rounds of drab like the last round, then 5 rounds of pink, 5 of drab, then 9 rounds of pink and drab alternately, then 5 of drab, 5 of pink, 5 of drab, and finish with a round of pink in double crochet. Crochet a round of s. c. around the placket, and run a ribbon over and under every 2 d. c.

If preferred, the skirt may be made narrower and shorter; if it is to be made shorter, make fewer rounds between the two rounds in which there are clusters of 5 single crochets.

(CHILD) LIFE.—SECOND SERIES.

THE PHYSICAL AND MENTAL DEVELOPMENT OF CHILDREN.

CHAPTER X.—SPORTS AND GAMES.

Youths and maidens cannot spend their entire time in working, eating and sleeping. There is a time for all things, and there must be a time for relaxation. Indeed, amusement should be an important factor in the education of the young. Lord Derby once said, "The students who think they have not time for bodily exercise will, sooner or later, find time for illness."

When we regard amusements as a legitimate part of education and moral training, we disarm much prejudice against them. They should be blended so intimately with life that they will form a perfect counterpoise for the weight of more serious duties. They should consist of simple sports and games that will enliven and invigorate the mind and render the body graceful and sturdy. Outdoor sports are to be especially commended, for they not only exercise and strengthen the muscles, but also compel a free expansion of the lungs with pure, life-giving air.

Exercise is of paramount importance in early life to develop the limbs and make the joints supple. There is little likelihood that children will play too long or too violently. One of the great dangers of a civilized existence is that it does not allow the young sufficient time for play and keeps them too much confined to the house. Action is natural and, therefore, pleasurable. Children will run about all day and not be conscious of fatigue, because they are only exercising the muscles as Nature intended.

Any one who sits all day at a desk or work-bench knows the pleasure to be derived from a brisk walk in the open air after the daily task is completed. At such a time a weight seems to be lifted from the whole being, and the worker, a few moments before oppressed with a sense of weariness, feels like running and leaping in the buoyancy of his spirits. It is a pity that adult dignity prevents this expression of exuberant vitality, for running and jumping are fine exercise. The old Greeks and Romans recognized this fact, and their youths were early encouraged to run, leap and wrestle, with the result that the national physique of both races was superb.

It is often claimed that outdoor labor will give a boy all the exercise he needs. This may be so, but he requires something more than a mere hardening of his muscles. Any one who has lived on a farm knows that a healthy-minded boy will work diligently all day with plough, hoe or spade, and then, after the day's labor is over, when it might naturally be expected that he would wish to rest, he will play ball for an hour with his companions, or, failing these, will be satisfied to pitch the ball against the side of the house or barn, thus finding solitary but apparently very enjoyable sport. Labor is exercise, but its most enthusiastic advocate cannot claim that it supplies recreative amusement, which the young must have, pure and simple. If left to themselves, they may not always choose that form of amusement which is best calculated to develop the faculties, but a little advice from older heads will soon correct errors of judgment in this direction. Those who are allowed to romp and play in their childhood will be more capable of battling with the labors

and trials of after life than those who are more delicately reared, just as a flower that has been inured to the cold by being left outdoors during the first cool days, will endure the Winter much better than those that have been carried into the house at the first approach of Autumn.

Some children show a strong tendency to habits of indolence while growing rapidly, not because they are naturally lazy, but because they require all their vitality to build up their constitutions. It is not wise to require them to perform very long or very laborious tasks at this time, as the work would absorb part of that strength which is necessary for maturing the body. They should, of course, be made responsible for certain small home duties, but parents must see to it that they are never overtaxed in any way. Common sense and good judgment must go hand in hand in any reform, and a vast amount of both is necessary in bringing up children.

The ancient orators took a great deal of bodily exercise in order to put themselves in the best condition for public speaking, considering gymnastic practice the best strengthener of the voice. All parts of the body require constant exercise. Nature has formed every muscle and limb for use, and if any one is allowed to remain idle, it will soon shrink and become diseased.

The time has passed when it was thought improper for girls to engage in outdoor recreative sports. They now hold their own with credit in many of the popular games, and the exercise entailed has given them not only much wholesome pleasure, but also healthy bodies, rosy cheeks, bright eyes and active brains. Much of this good has been accomplished by the very general use of the bicycle. The writer is sufficiently antiquated in her notions to admit that she does not like to see a girl ride a bicycle, as it seems to take away some of her womanliness; but the exercise is really excellent, and the weight of evidence in its favor should, perhaps, triumph over mere prejudice.

Lawn tennis has proved of incalculable benefit to many girls, and it is to be hoped that the game will continue to increase in popularity. An hour's practice with the racket and ball will relieve a case of indigestion more surely than a dose of medicine, and will have the advantage over the medicine of leaving no bad effects. Croquet was widely favored some years ago, but it has lately lost much of its popularity. This is not to be wondered at, for the game has little to commend it save the fact that it is played in the open air. The player usually stoops so much in using the mallet as to run the risk of impairing the graceful poise of the shoulders; and, besides, the amount of standing required is tiresome and cannot possibly be of any benefit. If the handles of the mallets were longer, so that it would be possible to stand upright while playing, the game would be almost as improving as tennis.

Archery is said to develop the arms and chest, and many girls practise it for that reason. Calisthenic exercises produce the same result, but in a mechanical manner. Springing an arrow from a bow is a natural action and is much more graceful than the machine-like motions of calisthenics. We would not be understood, how-

ever, to decry the latter form of exercise, for it has proved of great benefit to school girls, many of whom would probably have no opportunity to indulge in any other form of physical training or recreation. We merely maintain that mechanical motions are not so beneficial as the free and natural movements required in a healthful and amusing game. There can be no doubt that the extensive teaching of calisthenics greatly improves the physique and general carriage of the girls of to-day. The movements broaden the chest and render the muscles supple and the step elastic, just as military training gives strength and activity to boys.

Skating is an excellent pastime for the young, and especially for girls who remain much indoors. It affords open-air exercise at a time when the atmosphere contains the greatest amount of oxygen. Vigorous inhalation of the crisp air will strengthen the lungs better than any other known process, because it is one of Nature's own remedies; and the vigorous motion will give the cheeks a color and the eyes a sparkling light that the most skilful use of rouge and belladonna could not imitate. Furnace-heated rooms wither the faces of our girls and women all too quickly, and the antidote of the evil is to be found in a free inhalation of oxygen and exhalation of carbon.

Sea bathing and even the breathing of salt air are too stimulating for persons of a highly nervous temperament, but both will be found very invigorating to those who are ordinarily constituted, if indulged in properly. There are a few rules which every bather should observe if good results are to be obtained. Never enter the water immediately after eating or when the stomach is empty. Digestion will be impeded if the natural heat of the body is reduced just after a meal. The bather must feel comfortably warm before entering the water, as the system requires all its heat to recover from the shock of the plunge. Do not remain in the water if there is the slightest feeling of chilliness, for this sensation indicates that the body has lost too much heat, so that the blood will not readily return to the surface. In taking a sea bath, first immerse the body, entirely, immediately leave the water until reaction has set in, and then plunge in and exercise vigorously.

Rowing is a most desirable form of exercise for strengthening the muscles of the arms and chest and is too much neglected by girls. With a little instruction, and with oars that are light enough to suit her strength, any girl can quickly learn to row, at least well enough for recreative purposes. As there is always more or less risk of a small boat capsizing, especially when managed by inexperienced hands, girls should always learn to swim before attempting to row.

There are numerous gymnasiums for both sexes which have done an immense amount of good. The varied practice they afford strengthens muscles that would otherwise remain wholly inactive, and renders the limbs flexible and the motions quick and graceful. If boys cannot attend a good gymnasium, an excellent substitute can easily be made at home by setting two large posts in the ground and securely fastening a smooth, stout bar across the top. On this bar the boys can exercise and "skin the cat" to their heart's content. The expensive rings, bars and other paraphernalia of the gymnasium will be lacking, but there will be a great sufficiency of

pure air and ample opportunity for effective physical development.

There are few American lads who do not like base-ball. It is called our national game, and it is so universally played that every little country "cross-roads" has its "team." Pitching, batting and running are all such good exercise that the game should be encouraged. In some of the larger colleges it has, perhaps, been carried to excess, so that the best ball player is considered more worthy of admiration than the most successful student; and the same may be said of rowing and of the hero-worship lavished upon the "Varsity crew." But any good thing can be overdone, and sound judgment must always be used to restrain youthful enthusiasm within the bounds of reason.

If no other means of exercise can be found, walking is always possible. Walking for exercise should, however, be performed under proper circumstances and in the proper way. The pedestrian should wear broad shoes with low heels, and clothing that will allow free use of the limbs. The step should be long and firm, and the arms should be allowed to swing easily, the head held erect and the breast thrown out. The lungs may be greatly strengthened in walking by the following simple process: Close the lips and inhale as much air as the lungs will hold; retain it as long as possible and then slowly exhale it, counting the steps while so doing. If this practice is persisted in for a few weeks, the pedestrian will be surprised to find how many steps can be taken before the air is all expelled from the lungs.

When the weather is too cold for outdoor sports, there are many delightful games for the house. The shops are full of them, and any taste can be gratified. When planning entertainments for the family on Winter evenings, the mother should not forget music. Children generally like it, and will become very fond of it if encouraged. They can be taught to sing simple songs which will not strain their voices, and delightful evenings may thus be spent at home which all after years cannot efface from their memories. A book of conundrums can be bought for a trifling sum that will interest and amuse a large circle of all ages for many hours.

Fairy tales, ghost stories and fables! What sensations of delight, what little thrills of terror and what troops of good resolutions come looming up in one's memory at the words! As soon as children can understand anything they enjoy these stories, and they lavish their devotion on the person who tells them best and oftenest. How the little folks revel in Mother Goose's rhymes and melodies, how they sigh over Cinderella's hard lot before the fairy made her a carriage from a pumpkin, with mice for horses, and how they listen in wonder to the marvellous tales of the Arabian Nights. Then the gentle-voiced mother tells of the babe that was born in a manger on that Christmas night nearly nineteen hundred years ago, and of the angels who came down to earth and sang of peace and goodwill. The young heads round the fire droop lower and lower as they listen, but the bright eyes show their unflagging interest. The pop-corn is forgotten and burns to a crisp, and the embers in the fire become white with ashes. The great theme throws all others into insignificance, sports and games are forgotten, and good-nights are said in quiet reverence.

M. C. MURRAY.

THINGS THAT SHOULD BE LEFT UNSAID.

Silence is said to be golden, and very often it is; but speech of the right sort and at the right time is equally precious. There is a sort of conversation, however, that is heavier, duller and deadlier than lead, because it not only kills time, but, worse still, is fatal to the patience of the listener, though doubtless often without intention. Leaden speech injures only by its persistence, but words that are skilfully poisoned by anger or animosity sooner or later destroy that which is dearer than life. There is also a variety of speech that possesses a quality which, while it may not immediately harm us, has yet the power to wound sensitive and cultivated souls to the quick. Who has not writhed under a succession of blows, intangible but none the less painful, delivered by the lips of an habitual croaker? Who has not found the journey of life much more difficult and fatiguing than it need be because objectors to enterprise and cavillers of expectations are seldom beyond hearing? Who has not caught and retained, through the quickness of his own ears and the faithfulness of his memory, the slovenly enunciations and illiterate phrases of others, and then blushed at the sound of his own repetitions of them? Who has not been wearied to wretchedness by the hopelessness, nervelessness and vapid complainings of another, the contagion of whose weakness could only be escaped by flying from it when its continuance threatened

to weaken endurance? Who has not watched the gradually decreasing resistance and inevitable downfall of a husband when his wife lacked faith in his capacity for success and wantonly and wickedly reiterated her lack of confidence in him? Who has not seen a wife fade and waste away, or, worse still, live on in dull hopelessness, because her husband continually complained of her incapacity and never helped her to renew her courage by hoping that her future would be more successful than her past?

Words of wrangling or even of reproach or blame should never be admitted into the domestic vocabulary, and neither should imperfect enunciations, pronunciations, or words unsuited to the best of thoughts. Grim and unpleasantly suggestive comparisons are hateful to good taste. "How forcible are right words," said Job, who had suffered agonies from listening to wrong ones, his wife in particular having made a most cruel speech to him during his season of terrible suffering.

Somebody has written of Milton's words, "He electrifies the mind through conductors." Carlyle did the same; his words more than his thoughts stir the soul. Solomon said, "A word fitly spoken is like apples of gold in pictures of silver"; and if his wisdom had only gone further and told us what those words are like which are *unfit* to be spoken, many offenses of the tongue might be

avoided by those who err from thoughtlessness rather than from a deliberate desire to wound.

It is stated that the Japanese have no vituperative, malevolent or discourteous words, and that when they desire to manifest anger or enmity by means of sounds, they can only do so by increasing the emphasis of the voice according to a generally recognized scale of vehemence. This mode of expression is, of course, understood in Japan, but it cannot be as incisive and wounding as definite language; and varying degrees of emphasis or accent can no more be quoted by gossiping lips than can the distinctly comprehended shrug of a Frenchman's shoulders.

Among the thousands of things that ought not to be said, because they are unkind, incorrect or in bad taste, is the word of disparagement levelled at conspicuous goodness—the serious criticism of a mud speck upon the garment of a saint. Even comparative perfection is close to another world and quickly passes into it, and we should, therefore, tolerate with thankfulness that little defect in a good man's character which serves to detain him among less worthy mortals.

Never mention family failings. If they are so prominently *en evidence* that they cannot be passed in silence, ask pardon for them or briefly mention a charitable excuse for their existence. Under no circumstances allow them to be a subject for discussion with friends, much less with acquaintances. A dignified reserve regarding the imperfections of those to whom we are bound by ties of blood or obligation is certain to win respect; and, as a rule, such examples are a powerful rebuke to gossip, since they carry an injunction to be reticent in forming an opinion and slow to condemn the faults of others, that is duly obeyed by those whose perceptions are acute and whose minds are generous.

Little faults are transformed into larger ones by being described or even mentioned, so readily does evil thrive in speech.

Never use words that are misleading, and especially avoid those that throw a veil of sentiment over wrong. Speech ought to reveal the fulness of moral indignation, but it need not be personal.

Never permit the manner of delivering a sentence or phrase to contradict its literal meaning. Directness of speech, when it regards tolerated subjects, is an indication of dignity and honesty of character. Speak directly or not at all when a serious topic is under consideration. Tallyrand declared that language was intended to conceal thought, but that idea was formed and uttered in a land and epoch that differed widely from our own in both breeding and morals. Do not choose concealing words, for silence is easier and safer, and also more generous.

It is said of a certain historian that his style is one in which it is impossible to tell the truth, and this deserved accusation leads simple, non-professional writers and talkers to inquire of themselves what portions of their own communications with others ought to be left unwritten or unsaid. Even the most sincere and conscientious persons are sure to discover here and there much that may be righteously omitted from their conversation. By detecting the hypocrisy of our own language we are likely to discover the true dignity of words, of which Prof. Mathews has so cleverly and even learnedly written.

But by this dignity and sincerity of speech is not meant an unpleasant frankness or the disclosure of one's whole mind upon any subject, and especially upon personal afflictions or distastes, since what may be true of likes and dislikes should, as a rule, be left unspoken. Have we not learned, through experiences that we would gladly have escaped, that the friendships of yesterday do not all or always fit into the grooves of to-day? Those that are out of date need not be discussed, because their decadence is among the many unpleasant things that could not have been avoided and are always mourned by just and tender-hearted men and women.

Do not preach; and do not quote the wisdom of others as if it were your own. Such appropriations of the intellectual or moral belongings of others is a proof both of conceit and of hypocrisy.

Take society at its word, and do not contradict it. It is bad form, and also unavailing to dissent from its rules as long as it is upright (and it usually is, even when it is whimsical to excess).

When a family is loosely bound together only by habitual associations and *les convenances*, it is ungenerous to mention domestic sym-

pathies and mutual devotion; these terms may be words in an unknown tongue to that uncongenial group, but for all that silence is safer and more kindly.

Do not describe minutely the mental architecture of any man's mind, in either praise or dispraise, to a woman, unless you are acquainted with her husband or lover and his career; because you would then be working upon a structure that might be unsafe to her peace of mind.

Never talk of happy or of wretched marriages unless you are familiar with the domestic setting of each one of your listeners.

It is useless to find fault because things are gone, for it will not bring them back; and it is worse than useless to grieve for that which is impossible, because such regrets breed discontent, discontent sullenness, and sullenness dislike.

Never criticise methods of speech unless you are certain of the perfection of your own language. A vain and egotistic woman once said to another, "I expect Mrs. A wasn't properly educated." Her cynical but correct hearer replied, "Her school education closed a dozen years ago, and I do not *expect* anything from matters that are concluded; but I *suspect* that her educational advantages were few." A blush of embarrassment assured observers that, except by a slip of the tongue, this self-constituted critic would not again use a word that applied only to the future when discussing something wholly in the past.

Do not cause needless unpleasantness by describing or condemning bygone errors.

Never say to a person who has just related an anecdote that you have heard him or some one else tell the same story before. It is both discourteous and unkind to thus disappoint one who desired to be entertaining.

Do not so strive after exactness in insignificant details as to be fatiguing to your listeners. If it does not matter whether an event occurred on a Saturday or a Monday, it is in bad taste to try your hearers' patience by audibly arguing the matter with yourself until you have fixed upon the day to your own satisfaction.

Now and then we fall into the company of an easy-going, sweet-faced feminine doll, who does nothing so prettily and would be busy so uselessly, that it would be foolish to talk to her of industry, unselfishness and helpfulness. If she is a "lily of the field" who neither toils nor spins, be thankful that she is graceful in her helplessness, and do not nag her about it. Protests will not alter her nature. Beauty and brains are not always born together, but this fact need not be mentioned where it will hurt. Everybody craves both gifts, and by commenting on the infrequency of their union in the same person, we are apt to wound the sensibilities of most of our auditors.

Do not promise a child a reward for doing right, but encourage his or her self-respect to grow into a satisfactory compensation. Similarly, do not threaten the child with punishment for wrongdoing, but explain clearly the moral consequences of misdeeds. The hope of rewards breeds selfishness in the young and easily and naturally leads to the spirit of bribery in after years.

Do not say to a child "I cannot believe you." By often repeating this sentence you are apt to destroy the germs of the little one's self-respect.

Be careful how you encourage rivalry in children. "Emulation produces growth in greed, but not in good," says George MacDonald.

Do not accuse anyone, man, woman or child, of being romantic, sentimental or whimsical, who is striving to reach an ideal of duty or of attainment, unless you are willing to be responsible for the perishing of aspirations after a nobler life. Immature resolutions too often perish in the pitiless flame of sarcasm, and even under the chill of faint discouragements.

Say hopeful things or nothing to the faint of heart; but on the other hand, be sincere of speech when plain-speaking is really necessary, and never permit a weakling to be unaware of his limitations. The latter may spread and his horizon broaden, if his forces be not scattered by inordinate praise or by too flattering encomiums.

To praise untruthfully and, therefore, unwisely, may be a grace, but it cannot be called a virtue in either man or woman. Especially is flattery a sin when directed toward children.

TO CHRISTMAS GIVERS.—Our Winter HOLIDAY SOUVENIR, a very attractive pamphlet containing illustrations of a large variety of patterns for articles that are certain to prove acceptable as holiday gifts, is now ready, and will be sent free to any address on receipt of two cents to cover cost of mailing. The woman who has a long Christmas list to prepare will find in the SOUVENIR numerous novel and original suggestions that will greatly aid her in the choice and making of holiday gifts for friends and relatives of all ages, tastes and conditions. Send your address and a two-cent stamp at once for a copy of this very interesting and seasonable little pamphlet.

BIRDS AND BIRD-KEEPING.—This is the name of a carefully prepared pamphlet, lately published by us, in which full instruction is given in the most approved methods of caring for cage-birds of every description. Food, breeding and management in both health and sickness are thoroughly considered, and the pamphlet is illustrated with numerous engravings of singing and talking birds, cages, and many convenient appliances for cages and aviaries. The little work may be read with profit by professional as well as amateur bird fanciers, and is excellent for reference. The price of the pamphlet is 6d. or 15 cents per copy, and it will be sent prepaid to any address.

THE ART OF NETTING.—No. 7.

NETTED MOUCHOIR OR PHOTOGRAPH CASE.

FIGURE No. 1.—Use satin of any preferred color for the lining of the case, and Glasco lace thread for the netting, although knitting silk may be used, if preferred.

Make the lining or inside of the case a quarter of a yard wide,

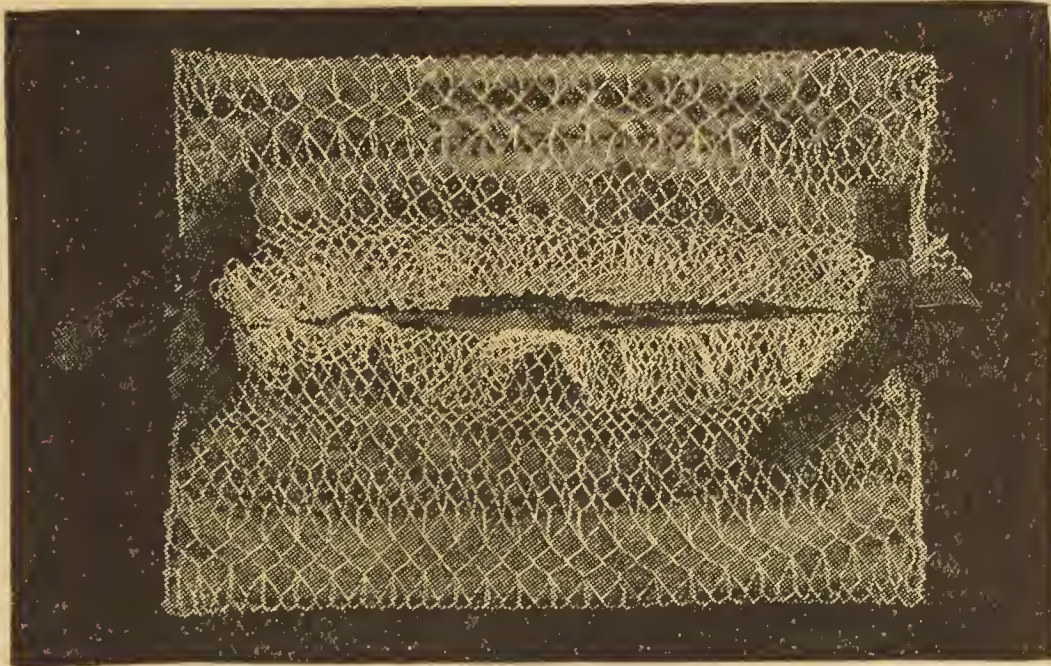


FIGURE No. 1.—NETTED MOUCHOIR OR PHOTOGRAPH CASE.

and thirteen inches and a half long. Two pieces of this size will be required, and a layer of sheet wadding is placed between them.

For the Outside.—First make 50 stitches over the foundation loop, with a coarse bone needle for the mesh, and then net 5 rows with the same mesh. Next make 3 rows with a coarse steel needle, then 1 fancy stripe thus:

Use a $\frac{1}{4}$ -inch mesh and make 1 row plain; then with the bone mesh pass the thread over the mesh and fingers in the regular way; then pass the needle through the loop on the finger as usual, through the first loop, then through the second; draw the second through the first, then the first through the second, and tie in the customary manner. Next, work through the second loop, and repeat this movement across the row. Make 2 more plain rows with the bone needle; then another fancy stripe made thus:

One row with the $\frac{1}{4}$ -inch mesh; next use the bone needle and work through 2 loops at once; 1 row with the same mesh plain; then with the $\frac{1}{4}$ -inch mesh make 2 stitches in every loop. Next make 7 rows with the bone needle, then make another fancy stripe like the first one, 6 rows plain with the bone needle, then another fancy stripe like the second one; this brings you to the center. Work the other half to correspond, following the directions in reverse order. At each end make 6 or 7 rows with the bone needle, making 2 stitches in every loop in the first row; then 1 in each loop in the remaining rows. This forms the full portion, which is to be stiffened with borax water and fluted with the fingers. Fit the outside over the inside, fold the inside together so that the ends meet over the center, and sew it over and over along the sides, then sew the outside together across the sides separately from the inside, first having sewed the ends having the fluted ruffle to the inside. Make bows of ribbon and arrange at each end (see picture).

FINGER-BOWL DOILY, WITH NETTED BORDER.

FIGURE No. 2.—The doily illustrated by this engraving is made of linen lawn and netting.

Make the center $3\frac{1}{2}$ inches in diameter, hem narrowly, and use No. 20 Coats' cotton for the border. Use 3 sizes of mesh-sticks—the largest $\frac{1}{4}$ inch, one just a trifle smaller, and another about the size of a rather coarse steel knitting-needle. Net 137 stitches over the foundation loop (which should be large enough to encircle the center); turn and work back with the same mesh, netting 1 stitch in the first mesh, and 2 in the next; then repeat across. (If you work around in this row, the first stitches will slip.) Now be very careful that the work is not twisted on the foundation loop, and join the 2 ends; then work round and round with the smallest mesh until you have 4 rows.

Sixth round.—Use the largest mesh and make 1 stitch in every loop.

Seventh round.—Use the medium-size mesh and work through 3 loops at once, for the entire round.

Eighth round.—Use the largest mesh and put 6 stitches in the first loop, 1 in the next and repeat to end of round.

Ninth round.—Use the smallest mesh and make 1 stitch in every loop; cut the thread. Do not break the string on which the netting is done until the netting is sewed to the center. Take the linen and fold it in 4 quarters, and also quarter the netting; put each quarter of the netting to the quartered center, having the netting on top; take a stitch in the linen, then slip the needle through the knot on the foundation string, then another stitch in the linen, and so on until it is all sewed on; then cut the foundation thread and pull it out. This completes the mat.

To make larger or smaller mats, cast on more or less stitches in beginning and cut the center accordingly. The design given for this doily would be exceedingly pretty worked out in pale-blue, pale-pink, lavender, réséda or yellow silk in a set of bureau mats.

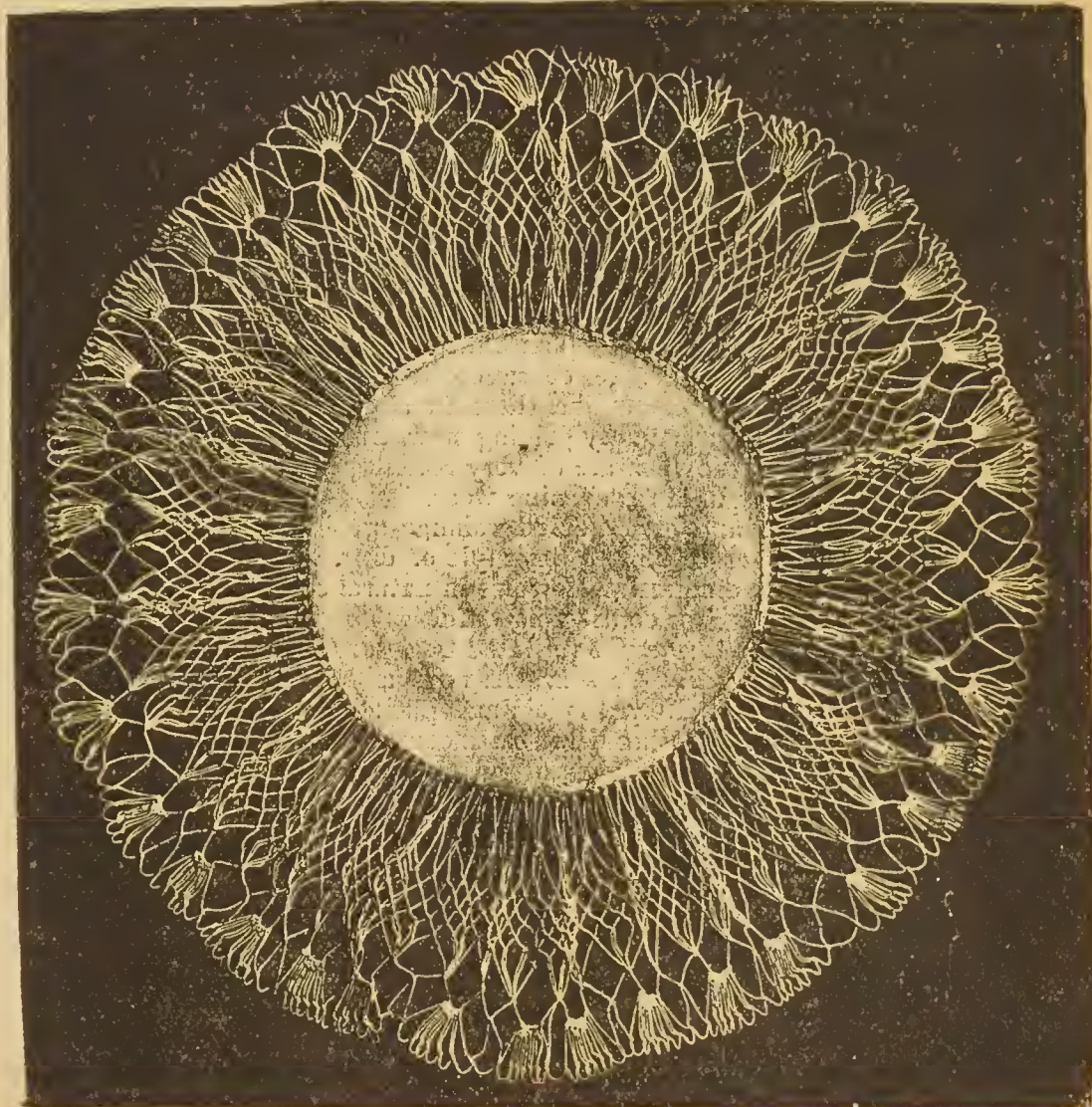


FIGURE No. 2.—FINGER-BOWL DOILY, WITH NETTED BORDER.

PARTY GOWNS FOR MISSES AND GIRLS.

In former days simplicity was the chief characteristic of attire for girls and immature misses, and the styles then counted correct were in many cases neither pretty nor becoming. The little lass of to-day, however, is much more fortunate. Her dresses embody many of the most artistic features displayed by the raiment of her elders, often rendering her a quaint and diminutive replica of her grown sister. But while elaborate designs are now largely favored for little folks' gowns, simple materials and garnitures are alone deemed appropriate for their development; and this rule is especially observed when dresses for party wear are to be constructed.

The question of social pleasures for girls who are not yet in society is one on which there are many opinions, but there seems to be no good reason why a girl or miss should not attend parties and other simple entertainments suited to her age. The days of youthful party-going and party-giving, when viewed through the vista of years, are recalled as life's golden season, and no sensible mother need hesitate to allow her little daughters a reasonable gratification in this respect. The preparations for a children's party need never be elaborate, and in any case the trouble involved will

be trifling indeed when compared with the amount of happiness afforded the young folks.

Fashion has been most kind in providing for her youthful followers. Dainty and inexpensive fabrics are offered in large assortment, and from them may be evolved party gowns that will prove a veritable delight to all who have an eye for really artistic costuming. The woollens adaptable to this purpose are soft and pliant enough to yield gracefully to any fashion. The lustreless crêpons are just as effective as their richer cousins, the silk crêpes, and are offered in a full range of the delicate tints appropriate for dancing and party dresses. The silk-and-wool mixed crêpons present the effect of crêpes and, like them, are variously crinkled. All these goods are shown in solid and shaded colorings and in plain and figured varieties.

Plain, embroidered and broché crêpes are greatly admired in both white and colors and require little applied decoration. The plain and broché China silks are charming fabrics, and not unlike them in appearance are

the Lansdownes, which are constantly gaining new friends. Figured and embroidered Lansdownes are of very recent production, but they are already largely used for evening wear.

Wool batiste and plain and embroidered vailings are light and delicate and lend themselves to almost any style of draping. The embroidered vailings show diminutive blossoms in natural colors, or single or clustered dots in self or contrasting hues.

Among the tissues are *crêpe gaufré* (a fluted transparent crêpe), silk mull, *chiffon* and *mousseline de soie*. A new and exquisite variety of *mousseline* presents alternate plain and puckered stripes, and upon the plain stripes are embroidered small conventional floral designs in silk. The embroidered designs are in such colors as pink, Nile-green, pale-blue and golden-yellow on white grounds, and in self on pale-hued grounds.

Decoration for misses' and girls' party dresses is principally provided by lace and ribbon. *Point appliqué* being very light in weight, is much used on dainty fabrics, and so are *point de Gène*, Margot, Bruges and imitation point laces.

Satin or *Suède* Oxford ties or sandal slippers, in pure-white or in a color to match the dress, are more appropriate for girls than the fancy varieties of footwear; and the hosiery invariably agrees with them in color.

A corded corset-waist is well suited to an undeveloped figure, and slightly boned stays are also well liked. All the garments described below will fit well over either waists or stays.

Gloves may be selected to match the gown, although white gloves, which, by-the-bye, are *Suèdes* in mousquetaire style, are often preferred to colored ones.

Now a word about the coiffure. For a miss the hair is waved and drawn loosely back, but not over the ears, as was the fashion a year ago. The back hair is easily coiled in an "eight" and pinned rather low on the neck, or else is braided and turned up, not under, and secured with a shell buckle or pin, the braid also falling somewhat low upon the neck. The ends of the braid, which

extend to the crown if the hair is long enough, are prettily curled, and only a single curl falls over the forehead at the center in place of the thick fringe lately fashionable. The hair may be more softly and easily secured with shell than with steel hair-pins. A girl under twelve years of age wears no bang, unless its omission would be unbecoming, in which event an uncurled rounding or pointed fringe is permitted to fall over the forehead. The hair is held back by a shell fillet and is allowed to flow down the back, being short at the sides and pointed at the center, and the ends only being curled.

The quaint beauty of a recent Empire mode for girls is illustrated by a little party gown made of pink crêpon figured



FIGURE No. 1 M.G.



FIGURE No. 2 M.G. FIGURE No. 3 M.G.



6132

6132

with embroidered white dots. The full skirt is gathered at the top and lapped over a body lining, upon which are disposed a full front and backs that are gathered at the side edges. The backs are shirred far enough from the ends to produce narrow frills, and the front is shirred three times at the center under a flat bow. The neck is cut low in shallow V outline, which is emphasized by an edging of narrow *point de Gène* lace. The short puff sleeves are edged with similar lace. The style will be popular for *mousseline de soie*, China silk and fine woollens. The pattern is No. 6132, which costs 1s. or 25 cents.

The dainty dress shown at figure No. 1 M.G. was cut by pattern No. 6129, which costs 1s. 3d. or 30 cents; and pale-pink China silk and cream-white Margot lace insertion and edging were united in its construction. The skirt hangs in free folds from the waist and is flounced



FIGURE No. 4 M.G.

at the foot with a self-headed ruffle of the material. The waist is very full and is shaped in Pompadour outline at the top. Above it the lining is covered with vertical bands of Margot insertion, and a narrow frill of edging to match falls over the top of the waist. Caps of wide edging hang over the sleeves, which are full elbow puffs made over coat-shaped linings. Below the puffs the linings are faced with silk, and each is trimmed at the wrist with an upturned row of lace. A downward-turning row of lace covers the standing collar. A pink ribbon belt girdles the waist. A pretty gown of the same order could be made of fine white cashmere, with light-heliotrope velvet for the yoke facing and white *point de Gène* lace for the caps, skirt ruffle and a neck frill.

Another charming style for a miss is pictured at figure No. 2 M G made up in pearl-gray *crêpe de Chine* and white Brussels net over rose-pink silk. The skirt depends from the body and presents rather free folds. At the bottom is flatly applied a pointed arrangement of gray ribbon, and ribbon bows are secured upon the lower points. The body is smooth-fitting and is cut low and round at the neck; its high-necked lining is faced above it with silk that shows delicately through a rather full yoke arrangement of net. A Bertha frill of *point appliqué* lace falls over the top of the body, serving to emphasize the yoke effect. At the neck is a stock collar of folded ribbon. The waist is encircled with rib-



FIGURE NO. 7 M G.

each is ornamented at the shoulder with a bow of ribbon. If desired, the gored foundation-skirt may be omitted. Embroidered or shot *crêpon* could be effectively used for this dress, with lace for the skirt and waist decorations. The pattern is No. 4845, which costs 1s. 3d. or 30 cents.

Figure No. 4 M G pictures a unique and graceful style for a miss developed in white *crêpe de Chine* and white *chiffon*. The gored skirt falls in the round, pipe-like folds now so much admired, and sweeps out rather broadly at the bottom, where a *chiffon* flounce is applied. The flounce is headed by a ruching of *chiffon*, through the center of which is run a white satin ribbon. The short, full waist is very fanciful in design. At the top it is cut out low, with a point at the center; above it is revealed a full yoke of *chiffon*, and a standing collar trimmed with ribbon is at the neck. A full bretelle trimmed with two rows of ribbon crosses each shoulder, and two caps similarly decorated fall from beneath the bretelle, the arrangement producing the effect of a triple sleeve-cap. Each wrist is decorated with a ruche like that heading the skirt flounce. About the waist is worn a ribbon belt, the ends of which are fastened under a rosette of the same. Silk mull, China silk, silk-warp *crêpon* or soft wool goods could be used in the construction of this gown. A soft, transparent fabric will usually be selected for the yoke and sleeve caps. The pattern used in the making is No. 6619, price 1s. 3d. or 30 cents.

A charming costume for a miss may be fashioned in either high or low necked style by pattern No. 6186, price 1s. 6d. or 35 cents. This design was chosen for making up a dainty white nun's-veiling figured with small embroidered rose-buds, in conjunction with white Bruges lace and wide white satin ribbon. The gored skirt hangs in pipe-like folds and flares stylishly at the bottom, and two ruchings of white satin ribbon provide effective decoration, one being applied at the bottom and the other a short distance above. The waist is smooth at the top and has plaited fulness at the bottom. A very full Bertha of lace is disposed at round-yoke depth, and above it the waist is cut away. The design provides a standing collar to be used when a high neck-completion is desired. About the waist is a deep crush girdle of satin ribbon. The full puff sleeves fall to the elbows over coat-shaped linings, that are faced with white satin below the puffs and trimmed at the wrists with ruchings of narrow satin ribbon. Any of the materials mentioned above could be made up in this way.



FIGURE NO. 8 M G.

Crimson *crêpe gaufré* and black velvet were united in the development of pattern No. 4838, which costs 1s. or 25 cents. This gown may be worn with a guimpe, if desired. The skirt falls in free folds from the body, which is full at the center and smooth at the sides. A graceful Bertha frill hangs from the neck edge, and the short sleeves are caught up with the Bertha by gathers on the shoulders. Bows of black velvet ribbon are tacked over the gathers. A velvet girdle showing a pointed lower outline



FIGURE NO. 5 M G.

full elbow puffs and fall over coat-shaped linings, which are faced below the puffs. Pale-blue wool batiste could be pleasingly made up in this way with white *chiffon*, which could be used for the yoke and Bertha frill and for a festooned foot-trimming. Pattern No. 4818, price 1s. 3d. or 30 cents, was used in constructing the dress.

A simple but artistic gown that could be suitably worn by a youthful bridesmaid is represented at figure No. 3 M G. The material is light-yellow silk mull over a white silk foundation, a shaded effect resulting from the union. The full skirt is arranged over a four-gored foundation-skirt and hangs from a full, square-necked bodice. At the foot are applied three overlapping *bébé* ruffles of the mull, the topmost one of which is finished with a frill heading. The Pompadour outline of the bodice is followed by two tiny frills of unequal depth that contribute a very soft completion. A white ribbon belt encircles the waist, being knotted at the center of the front and tied in a bow of long loops and ends at the back. Starting from beneath the knot are two ends of ribbon that flare to the bottom of the arms'-eyes. The sleeves are elbow puffs, and



FIGURE NO. 6 M G.

bon, which is formed in a bow at the left side; and ribbon crosses the waist diagonally above the waist-line, extending from under the right arm to the bow. The sleeves are moderately

in front encreases the waist. Henrietta, wool batiste and the numerous varieties of crépon are well adapted to this mode.

The pretty dress seen at figure No. 5 M G is made of rose-pink *satin de Chine* (which has the lustre of satin and the softness of China silk) and cream Margot lace. The skirt is plainly finished and falls in gleaming folds about the form, the top being gathered to the full waist. At the top the waist is cut out in Pompadour outline, exposing the faced lining above with a yoke effect; and the upper edge is followed by a self-headed Bertha frill of lace. A standing collar of the material is at the neck. Two rows of shirring are made at the waist-line, and below the lower row the waist is extended and turned up to form a puffed basque-skirt, which droops over a frill of lace. The long puff sleeves are made over coat-shaped linings, the exposed portions of which are faced with the material; and below the puffs hang frills of lace. The mode could be very effectively developed in Nile-green embroidered nun's vailing. Encircling bands of *point appliqué* lace could be set upon the skirt and Bertha frill, and vertical rows of the lace could be applied to the yoke and sleeves. Pattern No. 6614, price 1s. 3d. or 30 cents, was used in making the dress.

One of the latest and most artistic styles for girls is shown made up in light-blue Henrietta cloth at figure No. 6 M G. The skirt hangs in rather full folds from the body, and three folds of blue satin furnish a pretty foot-trimming. The full waist is Pompadour-shaped at the top and overlies a high-necked lining, which is faced with the material and presents the appearance of a square yoke. Soft puffings cross the shoulders and are decorated at the ends with rosettes of blue satin ribbon, and a similar rosette is applied at the center of the front in line with the others. A very full Bertha that is trimmed to correspond with the skirt hangs stylishly over the top of the waist and arches in soft ripples over full sleeve-caps. The caps are trimmed with three folds, and so are the wrists. Over the joining of the skirt and waist in front are placed three ribbon rosettes like those at the top. The standing collar is moderately high. An equally stylish development of the mode could be effected with Nile-green crépon showing slender lines of silk in a darker shade of green, in union with Nile-green taffeta, which could face the lining above the waist and form the Bertha and caps. Pattern No. 6565, price 1s. or 25 cents, was employed in shaping the dress.

A delicate heliotrope Lansdowne embroidered with tiny white blossoms was used for a simple little dress cut by pattern No. 6055, which costs 1s. or 25 cents. The skirt is very full and is gathered to a body having a low, round neck. The front and backs of the body are full and the sides close-fitting, and over the front flare jaunty rounding jacket-fronts that are reversed in lapels at the top. The lapels are faced with white satin, which contrasts very daintily with the colored fabric. The sleeves are short puffs. Wool batiste, crépon or China silk would also be satisfactory in a gown of this description, and insertions of lace could trim the skirt.

Figure No. 7 M G portrays a picturesque gown fashioned from cream-white Lansdowne. A succession of narrow ruffles trims the lower part of the full, graceful skirt almost to the knee, and along the top of the highest ruffle is applied a row of pearl-and-crystal

outline gimp. The body is full at the center of the front and back and smooth at the sides, and tapering bretelles frame the full portions, producing the effect of a vest in front. The neck is cut low and round, and the top is finished with a frill. About the waist is a soft, full girdle of the goods formed in a knot at the center. Over the sleeves fall double caps of moderate fulness that give desirable breadth to the shoulders. The caps and bretelles are outlined with gimp, several rows of which trim the wrist of each sleeve. A union of white broché China silk and Nile-green velvet could be most satisfactorily effected by this design, which is embodied in pattern No. 6558, price 1s. 3d. or 30 cents.

A short-sleeved, low-necked party gown is especially pretty for a miss whose neck and arms are fair and plump enough to be becomingly exposed. At figure No. 8 M G is illustrated a charming dress of this description that bears the distinguishing marks of the historic Josephine fashions, the material shown being cream silk-warp erépon shot with gold. The skirt falls about the figure in graceful folds from a short-waisted bodice, which is cut low and round at the neck and is made with great fulness, the top being finished with a dainty frill formed by a line of shirring made a short distance below the edge. About the waist is worn a cream-white ribbon girdle that is disposed in a bow at the back. A Vanduyke arrangement of ribbon with bows at the points provides a stylish foot-garniture. The sleeves are round puffs, and each is gathered to form a frill at the lower edge. The gloves are white Suède mousquetaires reaching a little above the elbows. An equally effective gown could be developed according to the same design in white

chiffon over shaded pink-and-green taffeta. An accordion-plaited skirt of *chiffon* would hang prettily over a silken foundation. The pattern used in making the dress is No. 4691, price 1s. 3d. or 30 cents.

An exquisite dancing gown for a girl is portrayed at figure No. 9 M G. The materials are yellow nun's-vailing and golden-brown velvet, smocking being introduced with very ornamental effect. The dress is smocked at the waist in the outline of a rather deep girdle. The skirt is extended to form the backs and fronts, which separate over full yoke-sections of velvet. Gathers on the shoulders and the smocking at the waist dispose of the fulness in the fronts and backs, and the smocking regulates the fulness in the skirt. At the neck is a standing collar of velvet that fits quite closely. Over coat-shaped sleeve-linings are arranged elbow puffs that are smocked on the shoulders, and the linings exposed below the puffs are faced with the material. Embroidered erépon could be similarly made up in conjunction with soft changeable silk, and bands of *point de Gène* lace could be inserted in the skirt. The pattern employed in the making is No. 6394, price 1s. or 25 cents.

Very airy and graceful is a gown of white *mousseline de soie* woven in alternate plain and crinkled stripes, with pale pink embroidered flowers on the plain stripes. The body is perfectly smooth, and from its lower edge the skirt falls in flowing folds all round. From the low, round neck droops a dainty Bertha frill of the material. The sleeves reach nearly to the elbows and have the effect of deep flounces. Broché China silk, *chiffon* or any light-textured woollen would make up well by this design, which is supplied by pattern No. 4686, price 10d. or 20 cents.



FIGURE NO. 9 M G.



6055



6055



4686



4686

HOUSEHOLD RENOVATION.—No. 3.

TO CLEANSE FLOOR COVERINGS.—MOTHS.—TO FRESHEN WOODWORK AND FURNITURE.

TO CLEANSE FLOOR COVERINGS.—When a carpet is to be cleansed or renovated, it should first be thoroughly freed from dust, and then all spots removed. Whenever possible, the carpet should be hung on a line outdoors and well beaten with slender rods. Heavy sticks should not be used, as they are likely to tear or weaken the carpet, particularly if it has been long in use. Pliable rattan rods are best, although long, thin branches freshly cut

from peach or similar trees and stripped of their leaves will answer the purpose very well. After the dust has all been beaten out, it should be swept off the surface of the carpet with a light, clean broom. In hanging a carpet on the line to be beaten, place it so the seams will run crosswise; if it were hung with the seams parallel with the line, its weight would be brought directly upon the stitching, which would be likely to give way under the strain.

Nearly all spots, unless of long standing, may be removed by washing the parts with gasoline. This should, if possible, be done outdoors, as the odor of the gasoline will disappear much more quickly in the open air, and there will be no danger of fire. If it is necessary, however, to apply the gasoline indoors, it should be done during the day and in a room remote from fires or lights.

If the spots have been allowed to remain for a long time and dust has settled into them, they may be more easily removed by using ox-gall. Add a pint of ox-gall to two gallons of warm, soft water, and, with a woollen cloth dipped in this liquid, vigorously rub the spots until they disappear. If they are particularly obstinate, use a little soap in addition to the ox-gall; and after the soiling has been removed, wash out the soap with water and a clean cloth, and then wipe the carpet as dry as possible with a coarse towel. This work can be done most satisfactorily in the open air, although very good results may be obtained by treating the spots after the carpet has been relaid.

When the latter course is to be followed, choose a clear, dry day, as the carpet would dry slowly in damp weather and would be liable to mould. Having swept the carpet thoroughly, wash a small portion with flannel wet with the ox-gall water, and remove as much moisture as possible with a dry cloth. Continue thus, treating only a small section at a time until the whole carpet has been cleaned. When the water becomes much soiled prepare a fresh supply. If ox-gall cannot be readily procured, ammonia will be found a very good substitute, a table-spoonful being allowed to each gallon of soft water. No sweeping or other work that would create dust should be done for several days after the carpet has been cleaned.

Before sweeping a very dusty carpet it is well to sprinkle it with dampened bran, coarse saw-dust or tea-leaves, to take up the dust and prevent it settling on the furniture and woodwork. This plan is only recommended, however, for dark-hued carpets, as the damp substances are likely to stain light or delicate tints.

If kerosene is spilled on a carpet, immediately wipe up as much as possible with a cloth, sprinkle the spot liberally with buckwheat flour or cornmeal and pin a paper or cloth over it. Five or six hours later sweep up all the meal, sprinkle with fresh meal and cover as before. Repeat this operation twice a day until the oil has been all absorbed, the length of time depending, of course, on the quantity of grease taken up by the carpet. If the spot is kept well covered to prevent dust settling upon it, there will be no visible stain after all the oil has been drawn out by the flour.

Straw matting should be cleaned with salted water and a soft flannel cloth. If there are spots that are badly soiled, first rub them with dampened cornmeal; then wash the matting with a clean flannel cloth that has been dipped in cold salt water, allowing a quart of salt to each pailful of water; and lastly wipe off all moisture with a dry cloth. Matting thus treated will not soon turn yellow.

Soap should not be used on oilcloth or linoleum, as it would cause the paint to crack and scale off. A soft cloth and warm, soft water will usually be found sufficiently cleansing, although a mixture of equal parts of soft water and skimmed milk is to be preferred to water alone. Having washed the oilcloth thoroughly, wipe it dry with clean flannel. The appearance of new oilcloth may be improved and its wearing quality greatly increased by applying one or two coats of raw linseed oil and, when this has entirely dried, a coat or two of varnish. This treatment renders the cloth more pliable and gives it a surface that resists both water and wear; and a coat of varnish added once or twice each year will double its durability.

Moths.—By constant vigilance and activity alone can the housewife expect to prevent the ravages of these destructive pests. It is well to learn their habits and mode of life, for this knowledge enables one to attack them to better advantage. The moth worm or larva is torpid and harmless during the Winter, but early in the Spring it changes into a chrysalis and then, about three weeks later, into a winged moth. The moths fly about the house in the evenings until May or June, deposit their eggs in dark places, and then die. The eggs, which are so small as to be hardly visible without the aid of a microscope, hatch in about two weeks, and the young worms immediately begin to gnaw. They seldom injure cotton fabrics, but woollens and furs have a special attraction for them.

As moths always work in the dark, clothing, furs and carpets that are exposed to the light are not in so much danger as those that are stored in closets and other dark places. Furs should be thoroughly beaten and brushed, and then wrapped in heavy paper bags, together with plenty of camphor and cedar chips, or else wrapped and placed in a cedar chest. The same plan should be followed with all woollen clothing that is not needed during the Summer. Both furs and woollens should be examined now and then to see that no eggs or small worms were left in them when they were packed.

When carpets are taken up in the Spring they should be carefully

examined for signs of moths, which are most likely to be found under low, stationary pieces of furniture and at the edges of the carpet, especially where any portion of it has been turned under. All moths that appear in the carpet or on the floor having been destroyed, the floor should be so treated that any worms or eggs that have been overlooked will be certainly exterminated. Wash the boards first with soapsuds, keeping a close watch for moths in the cracks and around the edges of the room; afterward wash with clear water to which turpentine has been added in the proportion of a table-spoonful to each quart of water; and then just before relaying the carpet, sprinkle the floor at the edges with insect powder or finely ground pepper. This will check the depredations of the moths for a long time.

If a carpet is believed to be infested with moths and it is not convenient to take it up, the pests may be destroyed by means of hot irons. Having removed a few of the tacks and become satisfied that moths are at work, dampen the carpet along the edges and wherever else the moths are likely to have gained a foothold, cover it with a thoroughly wet cloth that has been folded once or twice, and then go over it slowly with a hot iron. Have several irons heated, so that as soon as one cools a hot one may be immediately substituted. Continue ironing until all suspected spots have been steamed and then thoroughly dried. This process is certain to be efficacious if conscientiously applied. Particular attention should always be bestowed on the carpets in rooms that are usually rather dark.

Naphtha is an excellent exterminator of moths, but it must be used with extreme caution on account of the inflammable nature of its fumes. If poured liberally around the edges of a carpet, it will destroy both worms and eggs. The carpet should always be carefully swept before the naphtha is applied. When stuffed furniture has become infested with moths, it is always better to take it outdoors and pour naphtha over it until the liquid has penetrated to every part, completely soaking the article; for the efficacy of the application depends upon its thoroughness.

If very valuable pieces of furniture need treatment, it is safer to send them to some establishment that makes a specialty of destroying moths by means of steam heat or a complete immersion in a naphtha bath. Furniture should always be perfectly clean and free from dust before being submitted to steaming or the naphtha bath. A stiff furniture brush will quickly remove all dust and lint that may cling to tufted articles.

To FRESHEN WOODWORK AND FURNITURE.—Various methods are followed for cleaning and brightening woodwork, according to the manner in which it is finished. Grained work may be most satisfactorily cleaned by washing it with cold tea and then wiping it dry with a soft cloth. Varnished or oiled natural wood may be cleansed with a soft flannel cloth, and soft water to which a very little household ammonia has been added; and it should then be immediately wiped dry with another cloth. A damp cloth will usually suffice to clean such surfaces, except door-facings that show the marks of fingers. After the wood has been carefully cleansed, it should be lightly rubbed with a flannel cloth that has been dipped in a polish prepared by mixing one part of raw linseed oil with two parts of turpentine. This will impart a handsome gloss and will leave the surface smooth and dry.

For woods that have only been oiled, a good rubbing with pure linseed oil cannot be excelled, but the oil must be of a good quality that will dry quickly, so that it will not soil anything that comes in contact with it.

To clean white paint, use a soft flannel cloth, and warm, soft water containing a very little ammonia. If this does not clean the paint perfectly, use a little finely powdered pumice stone on the much soiled places. Never apply soap of any kind to painted wood, as the alkali would soften the surface and cause white paint to turn yellow.

Before polishing furniture wipe off all dust, and clean the wood with a cloth wet with a little turpentine; then polish with flannel and raw linseed oil, rubbing the oil well into the wood. Many prefer the polish composed of one part of linseed oil and two parts of turpentine, rubbing it on with a soft cloth, and then polishing with a dry flannel. Dull surfaces require only the application of raw linseed oil well rubbed in.

When furniture is so much marred or scratched that the natural color of the wood shows through the finish, it should be rubbed with a cloth dipped in a polish prepared by mixing in a bottle an ounce each of shellac and kerosene oil and half an ounce each of raw linseed oil and turpentine. The bottle should be tightly corked and the polish vigorously shaken before it is used. This preparation, well rubbed in, will usually cause the scratches to disappear.

The white spots often seen on varnished furniture may generally be removed by rubbing them with spirits of camphor and immediately afterward with furniture polish or oil. In applying oil to furniture, it is advisable to use a soft cotton cloth for rubbing it into the wood and a woollen one for the polishing.

THE DELSARTE SYSTEM OF PHYSICAL CULTURE.

TWENTY-FIRST PAPER.

After a long interval devoted to studying gesticulation of the hands, we will return to the consideration of the positions which the body and its members, in obedience to the laws of expression, should assume to accord with the various moods of the being. In other words, we will endeavor to make more clear the meaning of our oft-repeated statement that "the outward physical body should give expression to the inner emotional feeling." In earlier papers of this series we gave a few examples of the variety of facial expressions that are at our command through the exercise of certain muscles belonging to the different features; we will now proceed to the combination of the body in all its parts, and to simplify the subject we will form a gamut of expression, beginning with the body in perfect repose, as in sleep, and gradually awakening each part until the entire being is active and responsive, as in expressing the strongest passions.

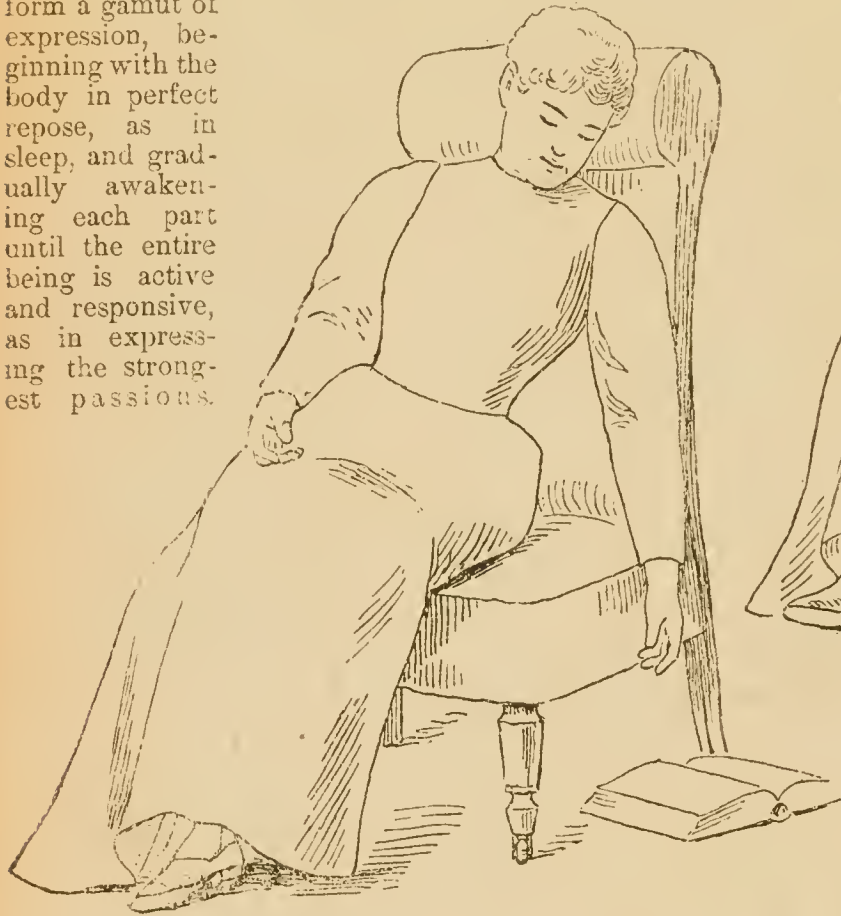


FIGURE NO. 368.

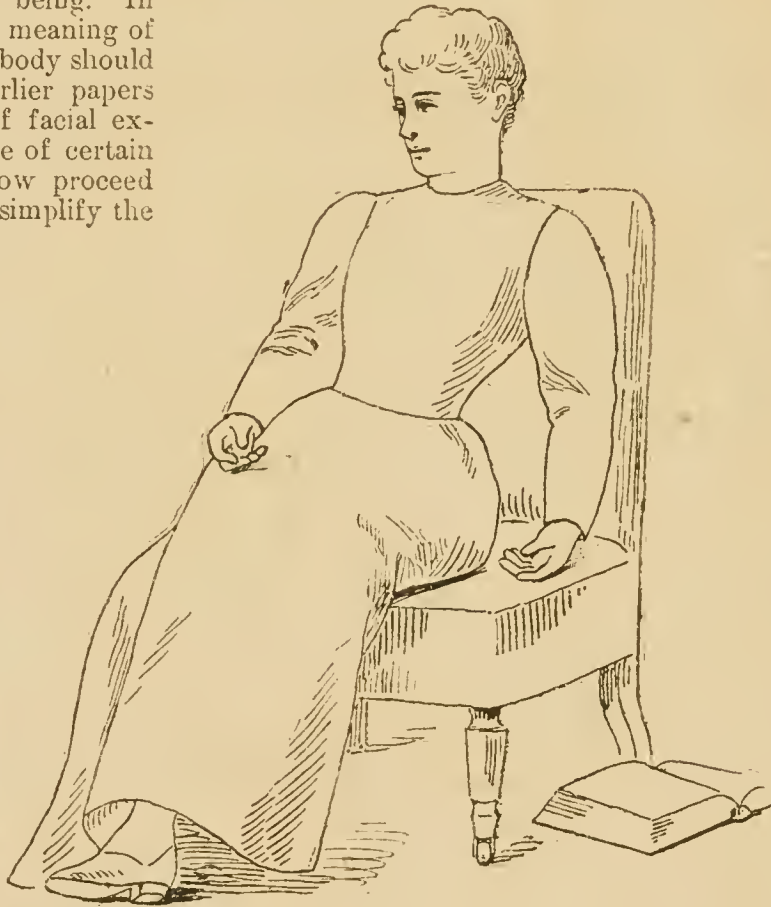


FIGURE NO. 369.



FIGURE NO. 370.



FIGURE NO. 371.



FIGURE NO. 372.

high at the back to support the head. Wholly relax the muscles of the legs and feet, and allow them to rest at ease, with no tension in any part. Relax the body, arms and hands in the same manner, and also the muscles of the neck and face. Feel that the face has assumed an expression of calm repose, and allow all the muscles to remain relaxed and completely quiescent. In this manner we simulate sleep, as represented at figure No. 368.

AWAKENING.—Some noise arouses you, and the body gradually awakens. The first outward evidence is a sigh

heaving the chest; the head then moves, the eyes open and become partially conscious of the surroundings, the body rises slightly and becomes passively normal, and the lower limbs grow firmer or normal as they recover from the utter relaxation of sleep. The whole attitude in these first moments of awakening is probably indicative of indifference. (See figure No. 369.)

INTEREST OR ATTENTION.—Your attention is arrested by an unfamiliar figure in the doorway, and as the light is dim, you do not at first see the person clearly. The attitude of indifference gradually changes to one of extreme interest. The eye seeks the individual

REPOSE AS IN SLEEP.—A chair being usually more accessible than a couch, begin by seating yourself in a large chair that is sufficiently

changes to one of extreme interest. The eye seeks the individual

and concentrates its gaze, the head turns in the same direction, the body also awakens to the feeling of interest and presses forward into activity, and the lower limbs and arms become firm and ready for action, but are not active. No matter how rapidly the movements may be made, they should be successive exactly as described. The climax of this attitude is shown at figure No. 370. The action is governed by the degree of interest felt; the latter may be only sufficient to turn the eyes and head, or it may arouse the whole body.

SURPRISE.—The person in the doorway is a dear friend, who has been long absent and has unexpectedly returned. You assume an attitude of surprise, which is a distinct reaction from the former movement. The chest moves inward or backward to a suppressed attitude, the face and the pose of the head express the emotion, as described in the article upon facial expression in the *JUNE DELINEATOR*, the arms are raised according to the strength of the feeling, and the fingers expand to the attitude of ex-



FIGURE NO. 373.

pressing nobility of feeling; the head is well raised in pleased animation, the chin and face express eagerness, the right hand and arm are extended in greeting, the left arm is sympathetic, and the weight is poised upon the advanced leg in an attitude of activity, as shown at figure No. 372.

SYMPATHY.—Your friend is looking quite ill, and you are shocked to see so great a change, but express your sympathy in actions rather than words. There is a slight recoil of the body, and the weight becomes more equally disposed in a slightly suspensive attitude, being thrown more forward than back; the arms are slightly extended with the hands in a tender attitude, the palms being turned downward if not in actual contact with the individual; the head is bent forward in an affectionate attitude, and the face is fully expressive of the sympathetic feeling. (Refer to figure No. 373.)

INVITATION.—You invite your friend to take a chair. The weight is thrown upon the right leg toward the visitor, the right hand is extended toward her with the palm up, and at the same time the eyes seek the chair; then the face is again turned toward the visitor with the head inclined toward the chair, and the left hand is simultaneously extended to designate the place. The finished action is shown at figure No. 374. You assume this attitude



FIGURE NO. 374.



FIGURE NO. 375.

citement, but are not strained. This is illustrated at figure No. 371. The portrayal of surprise is often attempted with a forward movement of the body, but this is wrong; the feeling is a kind of shock, and when we are timid, fearful, apprehensive, awed, startled or astonished the body naturally shrinks.

GREETING.—You recover from your momentary surprise, rise, and move forward to greet your friend with warmth and animation. The chest is held high and well forward,



FIGURE NO. 376.



FIGURE NO. 377.

because the visitor possesses your sympathy and affection. If she were a mere acquaintance, you might invite her more formally by

throwing the weight upon the left leg, extending the left arm in the same direction to designate the chair, holding the right hand toward the visitor, turning the face the same way, and inclining the head to the left toward the chair. (See figure No. 375.) The action must be governed by the spirit in which the invitation is given, but the law of opposition must prevail under all circumstances.

EXCITED INTEREST.—You are seated and have been hearing all the news and of many troubles which your friend has endured. You listen with animated but sympathetic interest expressed in the whole pose of the body, and at one point of her narrative, a recital of the grievous

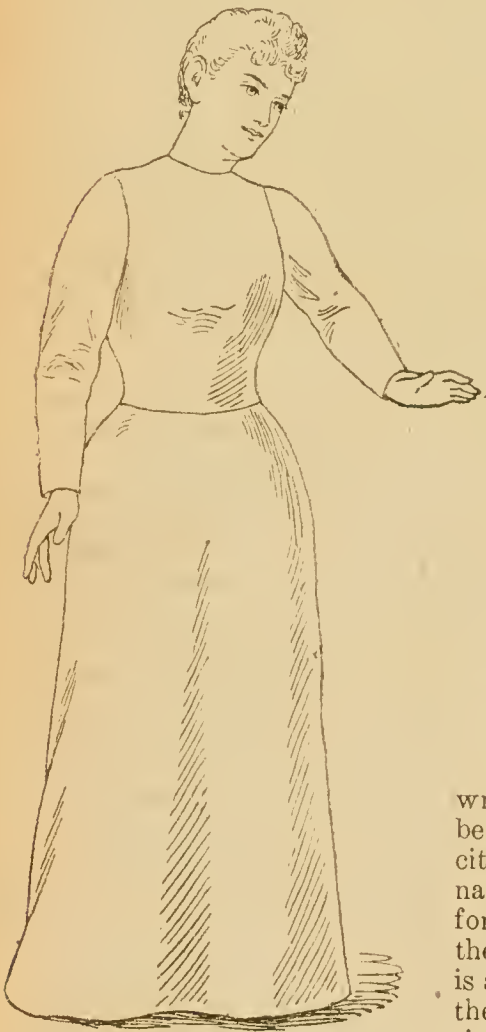


FIGURE No. 378.

tense attitude, with only the hands active. (Example shown at figure No. 376.)

PROTEST.—As the friend's narrative proceeds your indignation becomes so great that you rise in indignant protest. The body sways back upon the retired leg, the chest is drawn inward, the arms are raised high in excitement, the hands are thrust outward with the palms downward and the fingers extended, and the head is thrown back in opposition to the arms, with the face expressive of the feeling actuating the attitude, a combination of anger and reproach. This is shown at figure No. 377.



FIGURE No. 379.

wrongs she has been obliged to bear, your action is full of excitement and sympathetic indignation. The body is pressed well forward in a vehement attitude, the head is well raised, the face is alight with the feeling within, the lower limbs are tense or active, and the arms are either raised in sympathy with the excitement expressed in the rest of the body, or else are held in a

trated at figure No. 380. But with this sorrow comes a profound feeling of relief that the trouble is over. A sigh of satisfaction raises the chest to the normal attitude, and the head rises to its natural position as though it had just been relieved of a burden. You bid your friend be of good cheer, because the future may have much brighter things in store. Soon afterward she rises to leave, and you accompany her to the door and bid her an affectionate adieu.

CONTROLLED EMOTION.—She tells you, however, that much of her trouble is past, and that the perpetrator of all the wrong has received his punishment. In your interest to hear the end the hands and arms gradually lower, the chest relaxes from extreme tension, the head remains eager, the face is full of disapproving concern, and the whole body is suspensive or under emotional control, as shown at figure No. 378.

HORROR.—You learn of the enemy's death, caused by a most horrible accident; and as the narrator proceeds with her story, your muscles gradually relax from the horror of the tale, until at the end you sink into your chair, with relaxed body, with the arms uplifted and the hands spread out as if to shut out the dreadful sight, and with the jaw dropped and the eyes distended. (See figure No. 379.)

SORROW.—The dreadful tale is finished, and you can feel only sorrow for your friend's misfortunes. Sorrow is expressed with a relaxed chest, a downward action of the body, drooping shoulders, passive arms, a bowed head, a sorrowful countenance, and the lower limbs in sympathy with the rest of the body. This is illus-



FIGURE No. 380.

ELEANOR GEORGEN.

SOME CHOICE DESSERTS FOR THE HOLIDAYS.

The dainties described below are admirably adapted to the holiday season and will be found as economical as they are novel and delicious. The recipes were furnished by a well known chef, and all may easily be followed with the utensils and conveniences to be found in an ordinary domestic kitchen, the directions being perfectly explicit in every instance.

QUEEN ANNE PUDDINGS, WITH CHATEAUX SAUCE.—Rub to a cream a cupful (half a pound) of powdered sugar and half a cupful (a quarter of a pound) of washed butter. Stir into this three eggs, one at a time, and half a cupful of milk, and then add half a tea-spoonful of ground mace and a cupful and a half of pastry flour that has been sifted with an even tea-spoonful of baking-powder. Beat all thoroughly, and color bright pink with

cochineal. Sprinkle the bottoms of about fifteen well buttered plain cup-cake moulds with French red cherries cut in small pieces, and fill the moulds three-quarters full with the batter. If the cherries are deemed too expensive, use very finely chopped green citron, and double the quantity of red coloring. Set the moulds in a heavy dripping pan, and bake for from fifteen to twenty minutes in a moderate oven. When the puddings are done turn them out, upside down, upon a deep platter, and pour over them the chateaux sauce.

CHATEAUX SAUCE.—In a granite or porcelain basin beat the yolks of three eggs very light with half a cupful of powdered sugar, and, still beating steadily, pour in slowly a small cupful of boiling water; set on the fire, beat until the whole is foaming, and then add half a wine-glassful of Rhine wine or hard cider and half a

Lemon, juice and rind. This is one of the finest pudding sauces known, being especially satisfactory with floating-island and every kind of baked, cake-like pudding. It should never be made or kept in a tin basin.

FLAMRI IMPÉRIAL.—Mix four ounces of corn-starch, five ounces of granulated sugar and one lemon zest with enough milk to dissolve; then add a quart of sweet milk and stir over a moderate fire until the mixture thickens. At the same time have another person beat the whites of six eggs very stiff, and immediately stir them rapidly and lightly into the cream. Place the preparation in a fancy glass dish, smooth it and press toward the center in cone shape with a knife dipped in cold water, and set away to cool. Just before sending to table pour some raspberry or strawberry syrup about the base of the *flamri*. If it is desired to serve this delicious dessert in a fancy shape, rinse a large pudding or jelly mould in cold water, dust it with fine sugar, pour the cream in quickly, and strike the mould smartly upon the table several times to smooth the surface.

CHOCOLATE CREME.—This is a new French recipe, and the quantities mentioned are sufficient for from fifteen to twenty people. Beat a pint of rich cream very stiff, and set it away in a cold place to settle. Dissolve a quarter of a pound of good chocolate and a piece of butter the size of a walnut in a gill of hot water over a moderate fire, stirring until perfectly smooth; then add six ounces of powdered sugar, stir a few minutes longer, and add the whipped cream, at first a little at a time. If there is any milk at the bottom of the cream, do not add it. Now quickly stir into the mixture an ounce of gelatine that has previously been dissolved in just enough water for the purpose, pour into a wet jelly mould, and set away to harden. Just before serving time dip the mould in hot water for a second, and turn the *crème* out upon a fancy glass dish. If liked, the dessert may be decorated about the bottom with sweetened whipped cream. If cream cannot be had, beat a pint of whites of eggs in place of the cream.

BIRD'S NEST A LA CREME.—This is an exquisite dessert for a Christmas dinner, and as it is quite easy to prepare and not very expensive, it will doubtless become a general favorite. The following formula provides for twelve persons. Cover a pint of large French chestnuts (skinned) with water to which a pinch of salt has been added, and cook them until soft but not mushy. Rub them through a sieve, and when cool, mix them with half a cupful of powdered sugar, the yolks of two eggs, a pinch of mace and half a tea-spoonful of vanilla. Press the mixture through a not too coarse colander upon a large fancy oval platter. Be careful to have the paste pass through in long strips, that it may have the appearance of a bird's nest. Make a large cavity in the center by carefully pressing the paste toward the outside with a wet spoon, fill the hollow with sweetened whipped cream, and sprinkle with finely chopped salted almonds. If French chestnuts cannot be obtained or are too expensive, boil two large, hard sweet potatoes and use them instead, following the recipe exactly in every other respect.

VIENNA CREAM TARTS.—Finely chop ten ounces of dry washed butter with a pound of pastry flour or fourteen ounces of bread flour, and add six ounces of powdered sugar, half a lemon rind, grated, and half a tea-spoonful of cinnamon. Stir all well together, and then mix very light with three small eggs, or, if convenient, with six yolks, as these would make the paste more tender. This paste is very extensively used for the crust of the delicious large fruit and cream tarts made in France and Germany. Line a large layer-cake tin with the paste made a little thicker than for pies and wash the edges with the white of an egg; then roll a long strip half an inch in diameter, set it around the edge, and flatten it somewhat, so it will come to the top of the tin. Bake the paste in a moderate heat, and set it away to cool. The top of the border may be cut with a pair of scissors and washed with white of egg to make it more fancy. When the paste is cold fill it with a cream made in the following manner: Bring to a boil a quart of water and a cupful of granulated sugar in a granite-ware or porcelain basin (tin must be avoided). While the syrup is heating, mix well the yolks of four eggs, an ounce of corn-starch, the juice of two lemons and one lemon zest; and stir this mixture into the boiling syrup. In the meantime have another person beat the whites of the eggs stiff; stir them quickly into the cream, and lastly add an ounce of gelatine that has previously been dissolved in a gill of water. Stir just long enough to make the cream smooth, and pour it immediately into the tart shell. Strike the tart gently upon the table several times to settle the cream, and then set away to congeal. If a very fancy dessert is desired, use oranges in place of lemons and arrange slices of orange around the border. For this purpose slice one or two oranges, place the slices on a sieve to dry,

and dip them in water frosting before laying them on the cream.

CHAMPAGNE OR IMPERIAL WAFERS.—These wafers will be a delicious and inexpensive novelty for a young people's party, being very attractive when served with a light sherbet or frozen lemonade. A very artistic course may be arranged as follows: Spread with napkins (round ones if possible) as many small dessert plates as there are guests, and upon them serve cream, punch or lemonade in small glasses. Tie the wafers in bunches of three with very narrow bright-colored ribbon, arranging the ribbon in a small bow on each bunch. Place three wafers on each plate beside the glass. The process of making these wafers is rather tedious but decidedly interesting. Allow half a pound of powdered sugar, a quarter of a pound of sifted pastry flour, a tea-spoonful of vanilla extract and four eggs, and beat all together until smooth. Carefully cleanse a number of cookie tins, heat them thoroughly, grease liberally with beeswax or butter, and set in a cold room until the grease hardens so that it will not mix with the batter. Place the batter by spoonfuls upon the tins, spread the cakes with a soft grease brush until they are as large as buckwheat cakes and as thin as paper, and then bake in a quick oven for two or three minutes. As soon as they commence to brown at the edges, remove the tins from the oven, lift each wafer with a thin knife, turn it bottom up, and immediately roll it tightly over a smooth, round wooden or iron stick about a quarter of an inch in diameter and ten inches long, greasing the stick a little at first. In beginning bake only about four wafers at a time until practice has given the necessary skill. When a light refreshment is desired, these wafers may be served with frozen lemonade, a recipe for which follows.

FROZEN LEMONADE.—For twenty persons freeze a sherbet made of a pound of granulated sugar, a quart and half a pint of water, the juice of three lemons and the zest of one, and the whites of two eggs. Just before serving time place half the sherbet in a basin, dissolve it in a pint of water, and color it light-pink with cochineal. Fill the glasses half full with the liquid, and then completely fill them with the frozen sherbet cut in small pieces. Serve as quickly as possible with the wafers.

NEW YEAR CAKES.—Cakes made according to this formula and cut in animal shapes, stars, rings, etc., are very pretty for decorating a Christmas tree. Stir together a pound of "A" sugar, ten ounces of butter or lard and a liberal tea-spoonful of powdered ammonia dissolved in half a pint of water; and then mix lightly with two pounds of sifted pastry flour, taking care that the dough does not become tough. If ammonia is not at hand, use half a tea-spoonful of saleratus with the water and an even tea-spoonful of cream of tartar with the flour. The dough may be flavored to suit the taste. Roll it thin, cut as desired, bake on slightly greased cookie tins, and ornament the cakes with boiled frosting prepared according to the recipe which follows.

BOILED FROSTING.—Boil half a pound of granulated sugar with one-third of a cupful of water until it will answer to the test of the "ball"—that is, when a knife is dipped in ice-water, then in the sugar and again quickly in the water, the syrup on the knife will be of a clinging consistency, so that it can be taken off and formed into a soft ball between the finger and thumb. When the syrup has reached this point, let it cool a little, dip a coarse brush into it, and rub it rapidly over the cakes until it is creamy and dry. This frosting is excellent for honey cakes, never becoming too hard.

MINCED FRUIT PIE.—This is a mixture resembling mince pie and has a novel and very agreeable flavor. Roast stale bread-crumbs until they are nicely browned, soak a cupful of them in a cupful of sweet cider or wine, and add a cupful of chopped apples, a cupful of brown sugar, a tea-spoonful of ground cinnamon, a grated lemon rind, a tea-spoonful of ground allspice, half a cupful of stoned large raisins, half a cupful of washed currants, two table-spoonfuls of butter and a cupful of chopped walnut meats. Then stir in an egg and enough hot water to make as moist as mince meat. Bake the same as mince pie.

FRENCH MADELEINE TARTS.—Line about fifteen scalloped patty pans with American puff paste, place a tea-spoonful of currant jelly in each, and fill with a mixture prepared as follows: Pound a cupful of blanched sweet almonds very fine with a cupful of fine sugar, and beat lightly in a bowl with six yolks and one small egg. Then add two tea-spoonfuls of melted butter, and mix in lightly three-quarters of a cupful of pastry flour, half a lemon peel grated, and, if preferred, half a tea-spoonful of baking-powder. If the mixture is very stiff, stir in a little sweet cream. Having filled the tarts, lay two narrow strips of paste crosswise on top of each, and bake in a moderate oven. If they brown too rapidly on top, cover with greased paper. Dust with powdered sugar before serving. Pies may also be made in this way.

EMIL BRAUN.

SHEARS AND SCISSORS.—The prices of our shears and scissors have been considerably reduced. These goods are all of the finest quality and have gained a high reputation wherever their merits have been

tested. They have been before the public for many years and are universally acknowledged to be unrivalled for convenience, durability and accuracy of operation.

TATTING.—No. 19.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *.—Indicates a repetition as directed wherever a * is seen.

CORNER OF TATTED HANDKERCHIEF.

FIGURE No. 1.—The tating for this handkerchief is made of very fine thread, and consists of various wheels and figures, which are made separately and then tied together.

The center of the material is $3\frac{1}{2}$ inches square, and a tiny tatted beading surrounds it, each ring being made thus:

Make 3 d. s., then 8 picots each separated by 3 d. s., draw up,

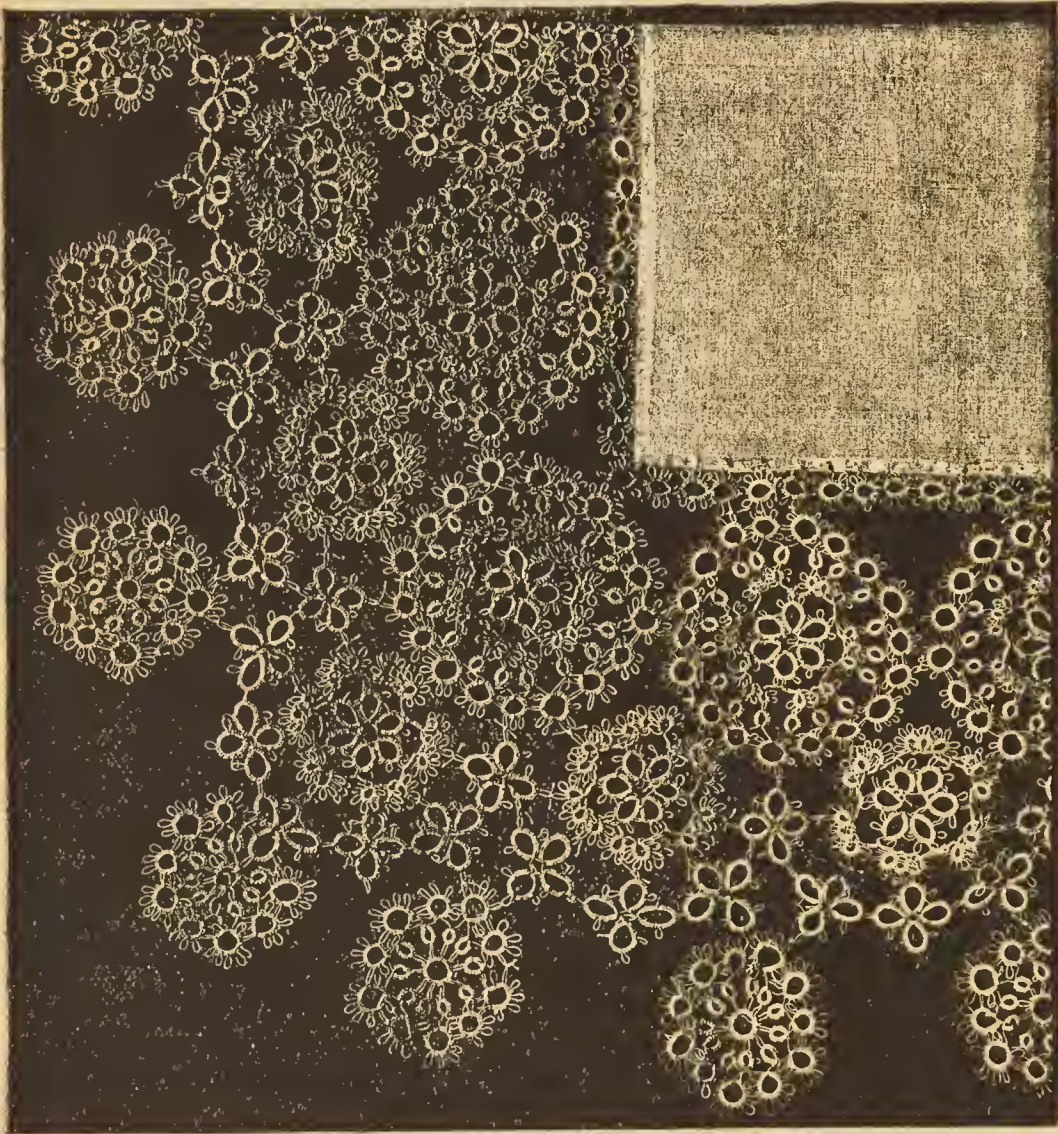


FIGURE No. 1.—CORNER OF TATTED HANDKERCHIEF.

tie the two threads, and cut off as closely as possible; make another ring like the last, but join to the first ring instead of making the 4th picot; then make 4 picots after the joining is made. Continue until the strip is as long as one side of the square, then make 3 more strips and tie so that when joined a ring will come at each corner, and there will be 16 rings between the corner rings at each side. Sew this to the square by the center picot of each ring. Next make the large wheels, each one being made thus: Make a ring of 8 d. s., then 5 p., each separated by 3 d. s., then 8 d. s., and draw up; close to this make another ring like the last, but join it after making the first 8 d. s. to the side-picot of last ring; continue in this way until you have 6 rings drawn out long instead of round, and when you make the last ring, join it to the first ring instead of making the last picot; tie the threads neatly and break. Now take two threads and tie in the center p. of a ring, and make a chain of 6 d. s.; then with one thread make a tiny ring of 2 d. s., 5 p. each separated by 2 d. s., then 2 d. s., and close; now with 2 threads, make a chain of 3 d. s.; then 2 more rings separated by the 3 d. s. chain; then make the 6 d. s. chain; tie to the center p. of next ring, and repeat in every ring; then tie the last 2 threads neatly together. Next, make with the shuttle only, *7 d. s., tie in the center picot of the middle ring in the group of 3, 7 d. s., and close; turn the work, and make a large ring of 3 d. s., 7 p., each separated by 3 d. s., 3 d. s., and close; make another small ring, joining it to the next group;

this where the second picot would come, to the corresponding picot of large ring; now make another small ring, then a ring like the large one, except that you make 2 more picots in it, and repeat from * around the center. Make 12 of these wheels and join them as seen in the picture, also tying them to the beading (see picture). Next make the wheels which are tied between the large wheels. These are made like the first part of the large ones, except that the rings between the chains have 7 long picots instead of 5; tie one of these between every 2 of the large wheels, and 1 on each corner. Next make the figures which surround the last rings, which are made in long and short strips and joined to each other as made. Make 4 strips having 7 figures in each, 8 strips having 4 figures in each, and 4 strips having 3 figures. Each figure is made of 8 d. s., then 3 p., each separated by 8 d. s., then 8 d. s., and close. Make 3 more rings like the last one, close together, then tie the threads closely and firmly to preserve the shape. Make another figure and join it at the middle p. of one ring, and continue until the strip is long enough. In tying these strips to the wheels, tie a long strip around each corner, then take the one having four figures and tie around the next wheel (see picture), and so continue; the one having only 3 figures will come between the last 4 strips and the next corner.

For the outer row of wheels, make 16 wheels, each made thus: Make a large ring of 3 d. s., then 10 p., each separated by 3 d. s., and draw up; break the thread and tie strongly and neatly. Now make *7 d. s., tie to a p. in center ring, then 7 d. s., and close; turn the work and make a ring a short distance from the other of 3 d. s., 7 p., each separated by 3 d. s., 3 d. s., and close; turn and make another

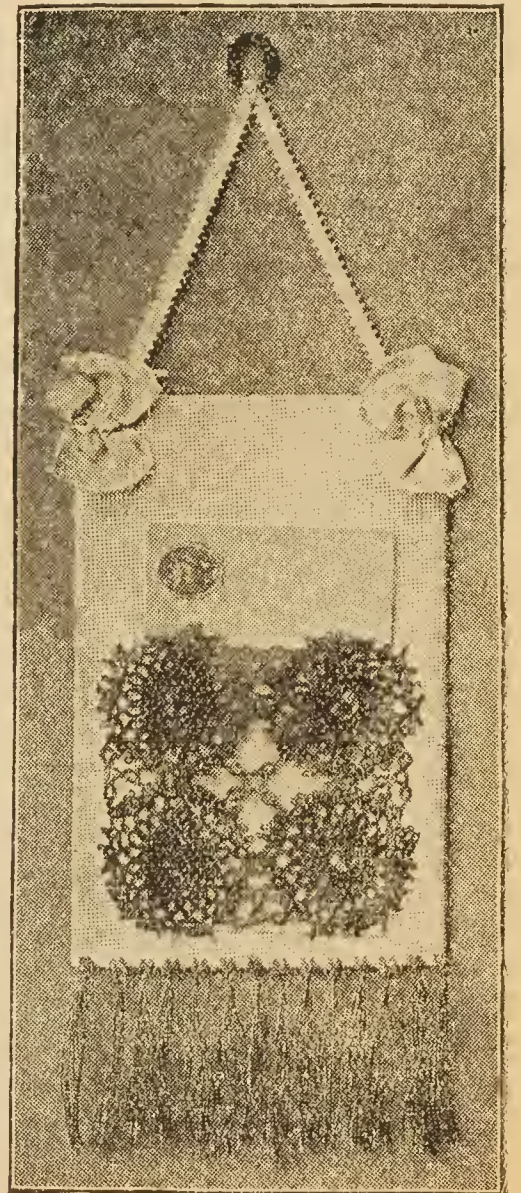


FIGURE No. 2.—POSTAL-CARD CASE.

small ring, then a large ring, but make 2 more picots in it than are in the last, and join at the 2nd picot to the corresponding picot of first large ring, and repeat from * until there are 10 rings; then tie neatly, and also tie the last large ring to the first large ring. For each corner make wheels like those just made, except that you only make 8 large rings, omitting the last 2, and thus allowing the wheel to fit over the center ring at each corner; tie to the last row, as shown in the picture. Make the picots all long, as this will add greatly to the beauty of the work.

POSTAL-CARD CASE.

FIGURE No. 2.—This

dainty case is designed both for use and ornament, and is made of a piece of ribbon stretched over card-board, to which silk tatting is tacked to form the pocket for holding the cards.

To make the Center Ring of Wheel with very long Picots.—Make 1 d. s., 1 p., 3 d. s., 1 p., 3 d. s., 1 p., 3 d. s., 1 p., 2 d. s., draw up and tie. With two threads work * 5 p. with 2 d. s. between, join to p. of center ring; repeat from * till you have gone around the ring; draw the thread through the last picot, work * 4 d. s., 1 p., 4 d. s., draw up, pass thread through next p.; repeat from * until the circle is complete.

For the Large Ring.—* Make 10 d. s., 1 p., 10 d. s., draw up; pass thread through p. of small ring. Repeat from * for circle.

For Outer Row.—Make 4 d. s., 1 p., * 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., draw; working as close to ring as possible, 4 d. s. fasten to last p. made, 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., draw; working with two threads, 4 d. s., join to p. of large ring, 4 d. s.

For Third Ring.—4 d. s., join to last p. made, 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., draw; with two threads, 4 d. s., join to p. of large ring, 4 d. s.

For Fourth Ring.—4 d. s., join to last p.; repeat from * in outer row. Make 4 large wheels; join with quatrefoil of large rings of 10 d. s., 1 p., 10 d. s., with 10 d. s. worked with two threads between. Fill in each outer space with a trefoil worked in same manner as the quatre foil just described.



SUGGESTIONS FOR HOME-MADE HOLIDAY GIFTS.

COLD indeed must be the heart that does not beat more quickly at Christmas time with a warm desire to bring joy and gladness to those endeared by ties of blood or friendship. The feeling of "good will toward men" seems to awaken spontaneously at the approach of the holiday season, and manifests itself in the giving of loving mementoes and the bestowing of alms upon those who are in need. The gifts may be mere trifles, but the kindly thoughts that inspired

them are sure to make them precious in the sight of those who are thus assured of the donor's affection or esteem.

Tact is as necessary in the bestowal of gifts as it is in our daily intercourse with the world, and considerable planning is required to choose a list of Christmas presents that will suit the tastes and ages of the recipients and still be within the means of the giver. Those who make the majority of their holiday offerings with their own hands often find it difficult to obtain novel and appropriate designs for the useful or ornamental creations which they desire to produce; and for the benefit of those who thus possess the skill to execute but have not the ability to originate we offer the following suggestions, in which are embodied some of the most unique and original fancies of the season.

A gift that is certain to be acceptable to a young home-maker (for whom, by-the-by, it is never difficult to choose if one be thoroughly acquainted with her tastes) consists of a pretty earving-cloth or center-piece and, if neither time nor money need be considered, a set of doileys to match; for you are aware of her *penchant* for dainty linens, and you also know that your own handiwork will please her more than anything that you can purchase. You are, of course, fairly skilful with the needle and have taste in the selection of designs and colors. Sail-cloth is now a very fashionable variety of linen. Artistic wreath patterns are stamped on sail-cloth center-pieces, which are square, while the designs are circular; and the edges are fringed. The embroidery is done with Aleppo silk, which is washable and of a soft, flossy texture. All-white embroidery is highly favored, but colors are also liked. Among the doileys there should be two for water bottles. Doileys for this purpose are from twelve to fourteen inches square and are made of fine linen, and they may be purchased with the design stamped upon them, the edges hemstitched and the corners prettily drawn. The patterns are circular to correspond with those on the center-pieces. Plate doileys are, of course, much smaller, and both round and square ones may be selected, variety in form and device being deemed more desirable than uniformity. At figure No. 1 is illustrated a handsome square doily worked with yellow silk. The design is conventional and is very easy to follow.

For your young girl friend who takes pride in the dainty furnishings of her boudoir you may choose a bureau cover and mats. For the cover select an oblong section of Surah or China silk in a color that will harmonize with the appointments of the room. Line it with Silesia to prevent it from slipping, and edge it with a frill of Valenciennes, *point de Paris* or oriental lace, heading the frill with lace beading through which satin baby ribbon matching the silk has been drawn. At each corner tack a full rosette of the ribbon. The mats should be square and should be made and

trimmed exactly like the cover; and there should be three of them—one for the pin-cushion and two for toilet bottles.

If you are skilful with the brush, a pair of decorated toilet bottles will be easy to prepare and will prove a very handsome and artistic gift for another girl friend. Select bottles of opal or satin glass that are broad and flat at the bottom and have long necks. The satin glass bottles show cut-glass stoppers that glisten very attractively above the dull glass. Upon each bottle paint a pretty floral design in natural colors, and tie broad ribbon about the neck, forming it in a large bow in front. The opal bottles are provided with stoppers to match, and these are usually ornamented with painted designs like those on the bottles.

Sister's pin-cushion is sadly faded and really mocks the beauty of the other pretty trifles that brighten her dressing-case. You made it for her several years ago, and the fact that she keeps it now, forlorn-looking as it is, may be taken as a delicate mark of her appreciation. This year, then, she must have a new one. Satin-covered pin-cushions are offered so cheaply in the shops that it scarcely pays to make them. Select one in the desired color, cover it with a square of fine *point d'esprit* net, and at the edge apply a frill of *point d'esprit* lace edging three or four inches wide. Beneath the lace at each corner arrange a rather large bow of standing loops of ribbon matching the cushion.

We and dainty cushions for general use or for securing the collection of jewelled lace-pins are covered with square doileys of fine

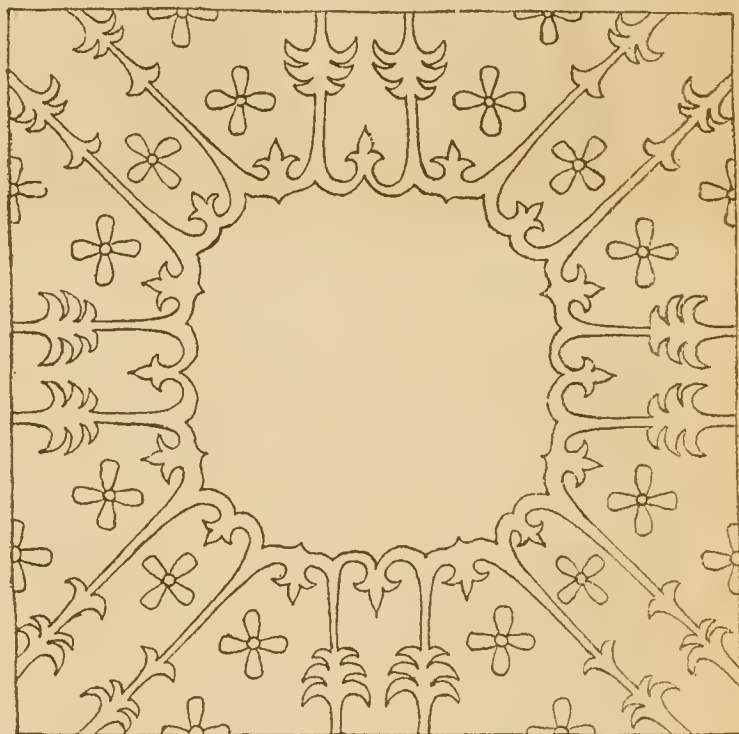


FIGURE NO. 1.

linen embroidered with wreaths of forget-me-nots, or other small blossoms. Such a cushion is pictured at figure No. 2. The embroidery is at the edge, the material being cut away outside the work to make the cushion round. A disc of linen forms the bottom, and the cushion is filled with bran. A frill of oriental or fine Valenciennes lace conceals the joining of the top and bottom. The frill may be headed by a row of lace beading through which white or colored satin baby ribbon may be run, and the ribbon may be tied in two bows. Pasteboard ribbon bolts may be used in making unique cushions

for stick-pins, and may be had in the shops for the asking. Remove the top of a bolt and neatly cover the outside with fine linen. Fill

Christmas, a set of feeding bibs will be practical and may be very ornamental. Sail-cloth bibs of goodly size and already stamped with a variety of pretty designs may be purchased in sets of five; and they may easily be embroidered with bright flosses that are very sure to please baby's fancy for gay colors. Drawn-work and fringe, or hemstitching will usually provide a finish for such bibs.

Figure No. 4 illustrates another unique doll pen-wiper. The layers are leaf-shaped and are cut from yellow felt. One end is curled up, and on the outside layer is applied a section of red velvet. The doll represents Folly. The tall, conical hat is of yellow felt, with a tiny bell depending from the point. Rows of colored beads are applied as shown, and a red ribbon bow with bell-tipped ends is fastened in front. The deep collar of light-blue felt is cut in a succession of short points, each of which is finished with a bead; and in front is a bow of red ribbon with bells at the ends. Pen-wipers of this kind are very easy to make.

For the lover of fancy work no more satisfactory selection could be made than a bag to hold her unfinished work and colored silks and wools. A simply constructed but very ornamental

bag for this purpose has two pasteboard sides that are broader at the bottom than at the top. The pasteboard is very smoothly covered with linen, and upon each side a spray of flowers is painted or embroidered. A bag is then made of yellow Surah,

and a pasteboard bottom that is just as wide as the sides at their widest part is placed inside the bag, to which the sides are then sewed with invisible stitches, with the bottom between. The bag is hemmed at the top, and in a casing made in the hem are inserted draw-strings matching the silk. Several compartments are formed inside by sewing the lower edge of a section of silk to the bag, and then making upright rows of stitching at intervals through the bag and inner section. The top of the inner section is shirred and finished with a frill heading. If the maker is unable to embroider or paint, art silk may be used to cover the sides and plain silk for the bag.

For the friend who has a special love for jewels and pretty trinkets a jewel bag will be a welcome gift. The purpose of such a bag made of chamois in the shape of an exquisite flower would never be suspected as it lies upon the dressing-table, for it looks as though it were intended only as an ornament. A pretty jewel bag and the outlines of two of its sections are shown at figures Nos. 5 and 6. The bag is composed of five sections of chamois cut in

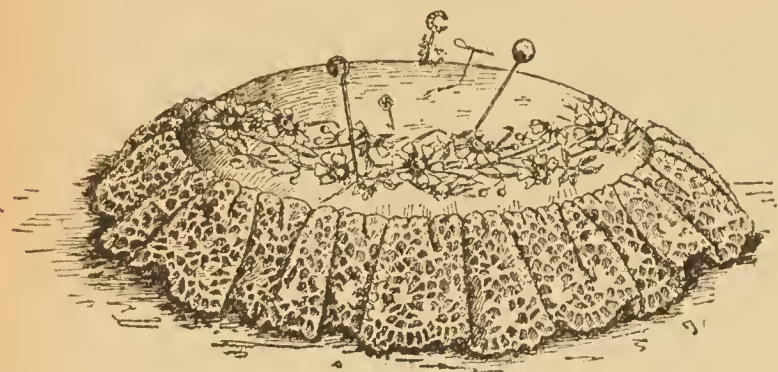


FIGURE NO. 2.

the bolt with bran or short ends or clippings of worsted, using enough filling to give a rounded appearance to the cushion when covered. Make the cover of linen, embroider it with a small floral design, and to its edge secure a falling frill of linen having scalloped edges worked with silk like that used for the embroidery. Make the frill with a self-heading, and over the shirring apply a lightly twisted baby ribbon, arranging it in small rosette-bows at intervals.

If you have among your possessions a small light-colored silk handkerchief that has never seen service, you may now utilize it in the construction of another artistic stick-pin cushion. Lay the handkerchief flatly, place in the center a hair filling of proper size, fasten two opposite corners over the filling, and then tie the remaining corners rather high, allowing short, pointed ends to stand above the knot. Across the knot dispose a graceful spray of flowers. The cushion should be round at the bottom. It may be suspended, or laid upon the bureau or dressing-stand.

At figure No. 3 is shown a unique pin-cushion that will be more appropriate for a man's office or library desk than one of ordinary construction. It is shaped like a bellows, and the pins are inserted all round the sides. The sides are cut from pasteboard in the exact shape of a pair of bellows and are covered with satin, upon which a floral design is painted or embroidered. They are joined by satin ribbon about half an inch wide, and curled hair is placed between the sides to make the bellows stand out as though filled with air, and also to serve as a cushion for the pins. A long steel bodkin represents the pipe of the bellows, and on the handles are adjusted suspension ribbons.

A pen-wiper will always prove an acceptable gift for either man or woman. A very ornamental one includes a small doll's head of bisque or wax. Several heart-shaped leaves of bright-colored felt are fastened together in the usual way, and the head is placed at the center on top. On the head is a pointed monk's hood of felt decorated with sparkling gold spangles, which are set along the front and lower

edges and in a line from the point to the front edges. About the neck may be an ecclesiastical collar of felt or a stole collar of linen.

If there is an infantile relative or friend to be remembered at



FIGURE NO. 4.



FIGURE NO. 3.



FIGURE NO. 5.



FIGURE NO. 6.

points at the lower ends and rounding at the top, the sections being of unequal size at the top, as pictured. The sections are neatly joined with over-and-over stitches for a little less than half their depth, and where the stitching ends are slashes, through which yellow satin ribbons are inserted. The ends of the ribbons are drawn to close the bag and are tied in bows. When closed the bag presents the appearance of a flower. The two larger petals are tinted golden-brown near the bottom and shaded to yellow toward the top, and the others are touched with yellow and striped at the center with red and brown. A band of leaf-green shows at the base of the petals when the bag is closed, completing the flower effect.

A photograph of one's-self in a dainty, flower-strewn frame is a charming present for a brother or for a man friend who is near and dear. A really artistic frame is cut from pasteboard. The edges are neatly trimmed, and Bristol-board is pasted against the frame at the back. An opening large enough to display the picture is then cut, and the edges are carefully gilded. A spray of wild-roses or forget-me-nots may be painted at one or both sides of the opening, or the decoration may consist of a bunch of violets, with a few loose violets scattered over the frame. The opening may be at the center or near one corner, as preferred. At the back of the frame is pasted an upright support of card-board.

A double frame in the same style may be decorated with bunches of blossoms tied with gold ribbon bow-knots, the design being done with water-color and lustra paints. The openings may occupy different positions in the two frames, and the back edges may be fastened together at the top and bottom with satin ribbon drawn through perforations made near the edges and tied in bows. Of course, supports will not be required for a double frame.

A head-rest for mother's chair will be highly prized by her. An improvement on the old-time head-rest is a combination chair-scarf and head-rest. Plain Surah, Bengaline or China silk or figured India silk may be used, the colors in the room being considered in the choice. At one end the silk is formed in an oblong cushion that is filled with down or feathers, and the other end falls free, being either fringed or hemstitched. The scarf falls gracefully over the side of the chair, and the pillow hangs at the center. A painted or embroidered design may decorate the lower end of the scarf when plain silk is used.

Father will be proud of a collar-and-cuff box of your devising. Procure a cube-shaped box of pasteboard, cover it with pongee in the natural écreu shade, and embroider or paint a single purple iris at each side. At the center of the box inside paste a cylindrical cuff-box, which may be obtained at any haberdasher's. This will be used for cuffs, and collars may be laid about it. Instead of having a lid, finish the top with a bag of pongee. Secure one edge of the silk to

the top of the box, hem the opposite edge, make a casing at the bottom of the hem, and insert light-purple satin draw-ribbons, which may be arranged in bows at the ends. A ruching of satin ribbon may be set about the top of the box to give a dainty finishing touch.

The friend who fears to entrust the care of her *bric-à-brac* and various ornamental odds and ends to servants will be pleased to receive a pretty holder containing one of the tiny colored *coq-feather* dusters that are made especially for dusting articles which require very careful treatment. A duster and holder are represented at figure No. 7. The duster may be purchased for a trifling sum at any shop where household goods are sold. For the holder procure the head of a Chinese doll with an opening in the top large enough to admit the handle of the duster. Secure the head upon a disc of pasteboard, and arrange pointed ends of olive-green satin ribbon upon the disc about the head to produce the effect of a sunburst. When the handle of the duster is passed through the opening, the feathers will stand above like a gorgeous head-dress. The holder may be hung upon the wall wherever convenient.

And lastly a general present—one, in fact, that will be a surprise to the whole family and an ornament to the drawing-room or any other apartment in which you are pleased to place it. If a screen has grown shabby-looking, replace the cover, not with a new one, but with a pretty drapery. Select China silk showing a dainty floral pattern in soft colors, and drape it as you would a scarf, knotting part of it over the top of the screen in a large bow, and permitting the remainder to hang in graceful folds. This arrangement is equally appropriate whether the screen consists of one or of several sections. An exquisite variety of silk for this purpose presents clover blossoms in their natural colors on a cream ground.

The bargain counters fairly groan under the weight of silks, ribbons, laces, etc., displayed to tempt the Christmas shopper, and astonishing quantities of the materials required to make the pretty trifles that are so desirable for holiday gifts may be purchased for a really moderate outlay. Caution in making selections is more necessary now, however, than at any other time, since the assortment of bright and attractive wares is so large as to be fairly bewildering.

Remember to wrap your Christmas presents neatly and tie them daintily. Fine manilla or white tissue paper should be used for wrapping, and baby ribbon instead of twine for tying, the ribbon being formed in a pretty bow on top of each parcel. A bolt of baby ribbon that is half cotton and half silk costs but a trifle, and will be sufficient to secure quite a number of packages.

Also remember to send with each gift your visiting card bearing a Christmas greeting or an expression of your good will and kindly sentiments for the recipient.



FIGURE NO. 7.



FASHIONS IN FUR GARMENTS.

THE advance which has lately been made in the furrier's craft amounts to little less than a revolution. The rich, soft pelts are now manipulated almost as deftly as textile fabrics, and their natural beauty is materially increased by artistic combinations of hues and by the stylish and becoming shapes in which the garments are fashioned. Accuracy of adjustment is obtained by skilful cutting, and fluffy effects are produced by a liberal use of the material in various graceful accessories.

From the almost shapeless loose sacque, which never really appealed to the æsthetic sense, has been evolved a smart jacket that fits almost as faultlessly as a tailor-made waist. This handsome

garment has a flaring skirt showing flute folds like those seen in the latest cloth coats, and jabotted fronts that are wonderfully graceful and becoming in spite of the thickness of the material. The always unprepossessing dolman or *visite* has given place to a higher development in the shape of the loose and flowing cape, which is almost always improving to the figure and may be assumed and removed with perfect ease. A fascinating feature of nearly all fur garments is the convoluted collar, which not only enhances the beauty of the capes and jackets, but also adds greatly to their warmth.

The most fashionable furs for jackets are seal, Persian lamb, mink, Astrakhan, and moiré Persian, a sleek, glossy fur displaying shadings that suggest moiré silk. Seal, which has so long held the field without a rival, now divides honors with Persian lamb and its next of kin, moiré Persian, all three varieties being made up according to the same designs.

A handsome seal jacket has a flaring skirt that sets admirably over the costume, and double-breasted fronts closed with silk cord loops and olive buttons. This method of closing is wisely preferred to seal buttons, which quickly show signs of wear. The sleeves are of the mutton-leg order and are amply large to pass over the bodice sleeves without disturbing their puffs and wrinkles. The collar is in rolling style, but may be turned up for protection, if desired. Jackets of this kind vary in length from twenty-nine to thirty-two inches, according to the height of the wearer.

Another popular jacket has its fronts rolled in broad revers, which fall naturally in jabots; and a deep rolling collar forms notches with the revers. The skirt is full and rolls in fashionable folds. This garment is longer than the one described above, and, like it, is shown in a variety of furs besides seal.

The fashionable Columbia collar graces a beautiful seal jacket of three-quarter length. The fronts are reversed at the top in great triangular lapels, and the back is close-fitting above the waist-line and flares below in tubular folds. At the neck stands a collar that remotely suggests the Medici shape of several seasons ago, and over the shoulders undulates the graceful Columbia collar.

Some of the seal jackets are made with slanting pocket-openings in the fronts, and others have pockets in the linings, which are cut from plain seal-brown satin of heavy quality, glacé silk or bright-hued brocaded satin. The first-mentioned fabric is most frequently used, but personal preference rather than Fashion directs the choice in every instance.

Jaunty reefer jackets of seal-skin are still accorded a large measure of admiration and are eminently becoming to youthful figures. A box-plaited skirt with a slight flare distinguishes one of the new styles. At the neck is a notched lapel-collar that shapes a short point at the center of the back, and below the collar the fronts are lapped. The sleeves are in *gigot* shape and are of ample dimensions. Seal and Persian lamb are effectively combined in another reefer, the latter fur being used for the collar and for deep, pointed cavalier cuffs; and Russian sable and seal are united with equally good effect in jackets of similar shape.

Elderly matrons still favor the seal sacque, which is comfortably loose, as the name suggests, but is more shapely than the corresponding garment of former seasons. The new sacques are made with shawl collars and deep cuffs.

The acme of elegance is displayed in a seal ulster that may only be suitably worn in the carriage or sleigh. The skirt of the garment is open at the center of the back, and sweeps out at the bottom, where it drags slightly. The fronts are double-breasted, and the back fits with great precision. A large Russian collar finishes the neck and, when turned up, affords perfect protection for the throat and ears. The sleeves are rather high at the shoulders and widen toward the hands in suggestion of the flowing style. Sleeves of this shape are as practical as they are stylish and handsome, for the hands may be conveniently thrust into them, thus rendering a muff unnecessary.

As stated above, jackets of Persian lamb and moiré Persian are fashioned exactly like those of seal. The jabot revers and Columbia collar look uncommonly well in either of these charming varieties, and exert a softening influence that is greatly needed, since the glossy and rather harsh furs have a severe effect when made up plainly.

Mink jackets are offered exclusively for matrons' wear and are more simply shaped than the seal and Persian lamb garments. An attractive style has a close-fitting back with open skirt, graceful double-breasted fronts, a shawl collar and mutton-leg sleeves. These jackets vary from thirty to thirty-four inches in length.

Astrakhan jackets are dressy and quite inexpensive, the reefer style being most popular. The skirts are open at the back, the sleeves are of the regulation mutton-leg variety; and the collars are cut in shawl fashion.

Capes are made up in a diversity of styles and in every fashionable variety of fur. Box capes are still seen, being worn over coats, and also over very heavy costumes when the weather permits. They extend exactly to the waist-line and are made with rather high shoulders and high rounding collars.

Long capes are, of course, much handsomer and more protective than the box shape. An extremely effective cape is shown in moiré

Persian. The top is a round yoke, and below it fall three cape sections of graduated depth that fall in graceful flute folds. The collar is high and corresponds with the cape sections in its pretty curves and ripples. The length of this cape is twenty-four inches. Double capes are seen in the same fur, and also in Persian lamb.

A cape that is drawn in at the natural waist-line by means of a satin ribbon belt-tie fastened inside at the back is made of Persian lamb and is twenty-eight inches deep. A shallow cape-section is applied at round yoke-depth and falls all round in volutes with the effect of a Bertha frill. At the neck is a high standing collar showing a rounding upper outline. Openings are made for the hands and are especially convenient when a muff is carried.

Another long cape of Persian lamb is ornamented with a Bertha frill of unique design. Below the waist-line the cape falls open at the back, and the Bertha frill is much deeper on the shoulders than elsewhere, and is fashioned to fall in the popular pipe-like folds. The collar is of the high standing order. A third cape of Persian lamb has a high collar, and a round hood that is very ornamental.

Extremely elegant is a seal cape, thirty inches in length, showing a Columbia collar edged with sable. Mink and wolverine are also used to trim capes of this description.

Seal capes are made up with openings for the hands, and belt-ties to draw them in to the figure. A very pretty seal military cape measures twenty-four inches in length. It has a round yoke outlined with Persian lamb, and a high collar edged with the same crinkly fur, and is lined with brocaded satin. Figured or shaded silks or satins are preferred to plain fabrics for lining capes, which expose their lining more frequently than close-fitting garments.

A unique effect is produced in a forty-inch seal cape that is made with a yoke. The yoke is outlined at each side with Russian sable, and a sable head and a leg with gilt claws fall at each front end, while a leg and tail are arranged at each back end. This garment is confined at the waist-line by ties.

Capes of Alaska sable and mink are long and are usually plainly fashioned. They are always provided with the regulation high collar, and some in the latter fur are made with a Columbia collar. Mink tails are used for the latter adjunct, the tails at the top and bottom of the collar falling loose with the effect of a fringe. Astrakhan and krummer capes are well liked.

For opera and general ceremonious wear, capes of ermine are both correct and elegant. They are made up with Columbia collars, and the dainty ivory-white fur falls as gracefully as velvet or any other rich stuff. Plain white satin or flowered silk or satin linings are chosen for these garments, the beauty of which they greatly enhance.

Long wraps that comfortably envelop the entire figure are devoted exclusively to evening uses. They are made of plain or brocaded velvet or satin and are lined throughout with sable, mink, ermine or Thibet, the fur being only visible at the edges and on the collar, which in most instances is in Russian style. Lengthwise openings are made inside to protect the hands.

An exquisite wrap is made of ombré red-and-olive satin-striped velvet, and is lined with sable. The wrap falls all round in tubular folds, to which the material lends itself very effectively. A Columbia collar gives the garment an imposing appearance. Another handsome wrap is made of shaded heliotrope-and-black satin and is lined with Alaska sable. A plaited cape of black satin edged with jet falls over the shoulders, contributing largely to the decorative effect of the garment.

Eton jackets of fur are trim and stylish, but afford little protection at Midwinter, since they are made without sleeves, being only intended for wear over very heavy wool gowns. They are made of moiré Persian, Persian lamb, seal or krummer and have rounding fronts and deep collars. Fancy silk contrasting with the fur is usually chosen for lining. Krummer jackets are especially becoming to very young girls, the soft gray shadings in the fur suiting a pink-and-white complexion admirably.

If fur is introduced at all in the outdoor toilette, a muff must be carried; and this must match the other furs. Two or more varieties of fur may be combined in the same garment, but they cannot be associated in different accessories.

For the information presented above we are indebted to the courtesy of Mr. A. Jaeckel, No. 11 East 19th St., New York City.

A WOMAN'S PAMPHLET.—The value of pure toilet and flavoring extracts can scarcely be overestimated, yet every woman knows that purity is the quality which is most conspicuously lacking in the majority of such articles offered in the shops. To enable those who doubt the reliability of manufactured perfumes and cooking extracts to make them easily and cheaply at home, we have published a valuable little pamphlet entitled "Extracts and Beverages," in which are presented full instructions for preparing delicious syrups, refreshing beverages, colognes, extracts and various miscellaneous toilet accessories. All the recipes and directions are of such a nature that

they can be followed by any one, with the aid of the implements and utensils which may be found in the average home.

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.

AROUND THE TEA-TABLE.

As the glad holiday-time draws near much of our thought is devoted to those who are dear to us. We love the pretty gifts we make for relatives and friends, and if we are the healthy, whole-souled beings we should be, life seems to hold a full measure of goods things for us. That anyone with ordinary blessings could be less than happy at Christmas seems quite beyond the range of possibility, and yet we do not all realize how very much of the season's joy for those about us lies in our own keeping. We owe it to ourselves and to all dependent upon us to infuse a true Christmas spirit into our observance of the festival, and the duty should be a pleasant and by no means difficult one.

ABOUT
CHRISTMAS
GIFTS,

In the first place, our gifts must not be commonplace or wholly of the severely useful sort; every one should have at least a suggestion of luxury about it. They may be adaptable and even useful without being extremely practical, if the giver will but make the distinction. To be thoroughly in keeping with the spirit of the day, a Christmas present should be something that the recipient greatly desires but would not think of purchasing. By choosing for mother the bit of jewelry which she would consider an unpardonable extravagance in herself, and for sister the dainty etching that she has so long wished for to cover the bare space in her bedroom, and for brother the set of books that he has almost despaired of possessing one is certain to extend the gladness of Christmas far beyond the close of the day itself.

There are few of us who do not sometimes feel like breaking loose from our economical moorings and plunging into extravagances that would shock the entire family for weeks to come. A mild epidemic of this kind in the home makes a thoroughly enjoyable Christmas for all. Elizabeth is then sure to receive that pretty copy of Tennyson, although she really needs stockings; Louisa will be made happy with a dainty ring, while her shoes are decidedly the worse for wear; and little Fred will obtain the much coveted gun, when if the truth must be told, he should be given a new overcoat. Years ago in a certain household where there were many mouths to feed and many feet to be shod, the gifts at Christmas were usually of the extremely practical kind—dresses, shoes, hats, etc., with only an occasional trifle that was purely ornamental; but of all the domestic treasures that have come down to the present generation, nothing is so fraught with charming memories as a certain china match-safe. This bit of ware is perfectly useless, being too short to hold the matches for which it was intended, and is hideously decorated with a child and her cat; and yet the joy which the possession of this ugly ornament gave to the owner far outweighed the solid virtues of the dresses, shoes and hats and made that particular Christmas one to be remembered for many years to come. Let those, therefore, who are inclined to take Christmas too seriously endeavor to leaven the heavy spirit of their giving with a little of that unpractical but very pleasant inutility which is necessary to smooth away the rough places of life.

In many cases the glad Christmas time is spoiled by sheer excess of giving. There has grown up a burdensome custom of perfunctory bestowing that cannot have any of the genuine Christmas spirit in it. It is simply trade and barter, a game of give and take, a sordid paying of real or imaginary debts. Such giving is a libel on the spirit of the glorious day, for gifts cannot be typical of "peace on earth" where there is only a tumultuous feeling of protest in the heart of the giver. By striking from the Christmas list all that the heart does not sanction, we may remove all sense of burden from our giving and may make the day once more a joyous occasion to be looked forward to with unmixed pleasure.

Above all should we remember at Christmas those who are less fortunately situated than ourselves—who are going the same journey, but by a rougher road. Those who do not know at least one poor household into which they can bring happiness on this day of days are debarred from experiencing a pleasure that is beyond compare. By giving generously to those who are in need we not only make their Christmas a happy one, but also provide for ourselves a joy the impulse of which is that sweetest of graces, charity.

How cheerful the tea-table looks this blustering afternoon. There are certainly few of our minor institutions that have more reason for their existence than five-o'clock tea. It is a boon to tired and worn-out womankind, especially during the busy days of shopping that always precede the Christmas holidays. There seems

truly to be a magic balm for quivering nerves in the delicate amber-colored fluid; and bless you! how quickly one becomes

acquainted with a new friend when chatting over the tea-cups.

Here is Margie. Welcome, my dear, welcome. Ah, you shake hands. That is quite as it should be, for what is more cordial than a hearty hand-clasp? We do not usually shake hands, however, when introduced to a new acquaintance, although our observance of this rule is to be governed by common sense. When a guest is brought to one's house by a mutual friend, it is but making a pleasant show of welcome to acknowledge the formal words of acquaintance with a pressure of the hand. Those who do everything by rule are the ones who never shake hands, but such people are always mechanical and seldom make the pleasantest of our acquaintances.

HAND-SHAKING
À LA MODE.

The mechanical woman aims to be extremely stylish, and will adopt any fashion, so it be the latest. She never *adapts* a style to her face or figure. In the matter of dressing her hair she quite loses sight of the fact that to be artistic the coiffure should be regulated by the face and the poise of the head, and not by the whim of the hour. The full-faced woman who pins her tresses at the nape of the neck certainly does not realize how unbecoming the arrangement is, or she would never adopt it; and she whose face is long and narrow shows even less discretion when she heaps her hair on top of her head.

HAIR-DRESSING.

The mode of disposing the hair often makes a great difference in one's apparent age. The S-shaped coiffure at the back of the head below the crown has a foreshortening effect, and a long, thin face is modified by expansion. Waving the hair at the sides greatly improves a thin face, and a fluffy Pompadour bang relieves deep-set eyes. Reckless hair-dressing invariably makes a woman look older than she is; and the most beautiful face will appear to a disadvantage if the pretty locks are twisted so tightly that each hair seems to be stretched to its utmost tension.

Women who have ill-shaped hands often show a similar indifference to shielding their defects. When the hands are large, red or ungraceful, very few rings should be worn, and these of the quietest description. Gloves should be used as much as possible, and unceasing care should be bestowed upon the nails and finger tips. Much may be done to improve the shape of fingers that have been rendered almost deformed by the unfortunate habit of biting the nails. The woman who does rough house-work should give particular attention to her nails. Lemon juice will remove nearly all stains, and if but five minutes a day be regularly spent in cleansing and polishing the nails, they will always be attractive.

PERSONAL
DETAILS.

One of the fads of the fashionable woman is to have a special color, flower and perfume. The color appears in all her belongings, even to the furnishings of her dainty room; the perfume lingers about her garments, and she wears no other flower than the one she has adopted for her very own. At present the violet girl is very much *en evidence*. Each drawer of her dressing-case is lined with a violet sachet, and her various articles of foamy *lingerie* are run through with violet baby ribbon and emit an almost imperceptible breath of the favorite flower. Of course, she does not use extracts or liquid perfumes of any kind to give her belongings this individuality of scent. The extracts have long since been tabooed by refined women, delicate sachet-powders now reigning in their stead.

Constant attention must be paid to detail if my lady would be the dainty woman she so much admires; for the effect of an entire costume may be impaired by a single small neglect—a hook without an eye, causing an unsightly gap in the closing; a skirt band that sags below the accompanying bodice, displaying its fastening of hooks and eyes; a soiled spot that was forgotten when the gown was brushed, and that grows more and more pronounced with every hour of wear; or a careless adjustment of the veil that gives the hat an unfinished and wholly unbecoming appearance. The really well dressed woman never allows her raiment to show any of these apparently insignificant faults, and her careful attention to details is one of the chief causes of her success in arraying herself attractively.

The small mask veils have gone entirely out of fashion. The newest veil covers the chin and is at least three-quarters of a yard deep. It is worn quite loosely and is gathered together at the ends and fastened at the back of the hat, the extra fulness being massed under the chin and back of the ears. When a broad-brimmed hat is worn, the veil may be

VEILS, ETC.

more easily adjusted if a portion of the upper edge is gathered together at the center of the front and made into a small knot. This throws sufficient fulness to the front to allow an easy and graceful adjustment.

One of the pretty souvenirs of the great Fair is a dainty gold hook and eye for securing the ends of the veil at the back of the hat. Each end is put through one of the fasteners, and it is then but the work of a moment to unite the two at the back, no pinning or tying being necessary. A more useful piece of jewelry has not been devised in many a day, and a pair of the veil fasteners would make a charming Christmas present for that dear friend to whom you wish to give something quite new.

Have you observed that the tiny time-picce, which for so long swung from a brooch-like ornament on the bodice, has changed its place, and returned to its former location at the waist-line at the right side? It hangs there as conveniently as it did above; but have you ever considered the folly of thus displaying a watch? Jewellers all agree that ladies' watches are seldom in order, and this unfortunate condition is usually due to their treatment of them. Exposing a watch to varying temperatures is most injurious to delicate mechanism, and therefore it is wisest to tuck it away in the bodice at the end of the always decorative fob chain. If you are fearful of the watch becoming scratched or in any way defaced by possible hooks and eyes and the like, in the bodice, slip it in a chamois bag made to fit. A bag of this kind may be sewed in every bodice with which the watch is to be worn, and if neatly adjusted, its presence will not be suspected. Watch pockets have gone out of existence since there is no available space in the modern waist for its admission.

In these days of artistic photograph frames it is not a very difficult matter to make a satisfactory selection for the framing of a dear friend's picture, or a casing for one of your own which is to be sent to some relative many miles away. Although a frame may be purchased very reasonably it is much more satisfactory to make

one yourself, and to weave all kinds of loving thoughts and wishes in among the stitches. White or écru linen embroidered with wreaths or bunches of violets, forget-me-nots or buttercups tied up with fanciful bows made of Japanese gold thread couched on, are very beautiful, and the cardboard foundations over which they are to be applied may be purchased from any large stationer. In making up these frames remember to select one with a glass to cover the picture, and also to lay a double sheet of wadding between the cardboard and the linen. Fancy silk, Japanese crêpe and chamois are frequently employed in making these frames, and the chamois or crêpe may be artistically decorated.

A word of warning, my dears, for the cold weather. This is the time of year when cold cream or some other preparation of a similar nature is lavishly used to counteract the effects of frosty winds; and it must be remembered that too liberal and too frequent applications of any oily substance are likely to produce a fuzzy growth of hair upon the face. It is undoubtedly necessary to use some emollient, such as cold cream, lanolin or camphor ice, when the face is chapped; but she who applies an unguent every night to prevent chapping will find that she has made a serious mistake when the hairy growth begins to make itself visible.

I am quite sure you will all remember that the best way to remove grease from the face is by first washing the face with very warm water and soap, and then with cold water. Should you have occasion, however, to go out immediately after thus bathing the face, do not neglect to use a little rice powder, or one equally harmless, to keep the face from chapping. In regard to the soap. Castile and olive oil soaps, I know, are far less agreeable than perfumed soaps, but they are infinitely better and purer than the latter, the oil from which they are made tending to soften the skin.

And now, my dear girls, a very merry Christmas to you all!

E. S. W.

A WORD OF WARNING.

FLORAL WORK FOR DECEMBER.

WINTER FLOWERING PLANTS.

What to plant in the window garden, in order to secure a generous supply of bloom and foliage during the Winter months, is a question that puzzles many an amateur florist at this season of the year; and more failures are due to unwise selection of varieties than to mistakes in culture. Many plants will grow very well in an ordinary window throughout the Winter, but the number that will produce flowers freely under the same circumstances is comparatively small. For this reason it is wise to choose plants that have pretty foliage for indoor culture, for when the ground is bleak and bare or covered with snow, beautiful leaves will be almost as attractive as bright blossoms.

As stated in a previous paper, flowers that are intended for the Winter window garden should not be allowed to bloom during the Summer. All vegetation requires a season of rest, and any attempt to compel a plant to bloom in both Summer and Winter will surely result in disappointment, except in a very few cases. If one has neglected to keep back plants for indoor use, a supply may be purchased from a florist, who will understand that specimens are desired for Winter flowering, and will send plants which have been deprived of their buds during the Summer and are now eager to expend their pent-up energies in blossoms.

Geraniums make excellent window plants when not kept too warm. There are fine scarlet and crimson varieties, and a single cluster of their glowing flowers will be wonderfully illuminating in the house on a dull day. Geraniums should be pinched back very often, as this treatment causes them to grow bushy. The flowers being borne on the ends of the shoots, the quantity of bloom a geranium will produce depends on the number of its branches.

Bouvardias are among the most important plants cultivated

they happened by chance to fall into such beautiful groupings. During the Winter, which is their natural season of bloom, there appears to be literally no end to the elegant elusters. They bloom abundantly indoors from Autumn to Summer. The variety known as the "Alfred Neuner" is pure white and perfectly double. The "Flavescens" is of a very delicate shade of yellow, while a soft, dainty pink is found in the "President Garfield." Bouvardias require a little more warmth than geraniums to bring their blossoms to perfection.

We frequently hear the remark that a plant "blooms all over" or that it is "covered with flowers." Literally speaking, this is seldom the case, but it is true in the most exact sense of the flower known as *linum trigynum*, in its season. The bright golden blossoms of this species expand in such numbers as to completely envelop the plant in a cloud of yellow. It grows very readily, and blooms during the entire Winter. Every window garden should contain at least one specimen of this admirable variety.

The aubutilon or flowering maple is a plant that is as easy to rear and yields as satisfactory results as the geranium. It is beautiful both in leaf and flower and is a very profuse bloomer.

The rich bright reds and clear yellows that have lately been added to its list of colors have placed it high among decorative plants, and its graceful, pendent blooms are admirably adapted for floral pieces and corsage bouquets. The aubutilon will bloom all Winter if treated like a geranium.

Few house plants give better satisfaction than the primula or Chinese primrose. It requires to be kept cool, a north window suiting it best. Water should never be allowed to touch the buds, as it would cause them to rot. The new white primrose, called the *alba magnifica*, is exquisite in form and substance, being a great improvement on the old varieties. The flowers measure two inches and a quarter in diameter, and each petal is deeply and beautifully fringed,



BOUVDIA.



AUBUTILON.

for house decoration. The flowers are grace itself, being long and tubular in shape, and carelessly clustered on the stalks, as though

Vines of some kind are necessary for a graceful effect in the window garden. Most climbers are so delicately constituted that the least ill treatment or neglect will cause them to die or give them a tarnished, unhealthy appearance; but the house plant known in the catalogue as *campsidium filicifolium* is a conspicuous exception to this rule. It is so graceful that it has been likened to a fern in the specific Latin name, and it has as firm a possession of its every leaf as has the English ivy, and is hardy enough to be proof against all ordinary ills. It acquires its greatest beauty in a cool location, and may be grown in the same window with the Chinese primrose.

The violet or the heliotrope may be chosen to lend perfume to the indoor garden. Of all delightful odors, that of the violet is the most delicate and pleasing to the majority of people, and the modest blue flower will ever be among the greatest favorites in the floral kingdom. Violets may easily be brought into bloom during the Winter. They should always be kept at a low temperature, as they will not flower freely when in a warm atmosphere.

Perfume is a possession that bestows distinction upon the most humble flower, and for that reason the heliotrope is as sure of perpetual favor as the violet. Unlike the violet, however, it is quite tender and will not endure much cold. It requires a situation where it will be fully exposed to the sun, and plenty of nourishment in the shape of a good fertilizer. Many plants bloom best when pot bound, but this is not the case with the heliotrope; it must have plenty of room, and must also be abundantly watered.

One or two pretty hanging baskets will be very effective in a window devoted to Winter plants. The variegated ground ivy, *glecoma hederacea*, is an excellent plant for this purpose. Its leaves have a bright-green background marked with pure white, and emit an odor like that of mint. The plant is very graceful and entirely hardy.

The *trandescanti multicolor* is a very elegant variety of the well known "Wandering Jew" and displays a rare commingling of colors that renders it one of the best trailing plants for baskets. It grows freely without direct light, and its beautiful foliage, striped with white, crimson, pink and deep-olive, is much admired during the Winter.

NEW PLANTS.

The new dwarf stenia is a Winter-flowering plant that is certain to bloom if allowed to grow; and nothing can be easier to cultivate. The flowers are produced in great abundance and are small, pure-white and of feathery lightness.

The *pouretteia Mexicana* is a plant lately introduced from Mexico. Its graceful, persistent and finely arched foliage endures the dry

atmosphere of living rooms better than that of most plants recommended for the purpose. In stateliness it rivals the royal Pandanus, and it has no sharp-pointed leaves, which some persons find objectionable in the last-named plant.

A very odd new plant is called the *ceropegia*. Its flowers look like a fantastic combination of a balloon and parachute and are very interesting in their construction.

NOTES FOR THE MONTH.

Time, patience and courage are needed by the average flower enthusiast to discover the pleasure of growing for quality rather than quantity during the Winter months. With proper care a limited number of choice plants will develop into real ornaments, while a large collection placed in one window will soon show by their appearance, that they resent the lack of sufficient breathing space. Those who desire to see their windows decorated with shapely and healthy growths are advised to give each plant a good pot of suitable size, and to study the requirements of the different varieties and treat them accordingly. If they follow this advice intelligently, they may reasonably hope for relatively as good results in Winter as in Summer.

Do not expect blooms from plants unless they are placed near the glass and in the direct rays of the sun. Many varieties will grow in a less favored location, but plenty of light and warmth are usually needed to produce flowers.

Do not use larger pots than are actually necessary in arranging the window garden. A plant that has too much room will yield abundant foliage but very few blossoms, while one that is somewhat cramped will form leaves more slowly and have plenty of flowers.

Plants should be watered sparingly in Winter, as too much moisture sours the soil and causes the plants to mildew.

Be sure to store a box of potting earth in the cellar for Winter use. A handful of fresh soil placed upon the surface will greatly benefit a potted plant in the house.

The following formula makes a very good and safe liquid stimulant for house plants:

- 4 ounces of sulphate of ammonia.
- 2 " " nitrate of potash.
- 1 ounce of white sugar.
- 1 quart of hot water.

Mix in a bottle, cork tightly, and add a table-spoonful to each gallon of water used to irrigate the plants.

A. M. S.

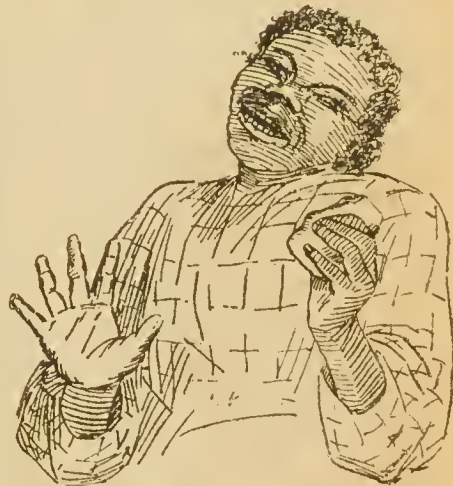


SOUTHERN SKETCHES.—No. 7.

A PLANTATION CHRISTMAS.

BLITHE and genial excitement pervaded the whole place, from the "big house," noisy with the din of festive preparation, down to the "quarters," where the light-hearted negroes made ready for Christmas, the longest, jolli-

At last the two lofty smoke-houses were fully stored with rows of juicy hams and bacon fitches and the final seasonings were added to the sausages; and then, while the happy little pickaninnies were yet steeped in the grease of "chitlin's" and "cracklin' bread," preparations were begun for Christmas. Such a clatter of spoons and rattle of egg whisks sounded from the big brick kitchen, where Aunt 'Merica, assisted by Sis' Liddy, the under cook, fabricated the most marvellous of pies, cakes and custards at a fire-place furnished with oven and crane, and quite vast enough to roast a sheep whole! Such a pleasant murmur welled from the butler's pantry, where Cousin Giff, an ebony autocrat, superintended several younger negroes, as they polished silver, cut-glass and brass, volubly disputing the while as to which one should fill the much-coveted office of boot-black



Sis' LIDDY.

est, gladdest holiday of the year. Even before this, commotion had run riot, though chiefly centering in the spacious back-yard, where many dusky forms had bustled about, making short work of the regular December hog-killing. The scalding, cutting, salting and smoking of meat and the trying out of lard had been achieved with an infectious hilarity possibly inspired by the sight of porcine plenty, but certainly so peculiar to such occasions that the phrase, "er hog-killin' time," has become a plantation metaphor of most felicitous import.

for "de bachelor hall," with the liberal fees pertaining thereto! distance was seldom considered in old plantation economy) echoed the patter of Aunt Lindy's cedar paddle as many pounds of fresh butter were worked over and put away down in the "dry well." From the laundry further on rang out gay laughter and mirthful chatter, as Aunt 'Leevia and her assistants freshened up the holiday reserves of napery and bed linen in anticipation of the crowd of Christmas visitors, whose prospective number would seem quite improbable to the skeptic unacquainted with the elasticity of accommodation peculiar to hospitable old Southern homes. In



AILSEY.

the house itself there was such a busy hanging of garlands, such planning for the best disposition of the expected guests, and such arranging for a prompt serving of the different matutinal ju-

leps, that even Mammy was needed, and had to leave Frances and Baby Nan to the unreliable care of their small negro maids, Mawnin' and Ailsey.

"Now," said she in warning to the little nurses, "you all tek good keer er Mis' chillen, en set here by de fire while I'm gone; caze if I hear tell er eny yo' prodjickin' en gwines on when I git back, I'm leetle mo'n gwine snatch yer bal' headed."

But this dire threat, being of daily utterance and ever postponed fulfilment, had so lost its terrors that all four children risked consequences and decamped instantly when Ailsey called from the window a few minutes later: "Lawd-e-e, chillen, ef yere ain't Unker Gin'ral wid Buddy en de buggy, en de coop up behind! Less go, fer I be bounce he gwine to de three-milc swamp to he tuckey trap. He say dey ain't no Chris'mus eatin' ekel to wile tuckey, 'less'n hit's coon meat en 'simmon beer."

Now Buddy was the slowest little ox imaginable, and "de buggy" the roughest of home-made carts; but the children were seldom happier than when perched on the rude seat beside Unker Gin'ral, and listening to his quaint wisdom as they jogged along the peaceful road. So they lost no time in overtaking the primitive vehicle.

"I tell you whut," began Ailsey as she climbed up, "to-morrow I'll be mo' out er breff den I is now, fer I gwine run up to de house en ketch all you uns Chris'mus gif', 'fo' de rooster kin crow fer day."

"Shucks, nigger," replied Mawnin' contemptuously, "ain't you got sense 'nough to know roosters bees crowin' all night long in de Chris'mus? Dey passin' de good news on; en mo' en dat, dey ain't no fraids, ner sperets, ner witches da's to go round, does dey, Unker Gin'ral?"

"Dat's de trouf, chile, sho's you born," corroborated Unker Gin'ral; "caze ever since I kin ricermember I has hyearn, dough I cain't say es how I has seed it, dat when de cock crow, witches has got to leave off dey devilment en ack same like turr folks. Why, old Unker 'Poldo whar come from Affika, say wunct dey wuz a young man tucken married a witch gal, de which her maw wuz a witch 'ooman, too; en dey laid off to mek a witch outen him. Witch folks has got slits back er dey naiks to jump outen dey skins th'oo. Wull, sir, ev'y night de Lawd sen', dem three

slip out dey hides slicker'n a snake castin' his shed, en out de window dey'd sail into all kine er devilment. Ef dey tuck a notion to go in eny body smoke-house er sto'room, 'twan't no do' ner lock could hender 'em. Dey didn' had no key, nuthcr. All dey do wuz to sing:

'O whut de key-hole is over out!
By devil, I'm in!

En dar dey'd be inside, en es de young man say hit wid em, dar he wuz, too. Dey rush round en he'p deyse'f to whutsomedever dey come atter, en den jes fo' cock-crow de witches upen raise nuthcr chune:

'O whut de key-hole is over out!
By devil, I'm out!

En out dey wuz, sho' 'nough. But de po' young man kep' on sayin' de fust speech, en jes' like he say, dat very way he wuz, caze dat how de spell work. En de folks found him dar, 'dout no skin on, en jes' nachelly redder'n a skunt rabbit; so dey tuck him out en

burnt him fer a witch. De which, ef dat rooster hadn't er crowed, dem witch 'oomans mought er come en got him out. En yit furdermo'," continued Unker Gin'ral instructively, "dem whut knows says dat on Chris'mus Eve, es well es 'ole' Chris'mus, whut de white folks calls Twelfth Night, cows en muels en de turr beastesses gits down on dey knees en prays. I done seed em kneez



"UNKER GIN'RAL WID BUDDY EN DE BUGGY."

en I sho' did hear em sorter mumble ter deyse'f; but ef hit wul prayin', 'twuz in some kin'er langridge I ain't niver yit made out."

Here the old man drifted off into a familiar hymn, which the youthful quartet took up lustily; and later, when the little party returned, the sweet, fresh voices were still singing:

"Been er waitin' all day long,
Been er waitin' all day long,
To hear one sinner pray."

"Yas sir," called irate Mammy from the front gate, "en I been er waitin' all day long, too! Here I been er rarin' en chargin' wusser'n a wile steer, caze I couldn't fine Mis' chillen. Ef you two ain't de beatin'es' little niggers twix dis plantation en Frog Level, den I don' know whut hickory switches en de rough eend er gyardin palin's is meant fer," concluded the old dame with sinister meaning. Fortunately for the culprits, at this juncture the big white gate



UNKER 'POLDO.

swung open beyond the avenue of Spanish bayonets, a roomy old carriage rolled in, and everybody ran down the brick walk under the crepe myrtles to greet the first instalment of Christmas guests. By nightfall all had arrived; and after a supper prophetic of the morrow's feasting, the goodly company gathered in the parlor to play blindman's buff and other hearty games, from which, after a while, Mammy enticed the children by craftily setting forth the advantages of early stocking-hanging.

Soon the nursery mantel and the adjacent chairs were invested with their Christmas decoration of varied hosiery, beginning with Baby Nan's silken sock and ending with Mammy's own capacious yarn stocking, which occupied a conspicuous place, and was distinguished by a red string. "Caze," Mammy explained, "I don' want dar to be no rukus 'twix me en dem turr niggers, de which dey bleeed to be ef air one on em wuz to git dat gole piece Marse Sanshum Claws been in de 'customment er leavin' fer me."

Of course, the children were determined to stay awake, and for fully five minutes they really did watch the fire-light flicker on the pink walls. Then the next thing they knew it was dawn, and Ailsey had waked them with a jubilant "Chris'mus gif', chillen, Chris'mus gif'!" Hardly had they tumbled out of bed before Mawnin' bounced in with a gleeful repetition of the greeting, and then suddenly all four skurried behind

airs like "Zip Coon" and "Susannah"; and when the fiddlers struck up the Virginia reel, "ole Marster" himself led off with the prettiest girl in the room, greatly to the delight of the darkies looking on from the back door. Then came the serving of cherry bounce and apple jack, and so the day ended, as it had begun, with wassail.

Several days of festivity followed, with hunts, banquets and parties for the white people, and a very round of revelry for the negroes. One night the loom-house, swept and garnished, and brilliant with the parlor sconces and candelabra, was the scene of a ball in honor of Cousin Giff's marriage to Rosa, "a likely yaller gal." Next evening the jolly crew met in the roomiest cabin at the quarters for a grand candy-stew; and while two or three sober souls watched the molasses kettle, the others played games.

First two lines were formed, between which a leader walked as the rest sang:

"He's er walkin', he's er walkin', he's er walkin' by his true love session!
Call your true love en ast her out here, en ast her will she stan' by you.

Dog-in-de-wood-treem'er-squir'l,
My-true-love's-es-good-es-de-world,
Coffee-grows-on-de-white-oak-limb,
Rivers-all-flow-wid-brandy,
O-come-my-love-en-go-wid-me,
I'll-feed-yer-off-er-sugar-en-candy.

Miss Cindy, she love sugar en tea,
Miss Cindy, she love candy,
Miss Cindy, she kin whirl e round
En kiss her love so handy."

With that the first chooser stepped out, the singing was repeated, and Miss Cindy made a selection from the line of dusky beaux.

So the sport progressed merrily, until one of the girls who hadn't been chosen proposed a pastime in which all could participate. For this all joined hands in a circle, the girls facing inward and the boys facing outward. Then the leader, loosening one hand and diving under the first pair of upraised arms, drew the long line of dancers after him, twisting in and out, bowing, bobbing and cutting all sorts of whimsical capers, while above the energetic scraping of feet rose a joyous, nonsensical round, much varied according to individual fancy, but of which the chief burden was as follows:

"Reg'lar, reg'lar, roll over,
Me en my lady wan' water,
Come, gimme er go'de er cool water,
Me en my lady wan' water,
Reg'lar, reg'lar, roll over,
Ole cow hookin' in de cool water,
Come, gimme er go'de er cool water,
Reg'lar, reg'lar, roll over!"

And so the old year waned and the holiday drew to a close. At last the Christmas candles were burnt out, and of the yule-log but a brand was left to start the next Christmas fire; the last guest departed, the withered garlands were torn down, all the extra plenishings were stored away, and at daybreak from the smoke-house belfry the great plantation bell was rung. At the signal the different colored

"drivers," or head men, called up their gangs of field hands for the knocking of cotton stalks, the burning of brush, or the clearing of "new grounds"; and the whole plantation sank back into the quiet routine of country life.

D. M. B.



AUNT 'MERICA.

the door, the better to catch Mammy and Aunt 'Merica, who were heard approaching. What with the pranks and clamor, the delightful inspection of gifts, and the ambuscades and barefoot sallies down the hall, dressing was so protracted that, when the youngsters at last reached the dining-room, they found the rest of the household already assembled round the yule-log blazing away upon the wide hearth, and everybody "drinking Christmas in" from a great bowl of eggnog.

Of the foaming golden compound there was a liberal gobletful for each of the quarter negroes collected out in the back-yard to wish "de white folks" a merry Christmas and receive a share of the showy garments, comfortable shawls, bandanas, hats, caps, gloves, knives and toys that had been packed away in the store-room ever since "Marster" had brought them from Mobile over a month before. Packets of candy, raisins and nuts were dealt out to the happy, grateful crowd, and a generous bundle of good things was made up for Frances and Nan to carry to old Unker Nora, who had not ventured out because of a threatened "risin' er de almonds er de years."

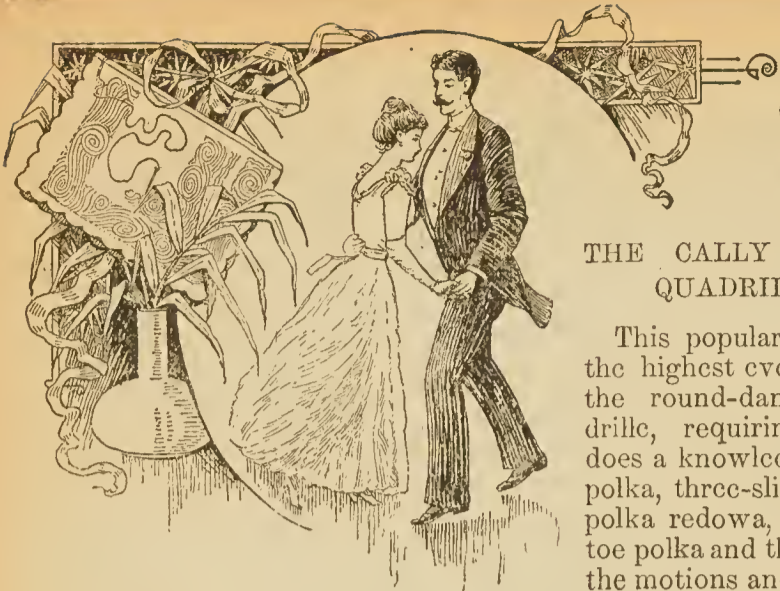
"Dat's you!" apostrophized the invalid approvingly as the children entered his cabin. "You er jes lak yer maw, allus studyin' 'bout some po', mis'ble ereeter. En beense es how you all done fotch me all dis here Chris'mus dem niggers mought er disremembered wuz fer me, I gwi gin you er cyart en goat team I been layin' off to gin yer fer a coon's age. Here, Mawnin', you en Ailsey hitch up! Now, git in, chillen; don' be skeered. Dem wheels made outen oak log, en de harness is raw hide, en dem goats dar's tamer'n yo' tabby cat!" With many thanks for what they considered the very best present of the day, the delighted children drove off, with the two small negroes as breathless outrunners, and arrived at the house in time for breakfast.

The day was spent in frolicking and feasting; and at night the neighboring notabilities were invited in, the plantation musicians were summoned, and a Christmas ball was held in the great cross halls wreathed with holly and bright with wax-lights. Old and young joined in the merriment, moving gaily to jovial old



MISS CINDY.





SPORTS AND PASTIMES.

DANCING.—FOURTEENTH LESSON.

THE CALLY POLKA QUADRILLE.

This popular dance is the highest evolution of the round-dance quadrille, requiring as it does a knowledge of the polka, three-slide polka, polka redowa, heel-and-toe polka and the Yorke, the motions and steps of these varieties of the

polka providing the novel features of the dance. The sets are formed as for the lancers, and the quadrille is composed of five figures.

FIRST FIGURE.

This is made up of the following movements: *Salutation*, eight bars; *Head Couples Half Right and Left*, four bars; *Side Couples Half Right and Left*, four bars; *Balancé with Partners*, eight bars; *Heads Half Ladies' Chain*, four bars; *Sides Half Ladies' Chain*, four bars; *All Polka*, eight bars.

SALUTATION.—Partners salute each other and then the corners.

HEAD COUPLES HALF RIGHT AND LEFT.—The members of each head couple join hands and walk two steps forward, the lady starting with her right foot and the gentleman with his left; then they unclasp hands and continue forward with the polka step, the ladies passing between the gentlemen. After the couples have passed each other, each head gentleman gives his left hand to his partner's left, and the couples continue across with the polka step. The head couples are now opposite their original positions, and here they remain until the repetition of the figure brings them back to place.

SIDE COUPLES HALF RIGHT AND LEFT.—This is danced as directed for the heads.

BALANCÉ WITH PARTNERS.—Partners face each other and join with both hands, extending the hands outward at the sides; and all dance the heel-and-toe polka to the center and back to place (four bars). Still joining hands, partners then dance the plain polka in a small circle about their position (four bars).

HEADS HALF LADIES' CHAIN.—Using the plain polka step, the two head ladies cross over, joining right hands in passing, and each passing round until the opposite lady's place, at the right of her partner, is reached. At the same time each gentleman advances to receive the opposite lady as she polkas toward him, and, extending his left hand to her, hands her round to his partner's place and stops upon his own (four bars).

SIDES HALF LADIES' CHAIN.—The side couples dance exactly as directed for the heads (four bars). Each gentleman has now the opposite lady for his partner.

ALL POLKA.—The four couples dance the three-slide polka once around the set, halting when their original positions are reached.

The entire figure, except the salutation, is now repeated, which returns the ladies to their former partners.

SECOND FIGURE.

Wait, eight bars; *Forward and Back*, four bars; *Cross Over*, four bars; *Forward and Back*, four bars; *Cross to Places*, four bars; *All Polka*, eight bars. This figure is danced four times; the first and third times the head couples forward, and the second and fourth times the sides forward.

FORWARD AND BACK.—Partners join hands and walk four steps toward the center, not passing opposites; then they face each other and dance the three-slide polka to place.

CROSS OVER.—Opposite couples forward four steps, passing each other with the ladies between; partners then face each other, each lady places her right hand in her partner's left, and each couple dances the three-slide polka to the opposite couple's place.

FORWARD AND BACK AND CROSS TO PLACES.—The two movements just described are now repeated, which brings the couples back to their original positions.

ALL POLKA.—All the couples dance the three-slide polka once around the set.

THIRD FIGURE.

Wait, eight bars; *Heads Forward and Back with Sides*, four bars; *Forward and Change Partners*, four bars; *All Chassez*, two bars;

All Cross Over, two bars; *All Chassez*, two bars; *All Cross to Places*, two bars; *Ladies Forward*, four bars; *Gentlemen Forward*, four bars; *Polka in Circle*, eight bars.

HEADS FORWARD AND BACK WITH SIDES.—The head couples face the sides, the heads turning to the right and the sides to the left; and all perform the movement as directed in the second figure.

FORWARD AND CHANGE PARTNERS.—All walk forward four steps, the heads and sides still facing each other. Each gentleman presents both hands to the lady opposite and turns with her so as to gain her partner's place. In this movement the first gentleman changes places with the third and the second with the fourth. Diagrams I and II show respectively the positions of the gentlemen before and after the change. All the remaining movements are danced with new partners thus obtained by changing, original partners being regained after the fourth time of dancing the figure.

ALL CHASSEZ.—Using the three-slide polka, the first and second couples *chassez* to the right and the third and fourth to the left. (As here named, the first couple is the one including the first gentleman, the second the one including the second gentleman, and so on. As the gentlemen have new partners and have left their original positions, this mode of indicating the couples is necessary.) In this *chassez* those to the left pass on the inside or to their right, and those to the right on the outside. By this movement the positions of the couples are again changed, the first changing with the fourth and the second with the third, as indicated by diagram III.

ALL CROSS OVER.—All the couples walk forward four steps, the heads going to the right and the sides to the left. Opposite couples pass each other, with the ladies between, and stop back to back. (See diagram IV.)

ALL CHASSEZ.—The first and third couples, still standing back to back, pass to the left, and the second and the fourth, also back to back, pass to the right, all using the three-slide polka. This brings the couples to the positions shown by diagram I.

ALL CROSS TO PLACES.—Heads still to the right and sides to the left, all forward and return to places with the three-slide polka, the ladies passing between the gentlemen. This returns the couples to position as shown by diagram II, each gentleman being one place to the right of the position made by the first change of partners. By these successive *chassez* after the first change of partners the entire tour of the set is made by each dancer.

2		4		I		3	
4	3	2	I	3	4	I	2
I		3		2		4	
DIAGRAM I.		DIAGRAM II.		DIAGRAM III.		DIAGRAM IV.	

LADIES FORWARD.—The ladies walk forward, courtesy, and join hands in a circle.

GENTLEMEN FORWARD.—The gentlemen advance and form a circle outside the ladies' circle, and then place their joined hands over the ladies in front, thus forming a basket.

POLKA IN CIRCLE.—While in this formation all dance the three-slide polka to the left (two bars), to the right (two bars), and again to the left (two bars); the circles are then broken, and partners join hands and, gradually making their steps wider, return to place (two bars).

This figure is danced four times; the first and third times the head couples dance with the couples on their right, and the second and fourth times with the couples on their left. After the change of partners at the commencement of the figure, the gentlemen do not regain their partners until the fourth time the figure is danced.

FOURTH FIGURE.

The polka redowa and the Yorke are used in this figure. The movements are as follows: *Wait*, eight bars; *Forward Right Hands Across*, four bars; *Left Hands Back*, four bars; *Balancé and Cross*, eight bars; *Two Ladies Forward and Back*, four bars; *Two Gentlemen Forward and Back*, four bars; *Four Forward and Back*, four bars; *Return to Places*, four bars; *All Round with the Yorke*, eight bars.

FORWARD RIGHT HANDS ACROSS.—The first lady and opposite gen-

tleman advance, join right hands in passing, and turn the opposite lady and gentleman respectively.

LEFT HANDS BACK.—Returning, they join left hands, pass each other, halt before reaching their original places, and join right hands with their partners, thus forming a zig-zag line across the set, the ladies facing one way and the gentlemen the other.

Balancé AND CROSS.—While the dancers are in this position, with hands well raised, they *balancé* forward with the right foot and backward with the left, using the polka redowa step (four bars). Then separating, they swing round in line, which brings each couple to the opposite couple's place (four bars).

The remaining movements have been explained in previous lessons and are very simple. This figure is danced four times. The first time it is executed as described above; the second time the second lady and first gentleman, the third time the third lady and fourth gentleman, and the fourth time the fourth lady and third gentleman dance together.

FIFTH FIGURE.

Introductory Chord (no wait); *All Chassez*, two bars; *Change Places*, two bars; *All Chassez Again*, two bars; *Change Places*, two bars. These four movements are repeated. The ladies *chassez* to the left, and each meets a gentleman at the corner of the set, presents both hands and walks half round to the left, thus changing places. When this change has been made four times, all the dancers reach their original places, having made a complete circuit of the set, the gentlemen to the right and the ladies to the left. The following movements are then executed: *Forward Heads*, two bars; *Circle Round*, two bars; *Separate and Join Sides*, four bars; *Slide to the Right*, two bars; *Slide to the Left*, two bars; *All Forward* two bars; *Join Partners*, two bars. The two head couples forward, join hands and circle round, using the three-slide polka step. Partners then separate and join the side couples, thus forming two lines of dancers. The ladies join on the left of their original positions and the gentlemen on the right; thus, the first lady joins the fourth couple, the gentleman joins the third, and so on. The two lines thus formed polka to the right (two bars) and back (two bars), and then all forward and turn partners, the first and second couples exchanging places, while the third and fourth retain their original positions. The figure is now repeated. Each dancer again makes a complete tour of the set (sixteen bars); and when the second part is repeated the first and second couples regain their original positions. Next the second part of the figure is danced twice by the sides, who forward and form lines with the heads, regaining their original places when the movements are repeated.

THE FINALE.

All forward two steps to the center (four bars), salute one another (four bars), return to places (four bars), and face and salute partners (four bars). The music is played slowly for these movements. A chord is then struck as at the commencement of the last figure, and all dance to seats with the three-slide polka.

THE MINUET.

This dance is not an easy one, but careful attention to the directions given below will enable anyone to master it. The music contains three beats to every bar and is played quite slowly and with accent. The "Minuet de la Cour," which has nineteen bars in the second movement, is the music required for this form of minuet. This music, when fitted to the dance, is played entirely through twice, and is then again commenced, and an ending is made at the close of the sixteenth bar. This information is given because the repeats in the music are sometimes incorrectly marked.

The minuet consists of a series of simple motions, each of which is given a special French name. It is necessary to fix the five positions (described in the *DELINEATOR* for November, 1892) well in mind to clearly understand these motions.

There are seven motions employed in the minuet, named as follows: *Pas Marche*, *Pas Balancé*, *Pas Grave*, *Pas Menuet*, *Pas Bouré*, *Pas Sissoné*, and *Pas de Basque Pirouette*.

Pas Marche.—This is a simple walking step, three steps being taken to a bar.

Pas Balancé.—The *balancé* is of two kinds, the *Forward Balancé* and the *Backward Balancé*. In the forward movement step forward on the right foot, balance on that foot and extend the left to the second position. The backward movement is the reverse of this, the dancer stepping back with the left foot, balancing on that foot, and extending the right to second position. All these positions should be assumed with grace and daintiness.

Pas Grave.—Place the feet in the fifth position, with the right foot in front. Bend both knees, rise on both toes and descend on the left heel, bending the right knee by raising the right heel, and

allowing the right toe to remain on the floor (one bar). This is reversed when the left foot is in front, the left heel then being elevated. The *Pas Grave* always precedes the *Balancé*, the latter following on the succeeding measure. This motion is an exaggerated one, as, indeed, are most of the minuet movements. The bending of the knees should produce a decided dip of the body, and in all the motions a rather decided manner should be displayed.

Pas Menuet.—Place the feet in the fifth position, with the right foot in front. Bend both knees, rise, and in rising extend the right foot to the second position; then transfer the weight of the body from the left foot to the right and extend the left to the second position (one bar). This motion is continued in the same direction by passing the left foot behind the right at the moment of bending the knees for the repetition. Corresponding motions are used for passing to the left.

Pas Bouré.—Place the feet in the second position, with the right extended, standing on the toes of both feet. Draw the right foot behind the left to the fifth position, and then step to the left. Again pass the right foot behind and step to the left. Do this three times during one bar of music. The motions are the same for passing to the right as to the left, and are sometimes accelerated to twelve to a bar and sometimes retarded to three to a bar.

Pas Sissoné.—Place the feet in the second position of right. Pass the right behind the left to the fifth position, as in the *Pas Bouré*, and step to the left; then pass the right in front to the fifth position, and immediately place the left in the second position (one bar). Return to the right in the same way.

Pas de Basque Pirouette.—Place the feet in the fifth position, with the right in front. Then take the second position with the right, place the left in front in the fourth position, rise on the toes and swing half round to the right, thus bringing the right foot in front in the fourth position. If it is desired to face to the left, begin with the left foot and perform the same movement to the left.

In the original minuet the couples moved in a square space, but entirely independent of one another. The following dance, which is arranged as a quadrille, is the form of minuet generally favored nowadays.

THE QUADRILLE MINUET.

For this dance eight persons are required, and they form the same as for the lancers—a couple on each side of a square.

FIRST MOVEMENT.

Salutation to Partners, eight bars; *Salutation to Sides*, eight bars.

SECOND MOVEMENT.

Head Couples Forward with Pas Grave Twice, four bars; *Pas Menuet to the Right*, two bars; *Two Balancés Forward*, two bars; *Pas Menuet to the Left*, two bars; *Cross to Opposite Places with Pas Marche*, two bars; *Balancé*, four bars; *Right and Left to Places*, two bars; *Salute Partners*, one bar.

The salutations to partners and to sides are performed slowly. The ladies courtesy very low and rise slowly and with much dignity after bending the knees. The dress is sometimes grasped at each side and very daintily raised during the bend of the courtesy. The second movement is danced first by the head couples. In the *Balancé* the couples pass each other until they are back to back, when they perform the *Pas Menuet* that follows. When they are ready for the *Cross to Opposite Places*, they have already nearly reached the opposite places. Each gentleman takes his partner's left hand with his left, and the lady passes in front of her partner with a *Pas Marche*. This brings her to the right side of her partner in the opposite couple's place. The couples then salute each other and again forward and right and left to places, where they salute partners.

THIRD MOVEMENT.

Salutation to Partners, eight bars; *Salutation to Sides*, eight bars (as in the first movement); *All Balancé to Corners*, four bars; *Change at Corners*, four bars; *Salute*, four bars; *Return to Places*, four bars.

In this movement the heads turn to the corners, the gentlemen to the left and the ladies to the right, and *balancé*. They then execute a *Pas Marche*, give right hands to the corners and change places, saluting after the change is made. In returning to places, again with a *Pas Marche*, left hands are extended, and the movement is executed with the left-foot *balancé*.

The sides now perform the second movement (nineteen bars), and, beginning with the *Balancé to Corners* in the third movement, continue this as directed (sixteen bars). All then make the profound salutations described in the first movement.

The capacity of the human form for graceful motion is demonstrated in this courtly dance, which, if properly executed, may really be regarded as one continuous movement that offers not the slightest hint of awkwardness or abruptness. When young children dance it, their positions are quite exaggerated. When not join-

ing hands with their partners during the *Pas Marche*, they place their arms akimbo, with the hands upon the hips, and bend their bodies backward from the waist, with their heads gracefully inclined toward their partners.

TERPSICHORE.

AMONG THE NEWEST BOOKS.

With one or two exceptions, the books noticed this month are of unusual excellence, being remarkable alike for high moral tone and for great literary merit. Many well known authors are represented, and also several whose names are less familiar to the reading public, but who are certain to receive a cordial welcome from those who now meet them for the first time. Romance is in the majority as usual, and the list includes two volumes of short stories that easily rank among the best of their kind.

Seven charming stories by Maxwell Grey are published in one volume by D. Appleton and Company, New York, the title page bearing the name of the first, *An Innocent Imposter*. Readers who were moved almost to tears by the pathos of *The Silence of Dean Maitland* will be surprised to find, when perusing some of these tales, that the same author can write with a most delightful drollery. The "Innocent Imposter" is full of sly humor and finds decided enjoyment in a situation which he at first detested, but which becomes agreeable to him as he learns lessons of deception given him as a duty, until at last he can hardly distinguish fact from fancy, or himself from the man he impersonates. Love plays an agreeable part in this ingenious story. "A Glass of Water" is a narrative of droll happenings, in which several exceptionally queer characters appear. Among them is a man who, as stated by another personage in the tale, has mislaid his wife; and the person who thus describes the singular mishap calls in his sister, who is said by him to have a great talent for finding articles that have been lost. The wife, who is a very newly made bride, chances to crave a glass of water at a railway station, and her husband leaves the train (English, of course) to get it. What then happens is told in a most amusing fashion. "The Mysterious Guide" is a tragedy of Alpine climbing, related with blood-curdling definiteness. A brave girl, who desired to see the mantle of night slip from the white shoulders of a certain lofty crag, carried her point; and the imaginative reader will be enthralled by the account of how she did it and what befel her *en route*. There are fine poetic touches in the sublimer passages of this tale, through which may be caught glimpses of an appalling beauty.

The many readers who have found both pleasure and profit in *The Reflections of a Married Man*, by Robert Grant, will need no persuasion to peruse its delightful sequel, *The Opinions of a Philosopher*, in which we are told of the later experiences of the couple whose early married life was so amusingly described in the "Reflections." Like its predecessor, it is a book to be read once for its quaint humor and good-natured sarcasm, and then again and more slowly for the solid body of common sense and practical wisdom which forms a foundation for the author's lighter fancies. The kindly husband and father who tells us in this book how his children sprang up about him and how he and his wife grew old happily together, declares expressly that he is not a real philosopher, but merely an amateur from whom the best results are not to be expected; but for all that, his "Opinions" contain much philosophy, and that of a useful, helpful sort. The book is profusely and admirably illustrated. [New York: Charles Scribner's Sons.]

Aunt Johnny, the title of a novel by John Strange Winter (Mrs. Stannard), will doubtless attract many readers who desire only to be amused; and while they will not be disappointed in their search for diversion, they will be given much solid food for reflection. The story is well written, as a matter of course; and it leads one to unconsciously protest against all social judgments and values that are based only upon appearances. "Aunt Johnny" is a widow whose vivacity and every-day applications of a light-hearted philosophy keep her youthful in manner and enthusiastic in her uses of all social advantages. She leads what may not inaptly be termed a life of fashionable informality, and she has what she believes to be a "good time," which she allows others to enjoy with her. Her pleasures may be whimsical and frivolous, but when an occasion for large-mindedness and persistent self-forgetfulness comes in her way, she is equal to it and is both brave and true. In fact, she grows most lovable as her life goes on, and she will doubtless form many friends. [Philadelphia: J. B. Lippincott Company.]

Under the suggestive title, *A House-Hunter in Europe*, William

Henry Bishop has written a book of travel that is refreshingly original in conception and unusually charming in manner and matter. In it he describes his search through various parts of Europe and the north of Africa for eligible quarters in which to establish his small household, and also gives much information regarding rents, living expenses and domestic arrangements beyond the seas. This quest took him into some of the most interesting localities of the old world, and he writes of the places, people and customs with a familiarity and an exactness that can only have been acquired by long intimacy and careful study. He does not follow in the footsteps of the ordinary tourist, but introduces us to types and scenes and bits of gossip that would have escaped a less accomplished traveller than himself. To read such books as this is the next best thing to beholding for one's-self the beauties and wonders of other lands. [New York: Harper and Brothers.]

One of the most notable of recent French novels is *The Tutor's Secret*, by Victor Cherbuliez, an excellent translation of which is among the late publications of D. Appleton and Company. The tutor has an exceptionally ugly countenance (which is, however, of value to him), a vast amount of available learning, a kindly and even susceptible heart, and no worldliness to hinder him from being a genuine friend. There is a genial quality in his character that makes him a most agreeable acquaintance, and his charm is heightened by the droll originality of his speech and his thoroughly Gallic surroundings. As a tutor, he is entrusted with the "finishing" of two young girls, one of whom, being possessed of a logical and flexible mind and having a philosophic tendency, develops under his care into a self-contained, useful woman who prefers to regulate the handsome home of her father rather than that of a possible husband. The fascinating account of this young woman and her likes and dislikes will give courage to many a girl who is inclined to pass through life in single independence. The other of the tutor's pupils is less intellectual but, perhaps, more lovable than her sister, and her doings and sayings will doubtless prove more entertaining to the average reader. Cherbuliez thoroughly understands human nature and human motives, and he draws his characters with equal strength and delicacy.

In *Sweet Bells Out of Tune* Mrs. Burton Harrison presents a picture of New York's most fashionable life that is not pleasant for optimists to dwell upon. The story is cleverly conceived and admirably written, and if it were purely a creation of the fancy, the reader would enjoy it immensely, just as we all, old and young, delight in horrible stories of giants and genii, robbers and ghosts, fairies and banshees. But, alas! the author only gives testimony with her pen to that which she knows to be true, when she tells us that the sweet bells of exalted society are often out of tune, and that the jangling, coarse-toned, insistent bells are so many that they drown almost beyond recognition the voices of those that are pure and gentle in tone. Truly it sets the teeth on edge to think that such things can be; and no one who considers how often the rich neglect the opportunities for good afforded by their wealth, can wonder that those who are in love with high thinking should be unwilling to breathe the social atmosphere which Mrs. Harrison has not imagined or even written about from hearsay. Those who are inspired by an unreasoning social ambition will find much in this book to cool the ardor of their desires. [New York: The Century Company.]

Dr. Conan Doyle has again gone to France for the scene of his latest historical novel, *The Refugees*, but in the latter half of the story transfers the interest to America. It is a tale of the Court of Louis XIV., and incidentally relates the experience of a Huguenot family about the period of the revocation of the Edict of Nantes. After the escape of the latter to America the adventures become more thrilling and the movement decidedly rapid, the interest being maintained until the end. Dr. Doyle is happy in his character sketching and descriptive passages; there is apparent, however, a slight religious bias which the reader regrets while it does not lessen his enjoyment of the story. [New York: Harper and Bros.]

Brothers and Strangers, by Agnes Blake Poor, is a strong, clear story, in which purely American characteristics are so cleverly pre-

sented, and individuals are fitted into them with so exact an adjustment, that it is not too much to regard the author's processes and their results as a proof of genius. One of the most interesting characters in the book is a widow who is a strange combination of piety and worldliness, the former trait being the result of inheritance and habit, and the latter a product of sordid surroundings and many clamoring needs. She maintains a pitiless grip upon her one self-made, capable son who supports her, and she displays a foolish, self-sacrificing compassion for her useless children and a sort of awesome gratitude to another son who is both vulgar and greedy, but who allows her the cast-off clothing of his family. The grasping man she understands and appreciates, but the upright, ambitious, generous one is beyond her comprehension. The first faint love affair of the good son and his second vivid one are effectively described, while the wooing and winning of his pretty widowed sister-in-law is a fine characterization of sweet worldliness on the woman's part, and of big-hearted, unpolished generosity on that of the man who seeks to marry her. The narrative opens with a letter that is so natural and original that it is almost impossible to believe that it was not written by a real mother to a real son. This letter furnishes the key-note of the entire novel. [Boston: Roberts Bros.]

The Passing Show is the title of a collection of half a dozen short tales by Richard Henry Savage. One of the stories tells of Spanish Honduras and is made up of appalling wickedness unrelieved by any pleasing incident, except the escape of a man from that awful place and its desperadoes. Another of the tales is a Russian experience, two are located in California and are keyed to the pitch of tragedy, and yet another, of which the scene is laid in Long Island, is painful to a needless degree. In fact, the array of scenes and incidents presented in this volume is so dreary that the reader is glad when the "Passing Show" is over. The author has written readable books, and, more than that, he has provided a novel-loving public with attractive romances; but these tales have little to commend them in spite of the ingenuity and large knowledge of many lands displayed in their construction. [Chicago: F. T. Neely.]

Captain Charles King, U. S. A., has given us another of his thrilling romances, its title being *Foes in Ambush*. He writes inimitably of frontier army life, and his delineations possess a clearness and a crispness that tell of his own personal experience with Apaches, Sioux, Mexican border ruffians, robbers of mail-coaches, express messengers and army paymasters, and various other unpleasant characters of the far western type. This story is fully alive with the "ping" of rifles, the thud of dropping men, the packing of army saddles, the buckling on of spurs, the crafty approach of ambushed enemies, the finding of hidden kegs of maddening whiskey, and the treachery of inn-keepers who entice, rob and murder their patrons; and there is, of course, a due admixture of heroism and loyalty to offset an immense amount of wickedness and treachery. The tale has two heroines, both of whom are beautiful and interesting. One is timid and tender and the other brave and true, and both are rescued from peril by their soldier lovers, who are wounded in their recapture and defense. This affords admirable opportunities for love-making, which are duly taken advantage of. The same troop is ordered to Chicago to quell a labor riot, and here Captain King has created his most brilliant effects, his descriptions being thrilling and vivid and evidently true to the actual facts. [Philadelphia: J. B. Lippincott Company.]

Joseph Zalmonah, by Edward King, is a sombre but interesting story of the Hebrew immigrants who come to our shores to find that liberty which is so cruelly denied them in many other lands. The appalling nature of the persecutions to which these people have been subjected is strongly suggested by their pitiful eagerness to secure homes where they can talk to one another with their doors and windows open without a constant fear that lurking enemies are listening to report their speech to a tyrannical government. The tale is a sad one, full of hunger, anxiety and apprehension; but it is only right that those who possess an abundance of worldly blessings should learn how their less fortunate brothers live. The author rightly finds much encouragement in the practical sympathy which prosperous Jews are ever ready to extend to indigent members of their race; and his book will do much to lessen prejudice and allow free scope for humanity in dealing with this alien people. [Boston: Lee and Shepard.]

Though a complete romance in itself, *David Balfour*, by Robert Louis Stevenson, is a sequel to *Kidnapped*, which was so cordially received by the author's numerous admirers. It is semi-historical, several well-known personages and a few authenticated facts imparting a flavor of truth and consistency to events which, but for this foundation, would be difficult to accept as probable; and its impressiveness is greatly increased by the fact that David

Balfour, who tells his own story, evidently expects his statements to be believed. He describes wild rides, fierce hand-to-hand conflicts, marvellous escapes, political jealousies and conspiracies, hatreds to the death, loves consummated through wonderful experiences, and friendships that were ideal in their loyalty and unselfishness. Altogether, David Balfour is a most fascinating character, and so is his sweetheart; while his handsome woman friend is at once faithful, sagacious, whimsical and bewitching. Only a Scotchman could have written so quaint and canny a tale in such archaic English, or have felt so intensely the feuds and friendships of the people he describes. [New York: Charles Scribner's Sons.]

An army novel in a new setting and with different movement to what we have been accustomed is *In Blue Uniform*, by G. I. Putnam. Texas is the scene, and the doings for a short period of a certain regiment, with some added interest in the person of a fair visitor, furnish the theme. There is a dramatic climax which is exceedingly well worked up. As a new specimen of a military story this book is well worth reading. [New York: Charles Scribner's Sons.]

Not Angels Quite is the significant title chosen by Nathan Haskell Dole for a tale that will doubtless give rise to a variety of comment and opinion. Few people believe that women are angels, even in Boston; and least of all can this author, who is the translator of Tolstoi's romances of very unangelic females, reasonably suspect that there are such perfect creatures. He deals in this story with Boston society, making it appear whimsical to a barbaric outside world. Perhaps it merits this accusation, but it deserves silence from him when he cannot truthfully give it praise. The romance is a history of two mistaken betrothals and their readjustment, and its circumstances afford the author many opportunities for airing his own freaks and quirks of thought, which are sometimes classic and sometimes modern. He certainly talks better than he writes, and it is, therefore, fair to conclude that he has it within his power to give the world a much more charming and artistic novel than the present one. Indeed, he must have been absent-minded or dreaming when he created some of the angelic characters of this story, so vague are they, and so lacking in realistic consistency. [Boston: Lee and Shepard.]

A number of amazingly interesting short romances by different authors have been collected in one volume by Tait, Sons and Company, New York, the group being entitled *Tavistock Tales*. The first one is by Gilbert Parker and is very suitably named "The March of the White Guard." It is a story of the great waste north country and opens at one of the Hudson's Bay Company's posts. Jasper Hume is the chief of several heroes; indeed, all men must be heroic who live so near the Great Slave Lake, where the cold is terrible and the Indians are dangerous when angry or insufficiently supplied with food. Jasper Hume must have actually lived, wrought, suffered and triumphed, so realistic, so ideal is his character. The story of his thoughts and deeds will inspire the most discouraged man or woman with a firmer belief in human excellence. Good for good's sake, love that has no self-seeking, and endeavor that hopes for no individual recognition are displayed as if all were possible to each one of us. No one can read this tale without blushing at the remembrance of his own lost opportunities for being noble, and yet the writer apparently intends only to tell a straightforward tale of love, and its power to lift us to higher spiritual and moral levels. "Sunshine Johnson" is also a tale of unconscious self-effacement, and so is "Pensea," an episode of the French Revolution. The former is by Luke Sharp and the latter by Rose Metcalfe. All the stories in the group are of rare literary merit and deserve from every point of view the approval of the most exacting taste. The book is profusely illustrated by various artists.

Roberts Brothers, Boston, have lately issued a revised and slightly enlarged edition of Helen Campbell's *The Easiest Way in House-Keeping and Cooking*, which has in the past helped so many inexperienced housewives over the rough places of domestic management. Being especially designed as a text-book for cooking schools, this work is admirably adapted to the needs of youthful housekeepers who desire to learn in a systematic way the most advantageous methods of performing their duties. The author's object is clearly expressed in her "Introductory," when she says: "This is no infallible system, warranted to give the whole art of cooking in twelve lessons. All I can do for you is to lay down clearly certain fixed principles; to show you how to economize thoroughly, yet get a better result than by the expenditure of perhaps much more material."

The tenth series of the *Good Things of Life* is issued as usual by the F. A. Stokes Co. In beauty of make-up this volume is quite equal to its predecessors, but the wit seems less pointed and the subjects less varied than before.

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. When patterns are desired for ladies, the

number and size of each 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.

HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

GOSSAMER:—The following process is said to restore to a water-proof its original softness: Dissolve a tea-spoonful of best gray lime in half a pailful of water, wipe the cloak well with a soft cloth wrung loosely out of this mixture, hang to dry, and repeat the operation in two hours.

F. H. B.:—Eight rounded tea-spoonfuls of flour, sugar or butter or two gills of any liquid are equal to a cupful. Pretzels are made of stiff dough, which is formed into rolls about as thick as the finger and then twisted into various shapes, the most familiar being a pattern suggesting a bow-knot. They are liberally sprinkled with salt while wet, after which they are thrown into concentrated lye until of a rich brown tint, and then baked hard in an oven.

M. A. R.:—Beer bottles with rubber corks are most convenient for catsup, but strong bottles with ordinary corks will also answer. Having soaked the corks well in boiling water, drive them into the bottles as far as possible, and pour a thin coating of melted sealing-wax over the top of each bottle and cork.

M. R.:—Excellent ginger-snaps may be made by the following recipe:

2 cupfuls of molasses.	1 tea-spoonful of soda.
1 " " butter or lard.	1 " " ginger.

Heat all until melted, and then add barely enough flour to admit of rolling the dough out. Shape the cakes, and bake in a quick oven.

J. F. M.:—To make four large loaves of bread with compressed yeast, use the following ingredients:

1 quart of boiling water.	3 large potatoes.
About seven pints of flour.	$\frac{1}{3}$ of a cake of yeast.
1 table-spoonful of salt.	

Cook the potatoes for thirty minutes, and drain well; mash them, pour the boiling water over them, and set away to cool. When lukewarm, add the dissolved yeast-cake and three quarts of the flour, beating the flour in with a spoon. Cover the bowl with a cloth and then with a board, and let its contents rise over night. In the morning add the salt and half the remainder of the flour, the rest of the flour being used for kneading the bread. Turn the dough out on the board, and knead it for twenty minutes; then return it to the bowl, cover, and let it rise to double its original size. Shape into loaves, moulding them smoothly; and when they also have risen to double their original size, bake for an hour. The addition of a table-spoonful of sugar and one of lard or butter will improve the bread for some tastes; if used, they should be worked in with the salt when the bread is kneaded.

Mrs. K. K.:—For sponge ginger bread, use the following:

1 cupful of sour milk.	2 eggs.
1 " " molasses.	$1\frac{1}{2}$ tea-spoonful of saleratus.
$\frac{1}{2}$ " " butter.	1 table-spoonful of ginger.
Flour to make as thick as pound cake.	

Warm the butter, molasses and ginger, then add the milk, flour and saleratus, and bake as quickly as possible.

Mrs. M. E. M.:—To make plain crackers, proceed as follows: Rub two ounces of butter or lard into a quart of flour, and add a tea-spoonful of saleratus in a wine-glassful of warm water, half a tea-spoonful of salt, and milk enough to make a dough that can be rolled out. Beat well, roll thin, and cut into round cakes, pricking them with a sharp fork. Then bake until crisp. A recipe for layer cake appeared in the Housekeepers' Department of the October DELINEATOR. Rusty stoves can be cleaned by washing with kerosene and rubbing vigorously with plenty of stove polish.

JENNIE:—Use the following ingredients for sponge-cake:

3 eggs.	$1\frac{1}{2}$ tea-spoonful of baking-powder.
$1\frac{1}{2}$ cupful of sugar.	2 " " lemon or vanilla extract.
$1\frac{1}{2}$ " " flour.	$\frac{1}{2}$ cupful of boiling water.

Beat lightly the whites and yolks of the eggs separately; then place them together, and beat again. Sift in the sugar, a little at a time, and add the flavoring, and the flour, into which the baking-powder has been stirred. Beat all well together, and at the very last stir in the hot water. Bake in one loaf in a well buttered tin for three-quarters of an hour. Break for serving.

Mrs. A. R. B. asks for a recipe for pickling mushrooms.

Mrs. L. A. B.:—A good silver polish for shirts may be made thus: Take an ounce each of isinglass and borax, a tea-spoonful of white glue, and two tea-spoonfuls of white of egg. Cook all well in two quarts of fine starch. Starch the shirts in this, let them dry, and before ironing apply some of the starch to the bosoms and cuffs with a cloth until the parts are well dampened. Iron at once with a hot glossing iron.

E. G. P.:—We have never heard of "bramburys" Do you mean "banburys?"

J. E. C.:—The toughness of your angel cake was doubtless due to the fact that you did not beat the eggs to the proper consistency. They should be beaten so stiff that they will "stand alone."

OLD SUBSCRIBER:—Proceed as follows to restore black silk: To a suitable quantity of ox-gall add enough boiling water to make it warm. Dip a clean sponge into the liquid and rub the silk well on both sides; squeeze it out thoroughly, and repeat the application. Rinse the silk in clear water, and change the water until the fabric is perfectly clean. Dry the silk in the open air, and then dip the sponge in glue-water and rub it on the wrong side. Pin the silk upon a table, and let it dry before a fire.

L. AND MARTHA:—Sufficiently explicit directions for making elderberry and grape wine would be too lengthy to give in this department; you will find them and many other recipes of a kindred nature in "The Perfect Art of Canning and Preserving," published by us at 6d. or 15 cents.

TYBEE:—The probable cause of your preserves turning to sugar is that too much sugar was used or else that they were boiled too long. To make candied chestnuts: First remove the shells and inner husks from boiled chestnuts, and dry the kernels thoroughly. Then throw them into hot syrup that is ready to candy, drain, let them dry, and then dip them again.

F. R. S.:—Cider may be preserved sweet for years by putting it up in air-tight cans after the manner of preserving fruit. It should first be allowed to settle and then be racked off from the dregs, but it should be canned before fermentation sets in.

K. B.:—An excellent stale-bread stuffing may be made thus:

1 cupful of grated bread-crumbs.	1 table-spoonful of butter.
$\frac{1}{2}$ " " milk.	1 tea-spoonful of salt.
1 table-spoonful of chopped onion.	$\frac{1}{4}$ " " pepper.

Add the seasoning and butter to the crumbs, and beat in the milk.

YOUNG TRAPPER:—To deodorize skunk skins, hold them over a fire made with red cedar boughs, and sprinkle with chloride of lime; or wrap in green hemlock boughs and leave for twenty-four hours.

ENGLISH HOME-BREWED BEER:—Mrs. George Styles, of Union City, Mich., has kindly favored us with the following recipe for English home-brewed beer: Measure four tea-cupfuls of brown sugar, four table-spoonfuls of ground ginger and a two-quart basin full of fresh hops. Place the hops and ginger together, cover well with water, using three or four quarts, and boil for an hour. Then strain, pour the liquor into a kettle, add half a cupful of molasses, and boil for half an hour. Put the hops, ginger and sugar in a crock holding four gallons, pour in the hot liquor, fill the crock with water, and add a cupful of yeast. Set the liquid in a warm place for eight or ten hours to ferment. Then skim, and bottle, tying the corks securely. Beer bottles with rubber corks are best for the purpose. In two days the beverage will be ready for use. Be careful in opening, as the beer will be "heady." Beer made in this way will keep all the year round.

SUBSCRIBER:—To restore velvet or plush that has been crushed, hold the material wrong side downward in the steam arising from boiling water, until the pile rises.

TOPSY:—To wash a black lace veil: Add hot water to bullock's gall until the liquid is as warm as the hand can bear, and perfume with a little musk. Pass the veil through this liquid, squeezing but not rubbing it; and rinse it through two cold waters, tingeing the second with a little blue. When the veil is dry place it in a stiffening made by pouring boiling water on a very small piece of glue; then squeeze it out, and stretch and clap it. Pin it very evenly on a linen cloth, and when dry, iron it on the wrong side, first stretching a linen cloth over the ironing blanket.



A 379.—*Tour de Cou* Collarette, made of black net edged with 1/4 inch white or black satin ribbon, satin ends to tie, \$1.00 each.

A 384.—*Tour de Cou* Collarette, made of black net edged with white or *écru* *Bréton* lace, 50 cents each.

A 385.—Same style, edged with white or *écru* Valenciennes lace, 70 cents each. Postage, about 5 cents each.



D 15924.—Kursheedt's Standard Black Satin Milliners' Fold with white satin piping:

Inches wide, 3/8, 1, 1 1/4.
Per yard, 13c., 25c., 31c., 37c.

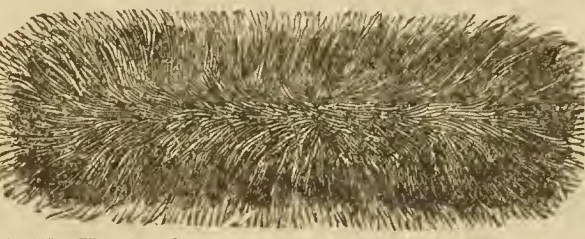
D 15797.—Black Satin Milliners' Folds:

Inches wide, 3/8, 1, 1 1/4.
Per yard, 13c., 16c., 19c., 22c.



B 11395.—Kursheedt's Standard Black Mohair Braid:

Inches wide, 3/8, 1, 1 1/4.
Per yard, 13c., 18c., 21c., 27c.



L 516.—Kursheedt's Standard Black French Coney Fur Trimming:

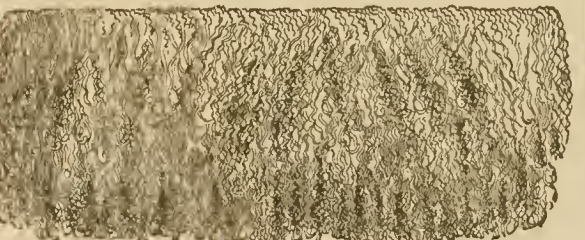
Inches wide, 1, 2, 3.
Per yard, unlined, 16c., 32c., 48c.
Per yard, satin-lined, 23c., 46c., 69c.

(For adaptation see Figure No. 494 D, page 605.)

L 501.—Kursheedt's Standard Gray Coney Fur Trimming:

Inches wide, 1, 2, 3.
Per yard, unlined, 20c., 40c., 60c.
Per yard, satin-lined, 26c., 54c., 78c.

Measured on pelt, 3 ins. wide, about 5 ins. wide on fur. Postage, 1 inch wide, 2 cents per yard; 2 inches wide, 3 cents per yard; 3 inches wide, 5 cents per yard.



L 518.—Kursheedt's Standard Angora Fur Trimming, 1 inch wide on pelt, about 6 inches wide on fur; colors: black, white, tan or gray; unlined, 65 cents per yard; satin-lined, 70 cents per yard. Postage, about 5 cents per yard.



L 519.—Kursheedt's Standard Swansdown Trimming:

Inches wide, 3/4, 1, 1 1/4.
Per yard, unlined, 24c., 36c., 49c., 74c.
" " satin-lined, 30c., 42c., 54c., 79c.

Measured on pelt, 1 1/2 inch, about 3 inches wide on fur. Postage, from 2 to 3 cents per yard.

YOUR HOLIDAY GIFTS

Can readily be selected from the Fall and Winter number of "Kursheedt's Standard Fashionable Specialties"; it contains something suited to every taste and purse. Sample copy sent on request.

SAMPLES.—On receipt of two cents to prepay postage, mentioning THE DELINEATOR, we will furnish Samples of any of our manufactures that can be readily sampled. To avoid sending out duplicate copies of "Kursheedt's Standard Fashionable Specialties," kindly mention whether you have received a copy, and, if so, please give number of issue.

TRIMMINGS.—Complete lines of Cantill⁴, Jet, Braid, Escorial and Fur Trimmings for Winter wear. When requesting samples of trimmings, always state article, price and width desired, and whenever possible enclose sample of the material to which the trimming is to be applied.

CROCHET OR APPLIQUÉ MOULDS.—Write to us, enclosing two cents in stamps, and we will submit samples and price-list of Crochet or Appliqué Moulds, Gold Cordonec and Rococo Yarn for reproducing designs on pages 676 and 677.

Kursheedt's Standard Fashionable Specialties.

FALL AND WINTER NUMBER NOW CURRENT.
PRICE, 7 CENTS.

THE KURSHEEDT MANUFACTURING COMPANY,

190 So. Fifth Avenue, New York City.

POSTAGE.—Postage quoted is approximate. Send full amount mentioned, and we will return any balance; if cheaper, goods will be sent by express.

Index to articles adapted to costumes contained in this Delineator, but not illustrated in this advertisement. Further information, and samples when practicable, furnished on application.

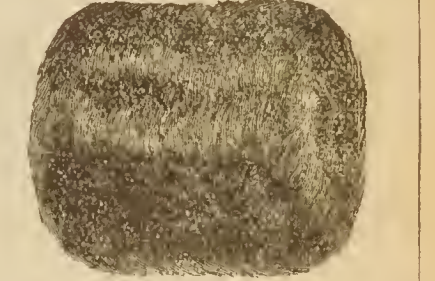
Page.	Fig. No.	ARTICLE.	Price.
606	495 D, 496 D,	L 708.—Black Coney Neck Scarf,..... L 13296.—Very Fine Cut-Jet Passemen- terle, 2 3/4 inches wide,.....	\$1.50 each. \$1.60 per yd.
608	499 D,	L 16034.—Fine Cut-Jet Gimp, 1/2 inch wide, B 21183.—Black Mohair Serpentine Braid, embroidered with white silk: Line,..... 1, 2, 3, 4. Per yard,..... 18c., 20c., 26c., 30c.	28c. " 65c. "
612	500 D, 505 D,	L 18318.—Silk Escorial and Tinsel Trim- ming, 1 1/2 inches wide; colors: gray, navy, myrtle, hellotrope, light and medium brown,.....	65c. " \$1.35 "
613	506 D,	A 444.—Bouigval Flouncing, 7 1/2 inches wide, fluted black silk net edged with satin ribbon and headed with full ruching of net and ribbon,..... A 445.—Bouigval Ruching, 2 inches wide, similar to heading of A 444,..... D 15941.—Black Satin French Fold: Inches wide,..... 1/2, 3/4, 1. Per yard,..... 27c., 30c., 33c.	60c. " \$2.10 each.
615	508 D,	See A 444 and A 445 above.	\$1.50 "
616	509 D,	See A 444 and A 445 above.	\$3.75 "
617	510 D,	L 718.—Water Mink Neck-Scarf,..... L 708.—Black Coney Neck-Scarf,..... L 321.—Water Mink Muff,..... L 320.—French Coney Muff,.....	\$3.00 "
620	514 D,	A 438.—The New Velvet Binding, 5/8 inch wide; black and all fashionable shades, 8 cents per yard; \$1.25 per bolt of 18 yards. Postage, 9 cents per bolt.	\$3.00 "
621	515 D,	D 15943.—Bowed Black Satin Milliners' Fold on Satin Band, 2 ins. wide, 83 cts. per yard; 3 1/2 ins. wide, 98 cts. per yard.	\$2.00 per yd.
646	523 D,	A 446.—Bouigval Flouncing, 7 1/2 inches wide, fluted chiffon edged with satin rib- bon and headed with full ruching of chif- fon and ribbon,.....	\$3.00 each.
665	11,	D 15954.—Black Satin Plateau, edged with white silk embroidery,.....	\$1.05 "
666	5,	A 447.—Collarette, fluted black silk net, edged with satin ribbon, satin ends to tie, A 448.— <i>Tour de Cou</i> Collarette, black uct edged with white silk loops,.....	70c. "
671	5,	L 19087.—Hand-painted China Silk Lam- brequin, size, 2 3/4 yards x 19 inches; colors: shrimp-pink, old-rose, yellow, cardinal, Nile and light-Gobelin,.....	\$2.25 "
670	2,	L 19088.—Hand-painted China Silk Lam- brequin, size, 2 3/4 yards x 30 inches; colors, as above,.....	\$3.40 "



L 19370.—(See Figure No. 4, page 661.) Black, cream, brown or navy Russian Net, two rows of black or white satin ribbon on bottom, 60 cents each.
L 19383.—Black Brussels Net, one row of black or white satin ribbon on bot-
tom, 50 cents each.
L 19374.—Black, cream, brown or navy Russian Net, 45 cents each.
L 19371.—Black Net, two rows white or beige lace on bottom, 57 cents each.
L 19373.—Black Net, one row white or beige lace on bottom, 40 cents each.
L 19357.—Black or Cream Bordered Grenadine Veiling, 35 cents each.
L 19350.—Fancy Black Net, 30 cts. each. Postage, about 2 cents each.



L 607.
Kursheedt's Standard Children's Sets, Satin Lined, comprising Collar and Muff. Postage, about 15 cents each. EACH.
L 600.—White Coney,..... \$1.20
L 601.— " Hare,..... 1.25
L 603.—Lynx Hare,..... 1.67
L 604.—White Llama,..... 1.80
L 605.—Lynx Coney,..... 1.95
L 606.—Silver "..... 1.95
L 607.—White Angora,..... 2.35
L 608.—Tan "..... 2.90
L 609.—Steel-Gray "..... 2.90
L 610.—White Thibet,..... 3.00



Ladles' Satin-Lined Fur Muffs.
Postage, 12 cents each. EACH.
L 300.—Russian Hare,..... .80
L 301.— " " better quality,..... .95
L 302.— " " extra "..... \$1.10
L 303.—Black Coney,..... 1.00
L 304.—French "..... 1.25
L 305.—Canadian Seal,..... 2.25
L 306.—Astrakhan,..... 2.25
L 307.— " better quality,..... 3.00
L 308.— " extra "..... 3.75
L 309.—Congo Beaver,..... 2.65
L 310.— " better quality,..... 3.00
L 311.— " extra "..... 3.35
L 312.—Monkey,..... 4.50
L 313.— " extra quality,..... 5.35
L 314.—Real Mink,..... 9.00
L 315.— " extra quality,..... 13.50

IMPORTANT TO DEALERS.

Correspondence solicited with dealers who are unable to procure our goods from their wholesale merchants. Our specialties supplied to such parties in the exact quantities required, on special terms. Information and particulars furnished on receipt of references.

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 Boys who ought not to go to College. An important subject. By Prof. Stanley Hall.
 Some Remarkable Boys of the Boys' Brigade. By Prof. Henry Drummond.
 The Boyhood of the Russian Emperor. How the Czar was Trained. Isabel F. Hapgood.

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Nine Serial Stories will be given during 1894.

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 The Sonny Sahib. Sara Jeannette Duncan.
 The Wood Sprites. By C. A. Stephens.
 Herm and I. By Myron B. Gibson.
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Double Holiday numbers at Thanksgiving, Christmas, New Year's and Easter, Free to each subscriber.

"Sweet
 Charity."

\$1.75 to Jan. 1, 1895.

This beautiful Colored Picture, "Sweet Charity," must be seen to be appreciated. Its richness of coloring commands instant attention. Its subject is a young lady of colonial times. There is not a home that the picture will not ornament. Size 14½ x 21 inches. It will be sent safely to all new subscribers to The Youth's Companion who will cut out this slip and send it with \$1.75 for a year's subscription, and in addition the paper will be sent Free to Jan. 1, 1894, and for a full year from that date to Jan. 1895.

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 of
 The Year.



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Please mention the DELINEATOR in your application.

ANSWERS TO CORRESPONDENTS.

SUBSCRIBER:—You neglected to give your name, so we cannot answer by mail. Trim your green hopsacking with black satin, and have a vest of black speckled vesting. For a good tonic for the hair read answer to "A New Subscriber" elsewhere in these columns.

MRS. H. G. K.:—Refer your question regarding home employment to the Young Women's Christian Association, New York City. The abbreviation "o" in crocheting means "thread over."

BUTTERCUP:—Shaded brown *peau de cygne* could be combined with the tan material, and the gown could be remodelled by waist pattern No. 6498, which costs 1s. 3d. or 30 cents, and skirt pattern No. 6458, price 1s. 6d. or 35 cents. Both patterns are illustrated in the October DELINEATOR.

MRS. F. W.:—Brocaded silks are very fashionable, and black satin could be stylishly associated with your goods.

A READER:—The Spring medicine to which you refer is composed of the following:

Rochelle salts, 2 ounces.
 Cream of tartar, 1 ounce.

Pour on these ingredients a quart of boiling water and allow the mixture to cool. Strain and bottle, and each morning before breakfast take a wine-glassful. This cools the blood, tones the stomach and prevents the eruptions and irritations which appear on the skin when the blood needs thinning and cooling.

E. M. R.:—Trim your red dress with black soutache braid. Girls of fourteen should not receive attentions from men.

Why Do We Ask

You to use, in preference to all others, our popular writing papers

The Boston Linen,
 THE BOSTON BOND,
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They are superior in quality —
 correct in size, style and finish
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the Violin, Piano or Organ, and would you like, without expense, a complete course of instruction at the leading conservatory in the country?

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Or perhaps you PAINT or DRAW and would be glad to complete your studies under the best teachers.

Over eighty girls received last season an education in Music or Art WITHOUT EXPENSE TO THEMSELVES. How these girls secured their education, and how any girl can do likewise, is told in a little book called

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which will be sent to any one free of charge who will write to

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Delicious Japanese Rice Candy, **50c.**
Absolutely Pure. Postage, 10 cents. **1lb.**



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Ceylon Tea, 60c., \$1.00
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Postage, 16 cents per pound.

Chinese Fur Rugs, 2¹/₂ x 5¹/₂ feet,
Best Grade.

Gray, \$2.25
White, \$2.50
Black, \$3.00

Gold-Embroidered Turkish Slippers,
65 cents. Postage, 6 cents.

INDIA SEATS in Oak, Cherry, Maple,
Mahogany; White, Pink, Blue and
Black Enamel, \$3.50

Figured Cotton Crêpe Kimono, ... \$1.50
(Japanese Native Costume.) Postage, 19 cents.

Japanese Metal Pen Trays, 50c. and 75c.
10 designs. Postage, 12 cents.

Shifu Table-Covers, Gold-Embroidered,
36 inches, \$1.75. Postage, 10 cents.

Vantine's Neck Scarfs, Soft Silk, 13 col-
ors, 45 in. square, \$2.25. Postage, 2 cts.

Mail Orders receive the most careful and prompt attention. Remittances should be made by express, postal-note or money-order.

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India, Turkey
and Persia.



877-879
BROADWAY,
NEW YORK.

ANSWERS TO CORRESPONDENTS, (Continued).

SARA:—At a day wedding the bride may wear white Suède gloves, and the groom gray glacé kid gloves and a white lawn bow.

POCAHONTAS:—As a good circulation is essential to the growth of the hair, as well as to make it fine and glossy, vigorous brushing should be a constant practice. A half-hour's brushing at night will render the hair glossy and handsome. Braid it loosely just before retiring.

GERTRUDE:—A good liquid dentifrice is made of the following ingredients:

Aromatic vinegar, 1 tea-spoonful,
Powdered borax, 1/2 ounce.
Tincture of myrrh, 1 "
Water, 12 "

HARE-BELL:—We have no personal knowledge of the article referred to. The advertiser will furnish you with particulars on application. We do not recommend hair dyes and bleaches.

A. A. A.:—Directions for manicuring are given in "Beauty," which we publish at 4s. or \$1.00. Girls of fourteen may arrange their hair in a Catogan braid.

BUSYBODY:—Remodel your bottle-green dress by basque pattern No. 6418, price 1s. 3d. or 30 cents, and skirt pattern No. 6420, which costs 1s. 6d. or 35 cents; and trim with golden-brown satin.

TULLIA S.:—Your questions regarding a remedy for profuse perspiration, defects of complexion, safe tooth-powders, etc., are answered in "Beauty," published by us at 4s. or \$1.00.

ALBERTA:—Write for particulars regarding bicycles to the Gormully & Jeffery Manufacturing Co., Chicago, Ills., mentioning this magazine. Correct lengths for dresses are given in our patterns.



See where The DELINEATOR people find the greatest bargains in Clothing.

"Our Combination" Suit,

EXTRA PAIR PANTS and
HAT TO MATCH, all for

\$5.00.

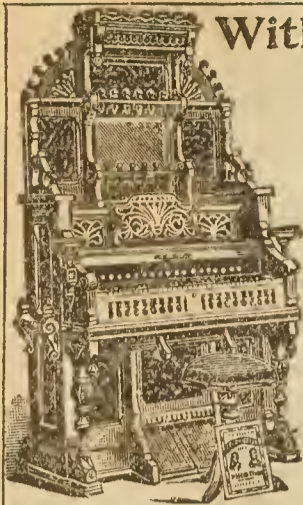
The best School Outfit
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For Boys, ages 4 to 14 years. Thoroughly made, elastic waist-bands, never-come-off buttons. Positively the best value ever offered. More than 18,000 boys are now wearing "Our Combination." Sample pieces and rules for measuring sent free to any address. These outfits sent C. O. D. to nearest express office, where you can examine before paying for them. If you are not suited they will be returned at our expense. If you cannot wait to see samples send us the age, weight, and height of your boy, and size of hat, with \$5 and 60c. for postage and registering, and we will guarantee to fit and suit your boy or refund the \$5.60.



REFERENCES: { The Northern Trust Co., Chicago.
The Chicago Tribune.

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Our special Holiday—Thanksgiving, Christmas and New Year's—offers are now ready; and we have now in stock, and in process of construction, nearly One Million Dollars worth of Pianos and Organs, which will enable us to fill our Fall and Winter orders promptly on time; there will be no delay. Our capacity is now 50 Pianos and Organs per day—a grand total of Fifteen Thousand Instruments per annum.

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WE GIVE NO DEALER THE SALE OF OUR PIANOS AND ORGANS. In these days of railroads it would be a useless expense, which the buyer has to pay. We will sell to any one direct from our factory, at actual wholesale prices. We will ship an instrument anywhere on approval, to be returned if not entirely satisfactory, we paying freight both ways. **AN EASY PLAN OF PAYMENT** can be made to suit purchaser's convenience. It is no trouble to send you one of our celebrated instruments, no matter how far away you live. We guarantee safe delivery. Our Catalogue explains everything, and we think it will appeal to your common sense. It is the outgrowth of 27 years wide experience in this line.

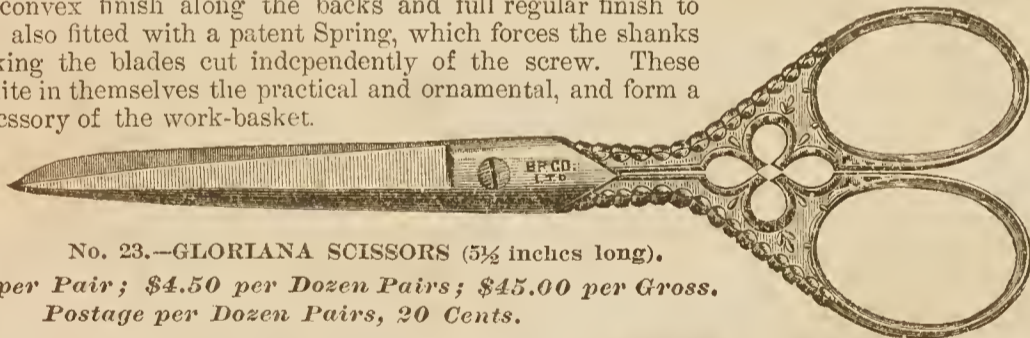
Send for our Catalogues and Holiday Offers at once—THEY COST NOTHING—and we know we are sure of your patronage after you have examined them. References permitted to the First National Bank of this city, and to any of the Commercial Agencies

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Scissors for the Work-Basket.

THE GLORIANA SCISSORS.—Made of Finest Razor Steel, with Bows beautifully embossed in Nickel and Gold and fluted along the sides; with Blades finely polished and nickelled, having a convex finish along the backs and full regular finish to the edges; also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw. These scissors unite in themselves the practical and ornamental, and form a dainty accessory of the work-basket.



No. 23.—GLORIANA SCISSORS (5½ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross. Postage per Dozen Pairs, 20 Cents.

EMBROIDERY SCISSORS.—These Scissors are made of the Best Quality English Razor Steel, Nickel-plated and Double-pointed. They are used as Lace and Embroidery Scissors and Glove-Darners, being Dainty and Convenient.



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20 cents per Pair; \$1.60 per Dozen Pairs; \$17.00 per Gross. Postage per Dozen Pairs, 5 Cents.



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Implements of the *Nécessaire* and Companion, Indispensable to every Lady's Work-Basket.

Order by Numbers, cash with order. Ordered at the retail or single-pair rate, they will be sent prepaid to any Address in the

United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. We cannot allow dozen rates on less than half a dozen of one style ordered at one time, nor gross rates on lots of less than half a gross.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 W. 13th St., N. Y.

ANSWERS TO CORRESPONDENTS, (Continued).

IGNORANT:—*Tout à vous*, is a French phrase signifying "Yours affectionately"; it is used among intimate friends in ending a letter.

W. E. R.:—Velvet and silk sleeves are fashionable in outside garments. Cards are sent in by the servant answering the bell.

MINNIE:—When the dessert is composed of more than one course, the finger-bowls are brought with the plates which are to be used for the course following the pie, pudding, etc. This is usually fruit. Each bowl is placed upon a dessert-plate, with a small doily between it and the plate. The proper method of dinner-serving is described in "Good Manners," published by us at 4s. or \$1.00.

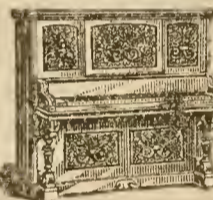
J. D.:—In order to become a good musician, one must take instruction in a practical manner, and this can only be done under the guidance of a competent teacher.

PENELOPE:—If you will send a stamp to Miss C. F. Morse, 340 Lexington Avenue, Brooklyn, N. Y., she will give you the desired information in regard to your netting. It is not lawful to send written matter in the form of correspondence through the mail unless letter postage is paid.

R. M. O.:—A gentleman always lifts his hat to a female acquaintance; it is not good form to merely touch the brim. In accompanying two ladies a gentleman walks at one side of both. As we have frequently stated, a lady takes a gentleman's arm; the reverse is bad form.

EMERSON PIANOS 60,000 SOLD

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MASSAGEO

Develops, preserves **BEAUTY**. Will surely remove wrinkles, lines, creases, darkness under the eyes, facial blemishes. Makes the face plump and rosy. No one need have wrinkles; they are first caused by neglect, not age. Why should arms keep round and fair and bodies plump, while faces get wasted and sallow? Wrinkled, sallow, or blemished faces come from exposure, abuse, starvation of the tissues, and use of acrid soaps. **MASSAGEO** is a fragrant, dainty skin, nerve and flesh food; **NOT** a cosmetic. It is absorbed, feeds and nourishes; restores the peachy bloom of youth; gives a delicate texture and lovely complexion. Warranted harmless. All will wonder at the improvement. Stop looking old when you feel young! Cure of pimples, blackheads, freckles, tan, sallowness guaranteed. Price \$1, in elegant ebony case, plainly sealed by mail, with hook and our **Massage Manual**, teaching Parisian Face Massage, bodily Massage, and much valuable information regarding the toilet. (Given free with Massageo; not sold separately.) **MASSAGEO FACIAL SOAP.** For Complexion, Skin & Scalp. Purifies, heals blemishes, beautifies. Counteracts the injurious effects of changeable weather, dust, soot and wind. A Medico-dermal cream soap, luxurious for toilet, bath and for refined and delicate skins which suffer from the harshness of ordinary toilet soaps. Price, 50c.; 3 cakes \$1, prepaid. **SYLVAN TOILET CO.** 727 Woodward Ave., Detroit, Mich. **LADY WANTED** to manage sale at home of the elegant **SYLVAN "Toilets."** Terms, Toilet Parlor Plan, and Beauty Book, **"ART OF FACE MASSAGE,"** Sent Free.

IF YOU WISH TO MAKE A WEDDING, HOLIDAY OR BIRTHDAY PRESENT



Buy a Rip Van Winkle Reclining Rocking Chair. It makes 15 pieces of furniture, and has 200 changes of position. You can rock yourself as well lying down as sitting up. This chair is made on new principles, and is a wonder. The foot-

rest can be instantly detached and converted into a handsome ottoman; the chair then becomes an elegant parlor rocker. It has beautifully carved frames, and is upholstered in Plush, Leather or Wilton Rugs. Our prices are low. Send for colored engraving and price-list. Address:

P. C. LEWIS MFG. CO., Box 1, CATSKILL, N. Y.



**YOU CAN BUY THIS
PIANO FOR \$140
IF YOU BUY
IT NOW.**

It has $7\frac{1}{2}$ octaves—is 50 inches high—60 inches long—with Triple Veneered Case, Rosewood Finish and Ivory Keys. It is a beautiful Piano, **First-Class** throughout and **Guaranteed for 10 years.**

Send us \$140 now when business is dull and we will send this piano to you. Or give \$150 to your Banker or Merchant to hold and we will send the piano to you for 15 days' trial in your home.

We have been in business 34 years and have sold thousands of our pianos. Never before have dull times led us to make such an offer, nor is there any probability that such an offer will be made again by anyone.

MARCHAL & SMITH PIANO CO.,

235 E. 21st., New York.

ANSWERS TO CORRESPONDENTS,
(Continued).

HATTIE:—Choose dark-emerald velvet for your evening gown, and cut it by waist pattern No. 6432, which costs 1s. or 25 cents, and skirt pattern No. 6426, price 1s. 8d. or 40 cents. Trim with fox fur. Your black silk is a suitable dinner dress.

ZOLA:—Directions for those participating in the German are given in "Sports and Pastimes," in the July DELINEATOR. Figures for the German are described in the August, September and October numbers.

P. M.:—Regarding a remedy for insects in the hair, see answer to "Washington" in Answers to Correspondents in the September DELINEATOR.

ANN:—"Thank you," would be a fitting response when one says "I am pleased to have met you."

UGLY GIRL:—We have no knowledge of the patent device referred to. Write to John Woodbury, 125 West 42d Street, New York City, respecting defects of features, etc.

INEZ:—Galop is pronounced as spelt. A pretty coiffure for a young girl may be arranged by drawing the hair softly from the face, permitting a few irregular locks to escape, and winding the back hair in a simple coil.

S. W.:—We have no personal knowledge of the article referred to. Write to the advertisers for particulars.

FREE ———— FREE
A GRAND OFFER.

MME. A. RUPPERT'S FACE BLEACH.



MME. A. RUPPERT says: "I appreciate the fact that there are thousands and thousands of ladies in the United States that would like to try my World-renowned FACE BLEACH, but have been kept from doing so on account of the price, which is \$2.00 per bottle, or 3 bottles taken together, \$5.00. In order that all of these may have an opportunity, I will give to every caller, absolutely free during this month, a sample bottle, and

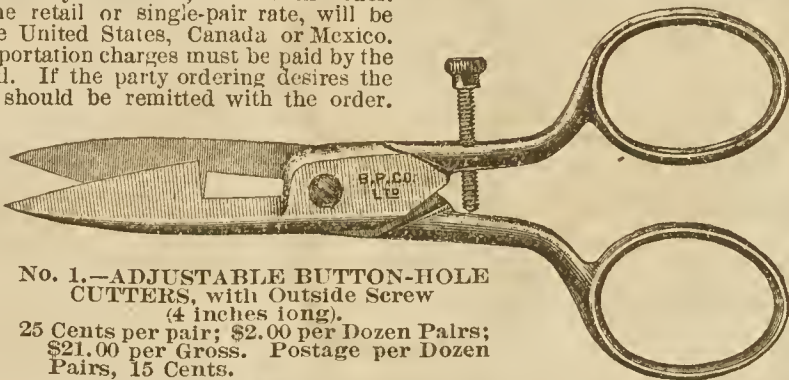
in order to supply those living outside of city, or in any part of the world, I will send it safely packed, plain wrapper, all charges prepaid, on receipt of 25c., silver or stamps."

In every case of freckles, pimples, moth, sallowness, black-heads, acne, eczema, oiliness or roughness or any discoloration or disease of the skin, and wrinkles (not caused by facial expression) FACE BLEACH removes absolutely. It does not cover up, as cosmetics do, but is a cure. Address all communications or call on **MADAME A. RUPPERT, 6 East 14th Street, New York.**

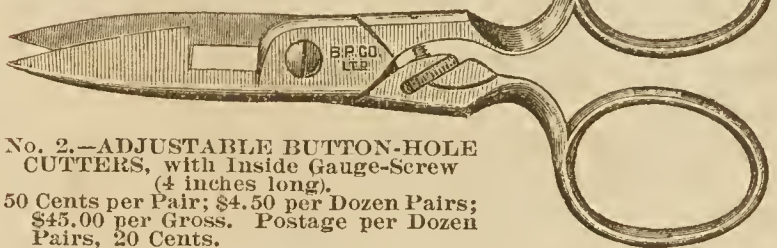
The Banner Button-Hole Cutters!

Order these Button-Hole Cutters by Numbers, cash with order. Button-Hole Cutters, ordered at the retail or single-pair rate, will be sent prepaid to any Address in the United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be remitted with the order. Dozen rates will not be allowed on less than half a dozen of one style ordered at one time, nor gross rates on less than half a gross.

No. 1.—In these Cutters the size of the Button-hole to be cut is regulated by an Adjustable Screw, so that Button-holes can be cut of any size and of uniform length. These Cutters are of solid Steel throughout and full Nickel-plated.

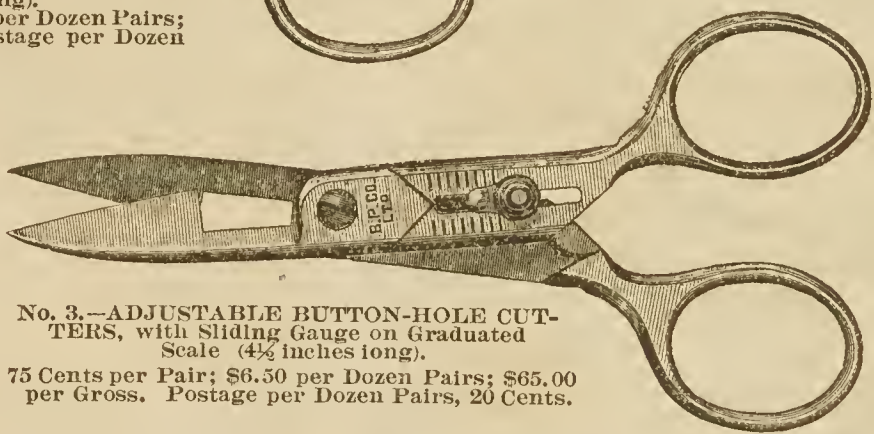


No. 1.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Outside Screw (4 inches long).
25 Cents per pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 15 Cents.



No. 2.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Inside Gauge-Screw (4 inches long).
50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross. Postage per Dozen Pairs, 20 Cents.

No. 2.—These Cutters are of the Highest Grade English Razor Steel, full Nickel-plated, and Forged by Hand. The Gauge-Screw being on the inside, there is *no possibility of it catching on the goods* when in use.



No. 3.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Sliding Gauge on Graduated Scale ($4\frac{1}{2}$ inches long).
75 Cents per Pair; \$6.50 per Dozen Pairs; \$65.00 per Gross. Postage per Dozen Pairs, 20 Cents.

No. 3.—These Cutters are of the Highest Grade of English Razor Steel, Full Nickel-plated and Hand-forged. They are regulated by a Brass Gauge, with a Phosphor-Bronze Spring sliding along a Graduated Scale, so that the Button-Hole can be cut to measure.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 West 13th Street, N. Y.

THE WONDER OF THE AGE! A SCIENTIFIC TRIUMPH!!

PIANO OR ORGAN
Playing Learned
IN ONE DAY.



MASON'S INDICATOR CHART. A child 10 years old can understand it perfectly. This wonderful invention has been before the public (in its perfected form) less than two years. We have sold over 40,000, which is the surest test of its merits; orders have been received from every country on the globe. **Mason's Indicator Chart is a machine** which fits over the keys of a Piano or Organ, indicating where and how the hands are to be placed, and the proper keys to strike, changing the position and arrangement to suit the different keys. They are infallible in result. If you can read, you can play the Piano or Organ in **one day** better than a teacher could teach you in many lessons. If you have no Piano you can learn at a friend's house and astonish all with your acquirements. **DEXTER SMITH**, editor of the leading Musical Paper in the world, says, "They should find a place in every home. They are to Music what the Multiplication Table is to Arithmetic." It gives satisfaction in every case. **Music Teachers unhesitatingly endorse it.** The price is **\$1.00** for a complete set, 5 forms.

\$1.75 WORTH of Choice Music GIVEN FREE.

SPECIAL OFFER. To introduce this wonderful invention at once we give free to every reader of this paper, who buys Mason's Chart, our **Musical Album**, containing music, which bought separately would cost \$1.75. If you desire the Album state that you saw the advertisement in this paper, otherwise we will not give the Album free, as it is intended as a present solely to the readers of this paper. We send the Chart and Album by mail, prepaid for \$1.00. This is positively no humbug. We have thousands of testimonials from every country on the globe. These Charts are copyrighted and patented.
Address, **G. H. W. BATES & CO., 74 Pearl St., BOSTON, Mass., Sole Agents.**

OUR 1894 "IDEAL" STAMPING OUTFIT FREE

Over 50
Elegant
Designs.



The Ladies' World is a mammoth Illustrated magazine, each issue comprising 20 or more large pages, including a handsome cover, and is devoted to stories, poems, ladies' fancy work, artistic needlework, home decoration, house-keeping, fashions, hygiene, juvenile reading, etiquette, etc., etc. It is one of the best and most popular of ladies' magazines, having a circulation of over 300,000. Its publishers, wishing to introduce it into thousands of homes where it is

not already taken, now offer: Upon receipt of only **18 Cents** in postage stamps, we will send **The Ladies' World for Three Months**, and to every subscriber we will also send **Free and post-paid**, our new 1894 "Ideal" Stamping Outfit, containing a great variety of new patterns, as follows: 1 Alphabet, 1 1/2-in. high, 1 Ornamented Alphabet, 1 in. high (entirely new), may be used separately or combined in beautiful monograms; 1 Border of Leaves for cut work, 4 1/2-in. wide; 1 Bureau or Sideboard Scarf design, 9 x 11 1/2 in.; 1 design Strawberries for Lunch Cloth, 5 1/2 x 6 in.; 1 design for Hair Pin Tray (new), 8 x 8 in.; 1 design Vase with Flowers, 4 x 6 in.; 1 design for Biscuit Napkin, 3 x 4 in.; 1 Good Luck Horse Shoe, 5 x 5 1/2 in.; 4 choice Fruit designs for Doilies; 1 Cover design, 8 x 8 in.; 1 Bow Knot with Violets, 3 x 7 in.; 1 design Morning Glories, 3 1/2 x 9 in.; 1 Cluster of Grapes with Leaves, 10 x 11 in.; 1 Bird of Paradise, 7 x 11 in.; 5 choice designs for Flannel Embroidery, and 30 other beautiful designs, making in all over 50 artistic patterns and two complete alphabets, perforated on the best quality of Bond or Parchment Paper, which can be used indefinitely without injury. With each Outfit we send free our Book of Complete Instructions for doing stamping, also for making Blue, Black and White Powder and Distributor. The patterns contained in this Outfit would cost over Two Dollars if purchased singly at retail, yet we send the whole free to anyone sending 18 cents for a 3-months' subscription to our magazine. Five subscriptions and 5 Outfits will be sent for 72 cents. Do not miss this chance! **Satisfaction guaranteed.** As to our reliability, we refer to any publisher in N. Y. Address: **S. H. MOORE & CO., 27 Park Place, New York.**

Metal Tipped.

EVER READY DRESS STAY

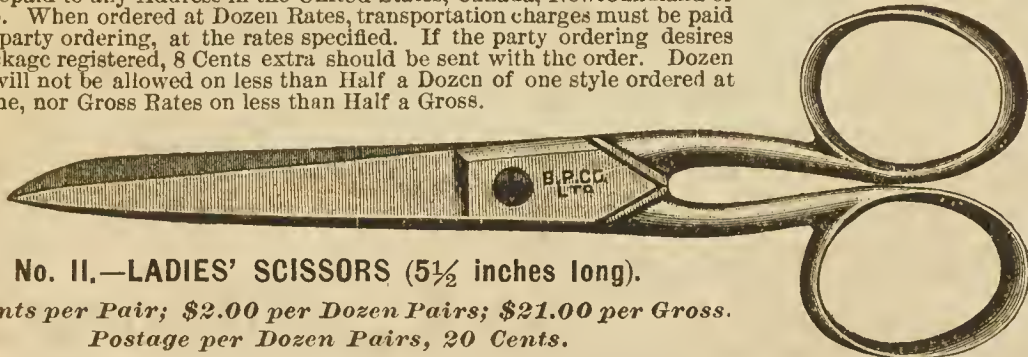
Will Not Cut Through.

See Name "EVER READY" on Back of Each Stay.
Gutta Percha on both sides of steel. Warranted water-proof. Beware of Imitations.
Manufactured by the **YPSILANTI DRESS STAY MFG. CO.**, Ypsilanti, Mich.
FOR SALE BY ALL JOBBERS AND RETAILERS.
SPECIAL DEPOTS: } MODEL DRESS STEEL CO., 74 Grand St., New York.
BROWN & METZNER, 535 Market Street, San Francisco.

THE CHAMPION CHEAP SCISSORS.

The Lowest-Priced First-Quality Scissors ever placed on this Market. Made of the Best Quality English Razor Steel, full Nickel-Plated, and neatly finished.

Order by Numbers, Cash with order. When ordered at the Retail or Single-Pair Rate, these Scissors will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at Dozen Rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 Cents extra should be sent with the order. Dozen Rates will not be allowed on less than Half a Dozen of one style ordered at one time, nor Gross Rates on less than Half a Gross.

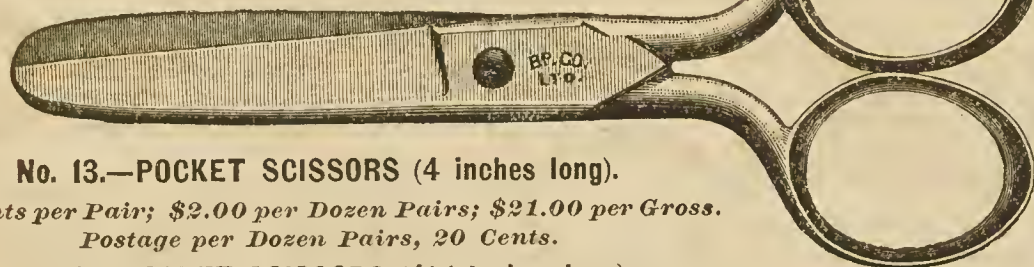


No. 11.—LADIES' SCISSORS (5½ inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 20 Cents.

No. 12.—POCKET SCISSORS (3½ inches long).

20 Cents per Pair; \$1.60 per Dozen Pairs; \$17.00 per Gross. Postage per Dozen Pairs, 15 Cents.



No. 13.—POCKET SCISSORS (4 inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 20 Cents.

No. 14.—POCKET SCISSORS (4½ inches long).

30 Cents per Pair; \$2.50 per Dozen Pairs; \$27.00 per Gross. Postage per Dozen Pairs, 20 Cents.



No. 15.—RIPPING OR SURGICAL SCISSORS (5 inches long).

25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 10 Cents.

No. 17.—SEWING-MACHINE SCISSORS AND THREAD-CUTTER (4 inches long).

(With Scissors Blades 1½ inch long, having File Forcep Points to catch and pull out thread ends.)



35 Cents per Pair; \$3.00 per Dozen Pairs; \$32.00 per Gross. Postage per Dozen Pairs, 10 Cents.

No. 18.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (4½ inches long).



25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross. Postage per Dozen Pairs, 20 Cents.

No. 19.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (5½ inches long).

35 Cents per Pair; \$3.00 per Dozen Pairs; \$32.00 per Gross. Postage per Dozen Pairs, 25 Cents.

No. 20.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (6½ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross. Postage per Dozen Pairs, 30 Cents.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 W. 13th St., N. Y.



From the charming little CINDERELLA in the "CRYSTAL SLIPPER."

BOSTON THEATRE, Oct. 4, 1883.

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 in use. 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.

ANSWERS TO CORRESPONDENTS,

(Continued).

STELLA:—Your blue crêpe de Chine will make a pretty lounging-robe by pattern No. 4383, which costs 1s. 6d. or 35 cents. The white lace will trim it effectively.

A CHICAGO GIRL:—Bridesmaids wear very little jewelry.

MILDRED:—When the bride wears a traveling costume, the guests wear street toilettes. The giving of presents is optional.

CALISTA:—The inside of a pretty cravat-case is made of pale-blue silk and the outside of old-gold. The two parts are joined at all their edges, and between them are several layers of wadding or cotton batting to produce a thick, soft effect. The cotton is liberally sprinkled with sachet powder, and the edges are followed with a row of thick silk cord that is formed in a single coil a little back of the right upper corner, which is reversed. The upper side of the case is embroidered with a word and a flower design in shades of green, blue and yellow.

A NEW SUBSCRIBER:—An excellent tonic for the hair, said to have been prescribed by Dr. Erasmus Wilson, the noted dermatologist, contains the following:

- Tincture of cantharides, 3 ounces.
- Oil of rosemary,..... 1 "
- Bay rum,..... 6 "
- Olive oil,..... 1 "

It is said that an ounce of rock sulphur broken into small pieces, but not powdered, and added to this lotion will arrest symptoms of coming gray hair.

JULIE:—At a dinner the table-cloth is not removed for dessert, but the table is properly cleared of everything appertaining to the meal.

JUVENALIS

Beautiful Hair is Nature's crowning ornament. It lends additional charm to prettiest faces and makes plain features attractive. JUVENALIS ("Youthfulness"), a hair dressing, tonic and invigorator, makes hair soft, lustrous and glossy. Restores gray hair to natural color. New and vigorous growth guaranteed. Baldness overcome where roots are not destroyed. (Any growth, however fine, shows that roots remain, and need only invigoration.) While your spirits are youthful preserve a young appearance with JUVENALIS. Contains no oil or grease. Is not a Dye, but a Food, supplying needed nourishment. If hair is lifeless, harsh, dry, lustreless or brittle, splits at ends, falls out when brushed; if scalp is hot, itches, burns or has dandruff, remember each or any such symptom is a warning of coming baldness. JUVENALIS is a soothing corrective, and removes the symptoms by overcoming the cause. Exquisitely perfumed; price 75c., prepaid. CURLOLA. The ladies' favorite curling fluid. Keeps bangs and frizzes in curl during all seasons. Prepaid 50c. SYLVAN TOILET CO., DETROIT, MICH. Mfrs. of the famous Sylvan Toilet Preparations and Specialties. Face Steamers, Toilet Masks, Special Treatments.

Great Panic Price Sale of Fine Dry Goods

**Le Boutillier Brothers,
14th STREET, NEW YORK.**

We have inaugurated one of the greatest sales of Fine Dry Goods ever known in New York City, consisting of goods which we have been industriously gathering during the late depression.

No such opportunity to obtain genuine bargains in fine goods has occurred since the great panic of 1873. The prices at which we offer these goods are even lower than those of 1873, in fact, the lowest in more than 50 years.

The goods are of the same high grade for which our house has been renowned for more than half a century.

COLORED SILKS.

45c. CHINA SILK.....	25c.
75c. CHINA SILKS, 32 in.....	49c.
69c. CHANGEABLE SURAHS.....	39c.
\$1.00 " SATIN LIBERTY.....	59c.
1.25 HEAVY BENGALINE.....	79c.
1.50 CHANGEABLE NOVELTIES.....	79c.
2.00 CRYSTAL BENGALINE.....	\$1.25
1.75 FAILLE DE LYON, all colors.....	1.00

BLACK SILKS.

89c. FAILLE DE LYON.....	59c.
89c. SATIN RHADAME.....	59c.
\$1.25 SATIN DUCHESSE.....	89c.
1.25 REVERSIBLE BENGALINE.....	89c.
1.75 BENGALINE POINTILLE.....	1.09
2.00 SATIN DUCHESSE.....	1.25

COLORED DRESS GOODS.

39c. CHEVIOTS.....	15c.
50c. SCOTCH SUITINGS.....	29c.
65c. FANCY SUITINGS.....	38c.
58c. FRENCH CASHMERES.....	38c.
75c. WORSTED SUITINGS.....	49c.
\$1.00 SUITINGS (50 in. wide).....	69c.
1.25 " " ".....	75c.
2.00 NOVELTY SUITINGS.....	1.25

BLACK DRESS GOODS.

50c. ENGLISH SUITINGS.....	29c.
65c. BEDFORD CORDS.....	39c.
\$1.00 HOPSACKINGS (52 in. wide).....	58c.
1.25 SILK-AND-WOOL GLORIA.....	79c.
1.50 " " HENRIETTA.....	1.15
1.00 FRENCH CASHMERES.....	69c.
1.50 NOVELTIES.....	98c.
50c. BLACK-AND-WHITE STRIPES.....	29c.

LADIES' CLOTHS.

\$1.25 BROADCLOTH.....	98c.
2.00 " ".....	1.39
2.75 " ".....	1.75

CLOAKINGS.

\$1.25 CLOAKINGS.....	98c.
2.00 " ".....	1.25
2.50 " ".....	1.50

HANDKERCHIEFS.

8c. LADIES' H'DK'FS.....	4c.
15c. MEN'S H'DK'FS.....	10c.
50c. LADIES' EMB'D H'DK'FS.....	25c.

SHOES.

\$1.00 OXFORD TIES.....	50c.
2.00 LADIES' BUTTON BOOTS.....	1.49
98c. OVERGAITERS.....	49c.

MUSLIN UNDERWEAR.

\$1.00 GOWNS.....	69c.
25c. CHILDREN'S DRAWERS.....	10c.
39c. " WAISTS.....	15c.
\$3.00 BOYS' SUITS.....	1.98

LACE CURTAINS.

\$1.75 NOTTINGHAM LACE CURTAINS, pair.....	98c.
2.50 NOTTINGHAM LACE CURTAINS, pair.....	1.25
4.50 NOTTINGHAM LACE CURTAINS, pair.....	2.98
5.00 IRISH POINT LACE CURTAINS, pair.....	3.98
7.00 IRISH POINT LACE CURTAINS, pair.....	5.98
15.00 Irish Point Lace Curtains, per pair.....	10.75
5.00 Chenille Portiere Curtains, per pair.....	2.48
7.50 " " ".....	3.98
15.00 " " ".....	7.98
75c. QUALITY VESTIBULE SILK, 32 in.....	49c.
90c. " " ".....	69c.
\$1.00 50-in. PETIT POINT TAPESTRY, yd.....	69c.
2.00 50-in. WOOL TAPESTRY, per yard.....	98c.
5.00 VELOUR COVERS, 36x36 in.....	2.50
7.00 " " 54x54 in.....	4.98
18.00 " " Upright Piano.....	10.75

JAPANESE RUGS.

\$2.50 JAPANESE RUGS, 30x60 in.....	1.75
3.00 " " 3x6 feet.....	1.98
12.00 " " 6x9 ".....	8.98
25.00 " " 9x12 ".....	15.00

FLANNELS.

25c. SCOTCH WOOL FLANNELS, stripes.....	12 1/2c.
35c. SCARLET TWILLED FLANNELS.....	25c.
50c. EIDER-DOWNS, all colors.....	39c.
65c. SUITING FLANNELS, all colors.....	49c.
50c. STRIPED WRAPPER FLANNELS.....	39c.

LINENS.

50c. CREAM DAMASK, heavy.....	39c.
75c. " " finer and wider.....	60c.
45c. BLEACHED DAMASK.....	29c.
85c. " " fine.....	75c.
\$1.00 " " satin finish.....	75c.

\$1.00 5/8 NAPKINS.....	79c.
2.00 3/4 " dinner size.....	1.50
2.75 3/4 " ".....	2.00
17c. HUCK TOWELS.....	12 1/2c.
25c. TOWELS, extra size.....	19c.
35c. " Huck and Damask.....	25c.
50c. " all white.....	39c.
15c. TWILLED CRASH.....	10c.

LININGS.

18c. FANCY SILESIA, black back.....	12 1/2c.
30c. FANCY SATEENS, " ".....	19c.
20c. LINEN CANVAS, all colors.....	15c.
17c. SILESIA, all colors.....	12 1/2c.
12 1/2c. CRINOLINES, all colors.....	10c.

PRINT DEPARTMENT.

12 1/2c. APRON GINGHAMS, best.....	6 1/2c.
15c. OUTFIT FLANNELS, dark colors.....	11 1/2c.
35c. FRENCH SATEENS.....	25c.
15c. NEW FALL CAMBRICS, dark grounds.....	12 1/2c.

SKIRTS.

\$1.75 FAST BLACK SATEENS.....	1.25
2.00 QUILTED SATEEN SKIRTS.....	1.50
1.45 MELTON CLOTH SKIRTS.....	1.00

BLANKETS AND COMFORTABLES, ETC.

\$1.00 GRAY BLANKETS.....	69c.
4.00 11/4 WHITE WOOL BLANKETS.....	2.98
5.00 11/4 CALIFORNIA ".....	3.98
6.50 11/4 ALL-WOOL GRAY BLANKETS.....	4.98
10.00 11/4 CALIFORNIA BLANKETS, extra fine.....	6.98
6.50 11/4 SCARLET ALL-WOOL BLANKETS.....	4.98
4.00 DOWN QUILTS, Sateen.....	2.98
7.50 " " ".....	5.98
1.50 COMFORTABLES, Cotton filled.....	1.19
2.50 " " Sateen back.....	2.00
1.00 FANCY SATEEN PILLOWS, Ruffles.....	79c.
1.00 FEATHER PILLOWS, full size.....	69c.
1.50 " " finer.....	1.25

QUILTS.

\$1.25 CROCHET QUILTS.....	98c.
2.00 " " finer.....	1.50
3.50 COLORED MITCHALINE, finest.....	2.39
3.50 MARSEILLES QUILTS.....	2.68
5.00 " Imported.....	3.50

LADIES' HOSIERY.

\$1.25 COLORED CASHMERE OPERA HOSE.....	59c.
35c. FAST BLACK COTTON HOSE.....	22c.
45c. " " ".....	29c.
50c. FANCY COMBINATION LISLE HOSE.....	29c.
75c. ENGLISH FANCY STRIPE COTTON HOSE.....	25c.
65c. BLACK ENGLISH CASHMERE HOSE.....	49c.

CHILDREN'S HOSIERY.

40c. FAST BLACK RIBBED COTTON.....	25c.
38c. BLACK RIBBED WOOL.....	25c.

MEN'S HOSIERY.

35c. SANITARY COTTON HALF-HOSE.....	19c.
35c. FAST BLACK COTTON HALF-HOSE.....	25c.
30c. MERINO HALF-HOSE.....	19c.
20c. FAST BLACK COTTON HALF-HOSE.....	15c.
40c. NATURAL WOOL HALF-HOSE.....	29c.

KID GLOVES.

\$1.00 FRENCH KID GLOVES.....	59c.
1.50 " " ".....	79c.
98c. CHAMOIS GLOVES, Natural or White.....	75c.
\$1.35 KID WALKING GLOVES, large buttons.....	98c.
1.35 MOUSQUETAIRE FRENCH SUEDE GLOVES.....	98c.
35c. CASHMERE JERSEY GLOVES.....	25c.
50c. " " ".....	35c.
\$1.25 MEN'S DOGSKIN GLOVES.....	98c.
1.00 MISSES' FRENCH KID 4-BUTTON GLOVES.....	75c.

UNDERWEAR.

65c. Ladies' Ribbed Balbriggan Vests and Drawers, heavy.....	37c.
50c. Ladies' White Merino Vests and Drawers.....	35c.
69c. " " ".....	49c.
\$1.00 Ladies' White and Natural Wool Vests and Drawers.....	75c.
1.35 Ladies' White, Searlet and Natural Wool Vests and Drawers.....	98c.
69c. Men's White and Gray Merino Shirts and Drawers.....	50c.
98c. Men's White and Natural Merino Shirts and Drawers.....	75c.
\$1.35 Men's Searlet, White and Natural Wool Shirts and Drawers.....	98c.
2.00 Men's Natural, White and Searlet Extra Wool Shirts and Drawers.....	1.50



"I must have it"

Lundborg's,

the **FINEST** and most **POPULAR** PERFUMES, are particularly appropriate and acceptable at Christmas time.

ANSWERS TO CORRESPONDENTS,
(Continued).

U. F.:—Newmarket coats may be lined with tartan plaid silk.

B.:—A smoking jacket can be developed in plaid cassimere or fancy cloth by pattern No. 1883, price 1s. 6d. or 35 cents. Line with quilted satin, and close with cord and cord frogs.

AMR:—Your striped sample is novelty woolen, and the other is étamine. The former may be shaped according to pattern No. 6499, which costs 1s. 8d. or 40 cents, and is illustrated in the October DELINEATOR. Trim with green velvet. The étamine may be satisfactorily remodelled by basque pattern No. 6418, price 1s. 3d. or 30 cents, and skirt pattern No. 6420, price 1s. 6d. or 35 cents.

E. A.:—Brocades are very fashionable. Thank anyone for a gift; giving one in return is solely a matter of inclination. Accept an invitation thus:

Dear Mr. Bloodgood:
Thank you very much for your kind invitation, which I accept with pleasure.
Yours sincerely,
Adele Dash.

V. H. P.:—Select novelty hopsacking showing changeable colors for early Winter wear, and cut it by pattern No. 6489, which costs 1s. 6d. or 35 cents, and is illustrated in the October DELINEATOR.

Q. R.:—Rachel (Elizabeth Rachel Félix) was a tragic actress born in Switzerland. She made her début in Paris and especially excelled in the characters of Mary Stuart and Joan of Arc.

Send \$2.00 for a large **FUR RUG** For Christmas

Nothing could be more acceptable than one of these handsome fur rugs. They are 5 1/2 ft. long 33 in. wide. Made from selected skins with soft, silky fur, and are absolutely moth proof. The colors are silvery white, light grey, dark grey. We also have a beautiful, glossy, black fur rug at \$3.00, same size.

Sent C. O. D. on approval if desired.

LAWRENCE, BUTLER & BENHAM,
72 High Street, Columbus O.

And hundreds of other items which we have been able to purchase on account of the recent severe money panic. It is wise to purchase now. The goods cannot be duplicated. All Mail Matter should be addressed to **LE BOUTILLIER BROTHERS, 14th St., New York.**

ANSWERS TO CORRESPONDENTS,
(Continued).

BIJOU:—Your sample is serge, and the costume may be trimmed with black satin.

BROWN BETTY:—Vaseline applied to the lashes is said to improve their growth.

I. H. N.:—Green is among the prominent colors for Winter, and brown is a close rival. Silver, sapphire and cadet blue will be more generally worn than the navy shades.

MISS BROWNIE:—Use a highly polished dining-table for your luncheon, and arrange it with doilcys of different shapes. Lay a broad linen scarf down the center, or place it across from corner to corner. A center piece of linen may be used instead of the scarf.

F. H.:—Relative to making a pillow-scarf, read answer to "Bessie," elsewhere in these columns.

CELT:—"Flower-de-luce" is another name for the lily of France, being a corruption of the French *fleur-de-lis*, flower of the lily. The lily is the royal flower of France.

Stylish Wraps.

"Do you know that it costs less to have your cloaks and wraps made to order in the most stylish manner than it does to buy them ready made in the stores?"

We are manufacturers of cloaks and wraps and make every garment to order, thus insuring a perfect fit and excellent finish. We can save you from \$3 to \$15 on every garment. We pay the express charges.

Our new Fall and Winter catalogue illustrates Jackets from \$4 up; Capes from \$4 up; Newmarkets from \$7 up; Velvet and Plush Capes, Jackets, Tailor-made Suits, Furs, etc.

We will send you our catalogue by return mail, also new measurement diagram (which insures a perfect fit), a 48-inch tape measure, and more than **FORTY SAMPLES** of stylish cloakings, diagonals, beavers, kerseys, chevots, velvets, plushes, etc., from which to select, on receipt of six cents postage. You may choose from our catalogue any style you desire and we will make it to order for you from any of our materials. We also sell cloakings by the yard. Please mention **THE DELINEATOR**. We invite ladies residing in New York to visit our salesroom.

THE NATIONAL CLOAK CO.,

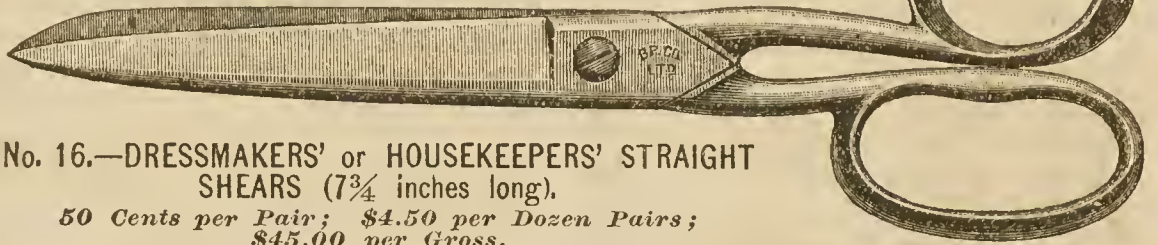
21 Wooster Street, - - - New York.



FIRST QUALITY STRAIGHT AND BENT SHEARS,

AT SPECIAL LOW PRICES.

Made of Solid Razor Steel throughout, full Nickel-Plated, with Finger-Shaped Bows and Screw Adjustment.



No. 16.—DRESSMAKERS' or HOUSEKEEPERS' STRAIGHT SHEARS (7¾ inches long).

50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross.

No. 21.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (7¾ inches long).

(With Patent Spring that forces the Shanks apart and the Edges together, making the Shears cut evenly independent of the Screw.)

75 Cents per Pair; \$6.50 per Dozen Pairs; \$65.00 per Gross.



No. 22.—DRESSMAKERS' or HOUSEKEEPERS' BENT SHEARS (9¼ inches long).

(With Patent Adjusting Spring, as in No. 21.)

\$1.00 per Pair; \$9.00 per Dozen Pairs; \$90.00 per Gross.

Order these Shears by Numbers, cash with order. When ordered at the Retail or Single-Pair Rate, they will be sent prepaid to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at Dozen or Gross Rates, transportation charges must be paid by the party ordering. In lots of half a dozen or more, they can, as a rule, be more cheaply sent by express. If a package is to be sent by mail, and the party ordering desires it registered, 8 cents extra must accompany the order. We cannot allow Dozen Rates on less than Half a Dozen of one style ordered at one time, nor Gross Rates on less than Half a Gross.

THE BUTTERICK PUBLISHING CO. (Limited), 7 to 17 West 13th St., 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.



Good Cooking

is essential to

Good Digestion—

in pastry you cannot have either without a good shortening. Lard has always had very objectionable features, causing indigestion and many other dietetic troubles. Science has come to the assistance of the cook, and of weak stomachs, with the new shortening,

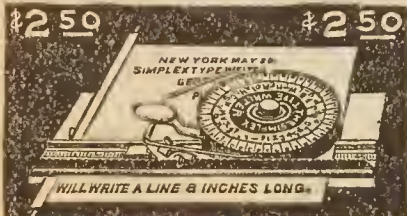
Cottolene

It is composed of the choicest beef suet and highly refined vegetable oil, in many respects as good as the finest imported olive oil. Physicians endorse it, cooking experts recommend it, and thousands are now using it in preference to any other shortening. Refuse all substitutes.

Send three cents in stamps to N. K. Fairbank & Co., Chicago, for handsome Cottolene Cook Book, containing six hundred recipes, prepared by nine eminent authorities on cooking. Cottolene is sold by all grocers.

Made only by
N. K. FAIRBANK & CO.,
Chicago, St. Louis, Montreal, New York, Boston, Philadelphia, San Francisco, etc.

THE SIMPLEX TYPEWRITER



\$2.50 **GUARANTEED**
to do as good work as any high priced machine. Specially adapted for use in private correspondence. Sent by mail or express prepaid on receipt of \$2.70.

Simplex Typewriter Co., 80 Great Jones St., New York.

ANSWERS TO CORRESPONDENTS,

(Continued).

A. H. N.:—Circumstances must govern the entertainments which follow the marriage of a widow, as no fixed forms can be given for them. An altar of flowers and a place for kneeling can easily be arranged for a home wedding.

MISS BELLE:—Polka-dotted Bengaline will make a pretty silk blouse-waist; it may be shaped according to pattern No. 6498, which costs 1s. 3d. or 30 cents, and is illustrated in the October DELINEATOR. Trim with lace insertion.

MRS. W. B.:—Your material is Sicilenne and can be stylishly shaped by waist pattern No. 6498, which costs 1s. 3d. or 30 cents and is illustrated in the October DELINEATOR, and skirt pattern No. 6400, which costs 1s. 6d. or 35 cents. Trim all the seams of the skirt with jetted grenade bands. The ripple collar of the basque may be made of bourdon lace. Choose black Bengaline for a cape, cutting it by pattern No. 6397, which costs 1s. 3d. or 30 cents.

How She Saved \$9.90



SHE wanted one of those fashionable capes with a triple collar, but the price was \$10 and times were hard. She was telling Mrs. Handyman about it. "But why don't you buy a package of Diamond Dyes and color that old drab cloth circular of yours?" said Mrs. H. "That faded, shabby old—" "No matter how old and shabby it is," interrupted Mrs. H., "Diamond Dyes will make it just like

new." "But I don't know how." Mrs. H. laughed and said, "Why, it's the easiest thing in the world, if you use the Diamond Dyes."

And the end of it all was she bought a package of Diamond Dyes for 10 cents and colored that old cloak a rich brown to match her new dress, and everybody complimented her upon her stylish new cape.

Anybody can color anything with DIAMOND DYES. Direction book and 40 samples colored cloth, free.

WELLS, RICHARDSON & Co., Burlington, Vt.

Prizes



FOR the longest list of new, prepaid subscribers to the *New England Magazine* received before February 15, 1894, from any one person, not an agent:

A first-class Upright Piano, catalogued at \$800, and costing \$400 cash.

For the second longest list:

A Wheeler & Wilson Light-Running Sewing Machine, catalogued at \$60, and costing \$50 cash.

For the third longest list:

A superb imported Music Box, costing \$40 cash.

For all lists not winning one of these:

A cash commission will be paid, so that no matter how few subscribers you secure, you are sure of payment for your time.

Anyone can compete. Samples and full instructions on receipt of two two-cent stamps.

THE NEW ENGLAND MAGAZINE, Boston, Mass.

GOLD and SILVER PLATE.

Tell Your Jeweler You Want Our Goods—He Has Or Can Get Them.

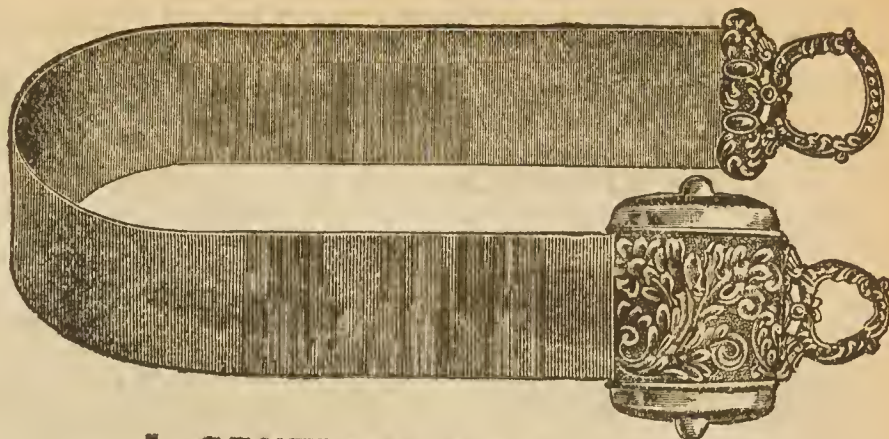
"Pairpoint"

Is The Name.

Pairpoint Mfg. Co.,

New Bedford, Mass.

Chicago. New York.



A GENTLEMAN'S PRESENT.

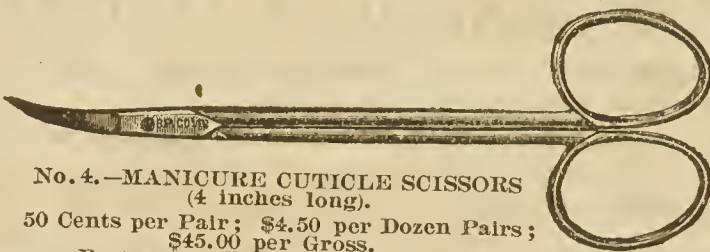
RAZOR STROP COILS AUTOMATICALLY IN HOLDER

THE BUTTERICK MANICURE IMPLEMENTS.

The goods here offered are Low-Priced, and of the Highest Quality and Best Designs, having the approval of Leading Professional Manicures and Chiropodists.

Order by Numbers, cash with order. Any of these Articles, ordered at the retail or single-pair rate, will be sent, prepaid, to any Address in the United States, Canada, Newfoundland or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the

rates specified. If the party ordering desires the package registered, 8 cents extra should be remitted with the order. Dozen rates will not be allowed on less than half a dozen of one Article ordered at one time, nor gross rates on less than half a gross.



No. 4.—MANICURE CUTICLE SCISSORS (4 inches long). 50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross. Postage per Dozen Pairs, 10 Cents.

No. 4.—These Cuticle Scissors are of the best quality English Razor Steel, Needle-pointed, Hand-forged, and Ground by French Cutlers.

No. 5.—These Bent Nail-Scissors are of the Highest Grade of English Razor Steel, Forged by Hand, with Curved Blades and a File on each side.

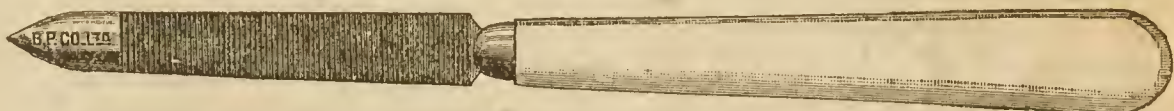


No. 5.—BENT NAIL-SCISSORS (3½ inches long). 50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross. Postage per Dozen Pairs, 10 Cents.



No. 6.—CUTICLE KNIFE (With Blade 1½ inch long). 35 Cents per Knife; \$3.00 per Dozen; \$32.00 per Gross. Postage per Dozen, 10 Cents.

No. 6.—The Handle on this Cuticle Knife is of Finest Quality White Bone, and the Blade is of Best Hand-forged English Razor Steel, the connection being made with Aluminum Solder, under a Brass Ferrule.



No. 7.—NAIL FILE (With Blade 3¼ inches long). 35 Cents per File; \$3.00 per Dozen; \$32.00 per Gross. Postage per Dozen, 15 Cents.

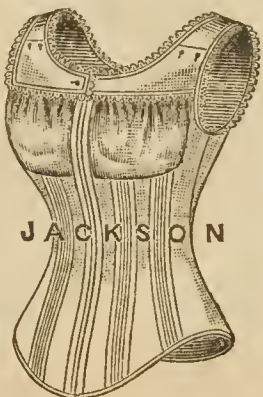
No. 7.—The Handle and Adjustment of this Nail File are the same as for the Cuticle Knife, and the Blade is of the Highest Grade English Razor Steel, Hand-forged and Hand-cut.



No. 8.—CORN KNIFE (With Blade 2¼ inches long). 50 Cents per Knife; \$4.50 per Dozen; \$45.00 per Gross. Postage per Dozen, 10 Cents.

No. 8.—The Handle, Blade and Adjustment of this Corn Knife are the same as for the Cuticle Knife.

THE BUTTERICK PUBLISHING CO. [Limited], 7 to 17 West 13th St., N. Y.



JACKSON

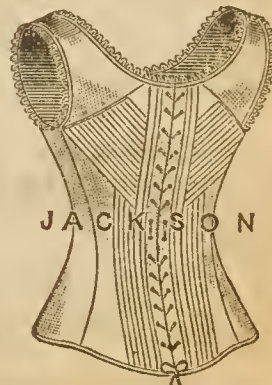
THE GENUINE Jackson Corset-Waist

Patented February 23d, 1886, IS MADE ONLY BY THE

JACKSON CORSET CO., Jackson, Michigan.

See Patent Stamp and Manufacturers' address upon inside of each Waist.

It is the most comfortable and popular garment worn, and is rapidly superseding the old-fashioned stiff and rigid corsets. IT IS APPROVED BY PHYSICIANS, ENDORSED BY DRESSMAKERS, And recommended by every lady who has worn it. You should try one! Be sure to get the right thing! If your dealer hasn't it, write to the makers.



JACKSON

GENUINE ROGERS KNIVES, FORKS, SPOONS ETC



are stamped

THIS SAME BRAND WAS USED BY OUR GRANDPARENTS, AND ARE THE ONLY

ROGERS GOODS

WHICH HAVE BEEN IN USE SINCE THE YEAR

1847.

FICTITIOUS BRANDS OF ROGERS SPOONS, ETC., WERE UNKNOWN UNTIL MANY YEARS LATER.

The question "WILL THEY WEAR?" need never be asked if your goods bear this trade mark, as it **GUARANTEES** the quality.

BE SURE THE PREFIX "1847" IS STAMPED ON EVERY ARTICLE.
FOR SALE BY THE PRINCIPAL DEALERS.

If you are not sure where the genuine 1847 Rogers Goods can be obtained, address
THE MERIDEN BRITANNIA CO., MERIDEN, CONN.

Illustrations of latest designs and valuable information will be mailed you. (MENTION THIS PAPER).

Perfect Bodily Grace Acquired at Home by Studying Our New Book, entitled:

The Delsarte of Physical System Culture.



THIS is the **MOST COMPREHENSIVE WORK** on the Subject ever issued, and the Excellence of its System is Guaranteed by the Name of the Author, **MRS. ELEANOR GEORGEN**, one of the Most Successful Teachers of **PHYSICAL CULTURE AND EXPRESSION** in the World.

The Exercises are adapted directly from the teachings of the **GREAT FRENCH MASTER, FRANÇOIS DELSARTE**, and the Work is a Reliable Text-Book Indispensable in Every School and Home where Physical Training is taught. The Subjects treated embrace: *Apparel, Poise, Relaxing Exercises, Controlling Movements, Walking, Transitions, Oppositions, General Deportment, Attitudes and Gesticulation*; and the Explanations are supplemented by over **Two Hundred and Fifty Illustrations**.

Price, \$1.00 per Copy.

If "THE DELSARTE SYSTEM OF PHYSICAL CULTURE" cannot be obtained from the nearest Agency for the Sale of our Goods, send your Order, with the Price, direct to Us, and the Book will be forwarded, prepaid, to your Address.

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NO MORE ROUND SHOULDERS; the

KNICKERBOCKER is the only reliable Shoulder Brace and Suspender combined, also a perfect Skirt Supporter.

Sold by Druggists and General Stores, or sent postpaid on receipt of \$1.50 per pair, silk-faced, or \$1 plain. Send chest measure. Address **KNICKERBOCKER BRACE CO. Easton, Pa.**



Pinless Clothes Line

WANTED—Salesmen to whom we will give **EXCLUSIVE TERRITORY** to sell our celebrated **PINLESS CLOTHES LINE**, the only line ever invented that holds clothes **WITHOUT PINS**—a wonderful success; or our famous **FOUNTAIN INK ERASER** which will erase ink instantly, and has **NO EQUAL**. The success of our salesmen shows the great demand for these articles, many making \$20 to \$50 per day. On receipt of 50c. will mail sample of either, or sample of both for \$1, with price-lists and terms. **PINLESS CLOTHES LINE CO., No. 164 Hermon Street, Worcester, Mass.**

Fountain Ink Eraser

ANSWERS TO CORRESPONDENTS,

(Continued).

MARGERY:—A mother may make known her daughter's engagement by means of notes to her friends. This is sometimes done by the girl herself.

BUDDIE:—A cravat-case would be a sensible gift for a gentleman. Directions for making one are given to "Calista" elsewhere in these columns.

MINNIE:—A man cannot properly ask a young woman to accompany him to the theatre without first asking permission of her mother or chaperone, who should also be invited.

AMY:—Almost all shades of green are in favor for Winter wear. Select smoke-blue cloth for a promenade gown, and trim it with black moiré.

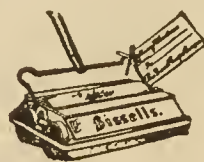
NITETES:—Decorate your table with masses of fresh leaves and vines. For a center piece secure a smooth, square block of clear ice weighing about ten pounds, and chip in the center of it a hollow about two inches in depth. Lay two or three folded napkins in the middle of a large platter, place the ice upon them, cover the dish with ferns or moss, and fill the cavity in the block with flowers. Directions for conducting teas are given in "Good Manners," published by us at 4s. or \$1.00. Homes are generally named with reference to their environment. You might call your log cabin Deer Lodge, Blythebourne, Brentwood or Cedarhurst.

M. N.:—A tonic for arresting the coming of gray hair is given to "A New Subscriber" elsewhere in these columns.



Do Delsarte Exercises In a Delsarte Waist.

Just as suitable for a tailor-made gown. Send for Price List. **Delsarte Mfg. Co., 124 W. 23d St., New York.**



That Card

Will mark every style of

BISSELL'S CHRISTMAS CARPET SWEEPERS.

Where you find that you can take your choice of twelve of the world's richest woods, all made at regular price specially for Christmas presents.

The most popular gifts for women in the world.

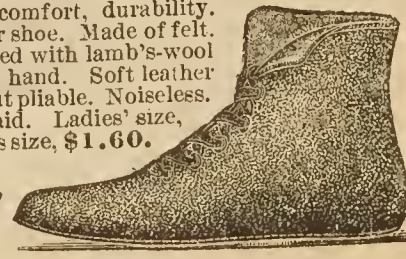
SOLD EVERYWHERE.



SOFT Foot Warmers

For warmth, comfort, durability. An ideal indoor shoe. Made of felt. Completely lined with lamb's-wool quilted on by hand. Soft leather soles, strong but pliable. Noiseless. Mailed, postpaid. Ladies' size, \$1.25. Men's size, \$1.60.

THE BLUM SHOE CO., Manufacturers, **DANSVILLE, New York.**



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afford the best and cheapest means of object teaching for Colleges, Schools, and Sunday Schools. Our assortment of Views, illustrating **ART, SCIENCE, HISTORY, RELIGION, and TRAVEL**, is immense. For Home Amusement and Parlor Entertainment, etc., nothing can be found as instructive or amusing. Church Entertainments, Public Exhibitions, & Popular Illustrated Lectures. We are the largest manufacturers and dealers, and ship to all parts of the world. If you wish to know how to order, how to conduct Parlor Entertainments for pleasure, or Public Exhibitions, etc., for **MAKING MONEY**, name this paper, and send for our **250 PAGE BOOK FREE**. **McALLISTER, Manfg. Optician, 49 Nassau Street, New York.**



ANSWERS TO CORRESPONDENTS,

(Continued).

OLD SUBSCRIBER:—Electrolysis is the only reliable method of removing superfluous hair. We have never heard of applying muriatic acid for that purpose and would caution you strongly against using it.

LEONTINE:—Remodel your blue cloth skirt by pattern No. 6511, which costs 1s. 3d. or 30 cents, and is illustrated in the November DELINEATOR.

C. A. S.:—Your sample is striped novelty wool goods, and the material will develop stylishly by pattern No. 6553, which costs 1s. 8d. or 40 cents, and is illustrated in the November DELINEATOR. Trim with réséda silk.

LISPENARD:—Cut your skirt by pattern No. 6396, which costs 1s. 6d. or 35 cents. A suitable waist to wear with it may be cut by pattern No. 6432, price 1s. or 25 cents. Combine black velvet with your white albatross, and remodel by skirt pattern No. 6420, price 1s. 6d. or 35 cents, and waist pattern No. 6525, which costs 1s. or 25 cents, and is illustrated in the November DELINEATOR.

BESSIE:—A pillow-scarf is made of the same material as the spread, and the ends are finished with lace. China or Liberty silk would be a suitable fabric. The scarf is laid flatly over the pillows.

A. B. C.:—A pin-cushion made of fine white linen, oriental lace and yellow satin ribbon would make a pretty gift, and a good motto for this highly necessary object is

"A pin in need
Is a friend indeed."



LOVELY FACES,
WHITE HANDS.

Nothing will CURE,
CLEAR and WHITEN
the skin so quickly as

Derma-Royale

The new discovery for curing cutaneous affections, removing discolorations and bleaching and brightening the complexion. In experimenting in the laundry with a new bleach for fine fabrics, it was discovered that all spots, freckles, tan, and other discolorations were quickly removed from the hands and arms without the slightest injury to the skin. The discovery was submitted to experienced Dermatologists and Physicians, who incorporated it with well known curatives and prepared the formula of the marvelous Derma-Royale, which is the most efficacious preparation known, and yet it is as mild as dew and so harmless that one might drink a whole bottleful without any bad effect. It is so simple a child can use it. Apply at night—the improvement apparent after a single application will surprise and delight you. THERE NEVER WAS ANYTHING LIKE IT! One bottle usually cures the most aggravated case, and thoroughly clears, whitens and beautifies the complexion. It has never failed—IT CANNOT FAIL. It is the only cutaneous preparation that is incontestably indorsed by all who have used it. We have thousands of grateful testimonials, with photographs, which we will be glad to send FREE to anyone. It is highly recommended by Physicians, and its sure results warrant us in offering

\$500 REWARD.—To assure the public of its merits, we agree to forfeit Five Hundred Dollars cash for any case of eczema, tetter, blotches, pimples, moth-patches, brown or liver spots, blackheads, ugly or muddy skin, unnatural redness, freckles, tan, or any other cutaneous discolorations or blemishes (excepting birthmarks, scars, and those of a scrofulous or kindred nature), that Derma-Royale will not quickly remove and cure. We also agree to forfeit Five Hundred Dollars to any person whose skin can be injured in the slightest possible manner, or to anyone whose complexion (no matter how bad) will not be cleared, whitened, improved and beautified by the use of Derma-Royale.

Put up in elegant style in large eight-ounce bottles. Price \$1.00. EVERY BOTTLE GUARANTEED. Derma-Royale sent to any address, safely packed and securely sealed from observation, safe delivery guaranteed, on receipt of price, \$1. per bottle. Send money by registered letter or money order, with your full postoffice address written plainly; be sure to give your County and mention this paper. Correspondence sacredly private. Postage stamps received the same as cash.

Agents Wanted. Send for Terms. Sell on Sight. Address **THE DERMA-ROYALE COMPANY,** Corner Baker & Vine Streets, CINCINNATI, OHIO.

The Only Dust

that a good housekeeper is glad to have around, is

GOLD DUST.

For cleaning and washing, nothing saves her so much labor, time and money as

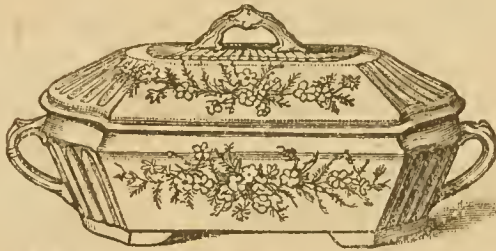
**GOLD DUST
WASHING
POWDER**

A 4 Pound Package
for 25 Cents at any
Grocers.



Made only by **N. K. FAIRBANK & CO., Chicago,**

St. Louis, New York, Philadelphia, Boston, Montreal.



ENGLISH DECORATED

Dinner Set, No. 45, 112 Pieces.

Premium with an order of \$20.00.

Packed and delivered at depot for \$9.00 cash.

OR we give this set as a Premium to those who get up a Club of \$20.00 for our Teas, Spices and Extracts. We are Importers of Tea, Coffee and Crockery, and sell direct to Consumers. We want YOU to send for our 150-page illustrated Price and Premium List. It tells the whole story. Costs you nothing. Will interest and pay you.

We have hundreds of other sets, Plain and Decorated.

THE LONDON TEA CO.,

189 Congress Street, Boston.

**12 Complete Novelettes and a
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ANSWERS TO CORRESPONDENTS,

(Continued).

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MRS. C. L. E.:—You can obtain materials for lace work from Sara Hadley, 923 Broadway, New York City.

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R. C. E.:—Your material is reséda velours and is fashionable.

JYM:—A suitable costume for gymnastic exercises may be cut by pattern No. 4024, price 1s. 8d. or 40 cents. Make it of scarlet serge, and trim with gilt braid and buttons.

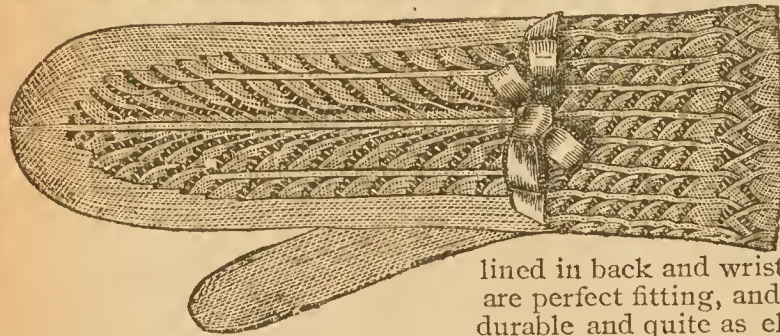
JOYCE:—If you will send us your full name and address, we will help you in the matter referred to. Shoulder-braces will undoubtedly help you; you can get them of any druggist.

R. L.:—Try pulverized borax mixed with sugar for ridding the house of roaches.

INTERESTED READER:—We would suggest a quotation party. With each invitation send an extra card requesting the guest to memorize three quotations. When these lines have been recited the names of the authors are to be guessed, and the person who makes the greatest number of correct guesses receives a favor.



Florence Silk Mittens.

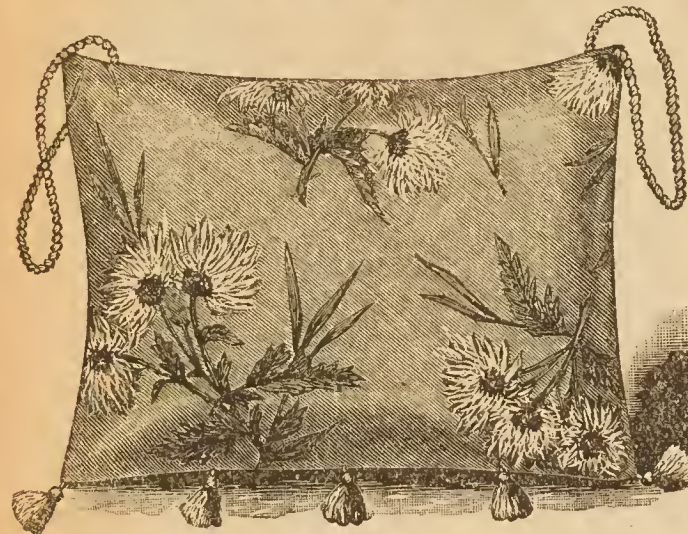


The engraving shows a late style of these goods. They are made of genuine FLORENCE KNITTING SILK. Whatever the design, all real Florence Silk Mittens are sold one pair in a box, bearing the brand Florence on one end. The pattern shown here is

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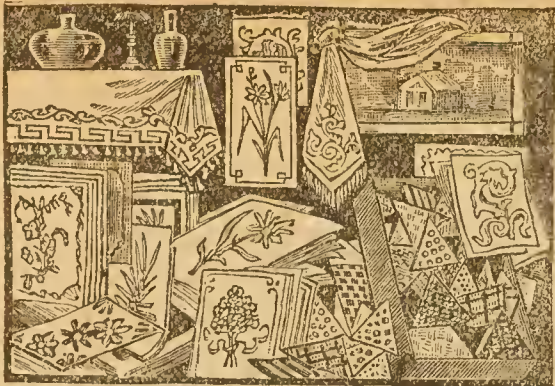


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ANSWERS TO CORRESPONDENTS,
(Continued).

TEMPEST:—*Directoire* is the French for Directory and refers to the government of France between the death of Louis XVI. and the appointment of Napoleon as First Consul.

MARGERY DAW:—A stylish coat for Autumn wear can be cut from Imperial Russian-green cloth and trimmed with Astrakhan. Trim your yellow China silk with black guipure lace.

E. G.:—Sash-curtains are fastened close to the sash in such a way that the latter may be raised and lowered without interfering with them.

SIXTEEN:—In arranging your hair in a Cato-gan braid, do not make the plait too long. The ribbon for tying it should be black grosgrain about an inch and a half wide; in looping it let the ends be quite as long as the loops, the bow standing out rather than drooping.

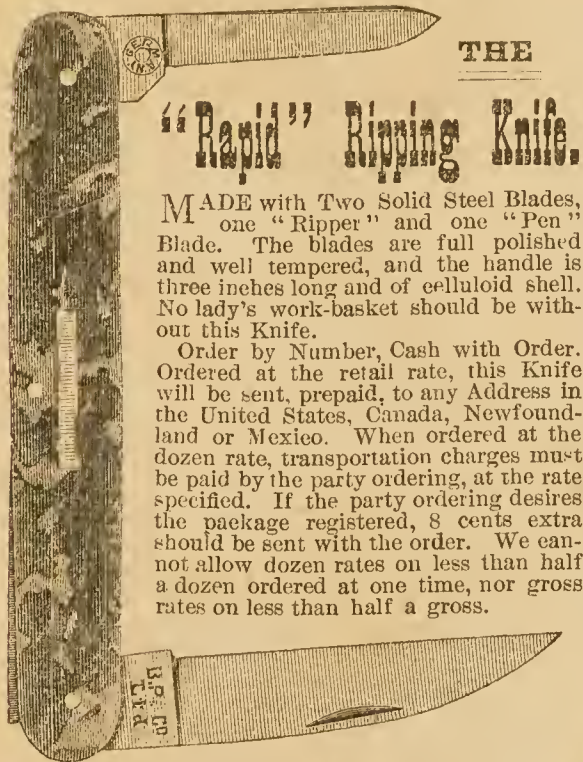
JULE:—A square wicker hamper without a cover and painted white and gold will make a dainty baby basket. Attach casters to the four corners, and line the basket with dotted Swiss over old-gold Surah. Place small pockets in the corners, confining them with ribbon bows. Make an artistic pin-cushion for one side, and arrange a pretty mirror at the opposite side.

O. S.:—You can obtain the latest translation of Cicero through any bookseller.

IDA:—Personally we know nothing of Massageo, the skin food and beautifier sold by the Sylvan Toilet Co., which has been several times mentioned in the DELINEATOR. We believe it to be all that is claimed, and many letters received from ladies praise it highly. Rose Hancock, of Portage Creek, Pa., writes: "I have used three packages of Massageo and think it the finest preparation for the complexion ever introduced. I have derived great benefit from it, and too much cannot be said in its favor." Mrs. Kate Mason, of 113 Mulberry St., Williamsport, Pa., says: "I have received such great benefit from Massageo I do not want to be without it." Many other such letters have been received. Yes, the Company offer inducements to ladies who will assume charge of a local depot and supply agents with the Sylvan Toilet Preparations, and they are said to be very popular and have a large sale. Better write them for particulars and ask for a copy of their entertaining booklet on toilet topics. Their address is 727 Woodward Ave., Detroit, Mich. * * *

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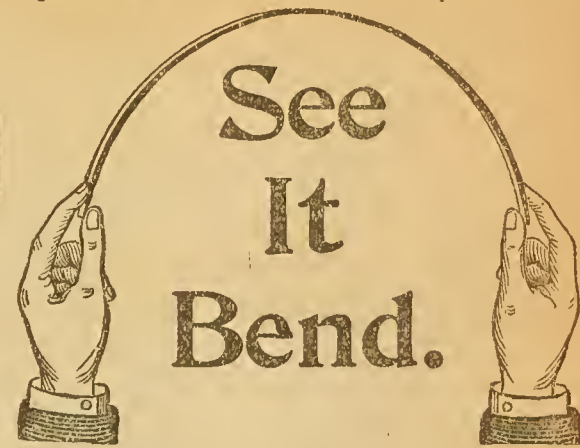
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(Continued).

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WESTERNPORT:—You failed to give your name, so we are unable to answer you by mail. The selection of a name for your club depends on its object. If it is to be a literary club, name it after some author whose works are to be read and discussed at its meetings.

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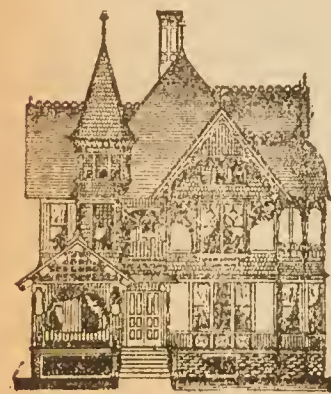
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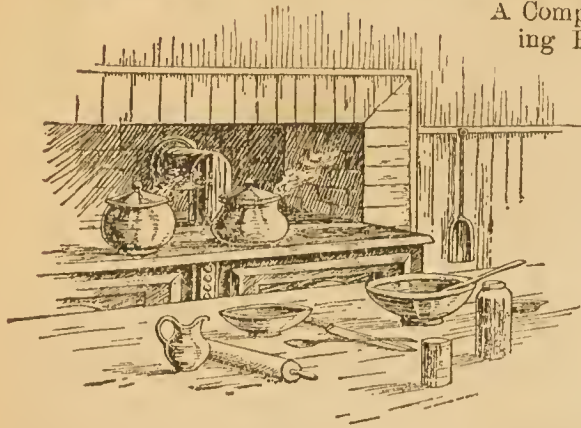
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(Continued).

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Our readers who suffer from Lung Diseases, Catarrh, Bronchitis and Consumption will be glad to hear of the wonderful cures made by the new treatment known in Europe as the Andral-Broca Discovery. Write to the New Medical Advance, 67 East 6th Street, Cincinnati, Ohio, and they will send you this new treatment free for trial. State age and all particulars of your disease.

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You can make from \$3 to \$5 a day sure, for every lady buys one at sight. It keeps her hands perfectly clean and polishes the stove better and quicker than a brush or rag. Sample, by mail, 35c. a set. Address, NEW ENGLAND NOVELTY MFG CO., 24 B Portland St., Boston, Mass.

A Quick Polish. Restores Color. Adds Lustre.

Dries Immediately. Doesn't Crack. Softens Leather.

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For Ladies' & Children's Boots & Shoes.

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A great complexion cleanser, makes your skin feel new. We want you to try it. At all dealers, or sample cake by mail 12c.

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"GOOD MANNERS"

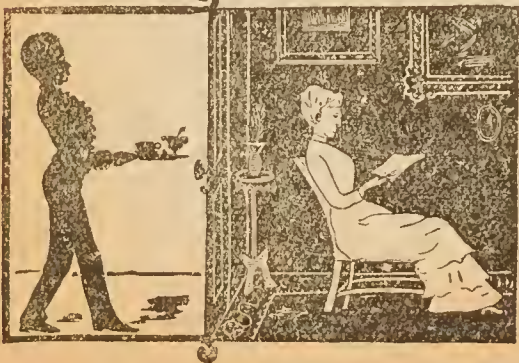
Is an Exhaustive, Common-Sense Work, uniform with "Social Life," advertised elsewhere in this issue, and fully explains the latest and best Ideas on Etiquette. This comprehensive book is replete with valuable hints and suggestions for the guidance of young people who may be seeking success in the sphere of Polite Society, and also of persons of maturer age in all the varied relations of life. AS A BOOK OF REFERENCE, to settle disputes regarding the nicer or less frequent points of Etiquette, it will be found invaluable.

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ANSWERS TO CORRESPONDENTS, (Continued).

VERA:—Your brown satin will make a pretty church gown; trim it with jet and éru Margot lace. Both bride and groom wear gloves.

SUBSCRIBER:—Regarding the peroxide of hydrogen wash for blackheads mentioned in "Around the Tea-Table" in the January DELINEATOR, if the quantity given is too much for one application, take half of each ingredient.

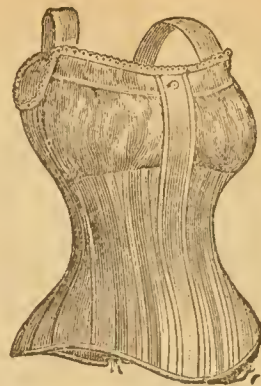
AL:—Gloves are removed after one is seated at the table, and they need not be replaced during the evening, unless there is to be dancing. A wine or champagne supper is made up of a variety of luxuries and differs from a dinner only in the serving of cold fillets of game, boned turkey, etc., instead of hot meats.

JOHNNIE:—A weekly shampoo with a lather of Castile soap or with an egg well rubbed into the scalp will remove dandruff and stimulate the glands to a healthier action. Clipping the hair at the ends about once a month is beneficial, as hairs that are split will not grow until their divided points have been cut off.

LILIA:—Drape your bed like the one illustrated in "Cosy Corners and Artistic Nooks," in the October DELINEATOR. Crazy quilts are out of style. The article entitled "Evening and Dinner Gowns" in the November DELINEATOR will give you excellent suggestions.

VIDA:—If the young couple have matured their plans so far as to have made choice of a future residence. "At Home" cards may be sent after the wedding.

DRESSMAKER:—Replying to your question, "How can I increase my earnings?" we can suggest nothing better than securing the management of a local depot for the "Toilets" made by the Sylvan Toilet Co., of Detroit, Mich. They are reliable goods and very popular. The letter referred to, from the lady who wrote the DELINEATOR telling of her splendid success in this business, was published in the June issue on page x of "Answers to Correspondents." Dressmakers and Milliners are favorably situated for taking up this work and find it very profitable and pleasant. Write the Company for particulars, and we believe you will receive a prompt and courteous reply, with full explanations regarding the position they offer. * * *



FRONT.

The most perfect garment of its kind, meeting the demand for an article embodying true hygienic principles, and giving an elegance and perfection of figure, without resorting to a corset. It is thoroughly stayed with cord. The back only, to give the necessary support, is well boned. It is soft and yielding, and can be worn by the most delicate of ladies with comfort and relief.

The Haut-Ton Waist is made of fine satens, both steel and button front, in white, drab, old-gold and fast-black, in sizes 18 to 30 only.

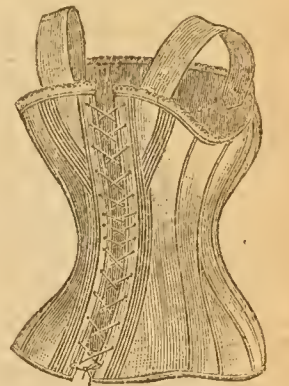
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Removes Tan, Pimples, Freckles, Moth Patches, Rash and Skin Diseases, and every blemish on beauty, and defies detection. It has stood the test of 40 years, and is so harmless we taste to be sure it is properly made. Accept no counterfeit of similar name. Dr. L. A. Sayer said to a lady of the hauton (a patient) "As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations." For sale by all druggists and Fancy Goods Dealers in U.S., Canada & Europe. FERD. T. HOPKINS, Prop'r, 27 Gt. Jones St. New York

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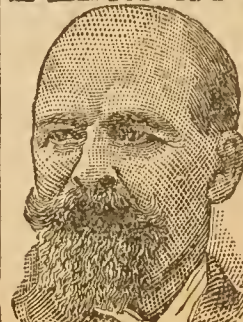
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HOME-MAKING AND HOUSE-KEEPING.

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FAMILY RECORD.

A Gorgeously Beautiful Picture in magnificent coloring upon a background of pure gold, size 16x22. In the center, resting upon a beautiful easel, and supported by a slab of purest marble, is an open book in which to register the names and births of each member of the family, on the left a beautiful scroll and on the right another beautiful scroll on which to register the marriages and deaths. Surmounting all in most beautiful letters are the words, "GOD BLESS OUR FAMILY." Underneath are spaces for Fathers' and Mothers' pictures, and all around are similar spaces interspersed with most beautiful flowers and leaves, buds and blossoms, roses and vines, etc., in varied colors and matchless beauty, all thrown into startling prominence by the beautiful and costly background of solid gold. Agents, now is your time! Our regular price is 50 cents, but to any one who will cut this out and send with order we will sell at Agents' Prices. Sample by mail 35c.; 6 for \$1.25; 12 for \$2.00; 25 for \$4.00; 50 for \$7.50; 100 for \$13.50; 500 and a Handsome Watch and Chain, \$65. All charges prepaid.

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ANSWERS TO CORRESPONDENTS,
(Continued).

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MRS. J. W. H.:—The name of the French novelist and dramatist, Alexandre Dumas, is pronounced du-mar.

MRS. S. B. W.:—Cut your mother's costume by pattern No. 6312, which costs 1s. 8d. or 40 cents. Trim with passementerie as you suggest.

A SOUTH CAROLINIAN:—Black coney fur will trim your green material effectively. Shape the toilette by basque pattern No. 6568, price 1s. 3d. or 30 cents, and skirt pattern No. 6535, which costs 1s. 6d. or 35 cents. These patterns are illustrated in the November DELINEATOR.

BUSY BEE:—We would not advise wearing a dotted Swiss in the evening at this season of the year.

DOMO:—Select Turkish towelling for a bathrobe, cutting it by pattern No. 4274, price 1s. 6d. or 35 cents. A heavy cord girdle may encircle the waist. Blanketing can be bought by the yard. Write for it to Messrs. H. C. F. Koch & Co., West 125th Street, New York City.

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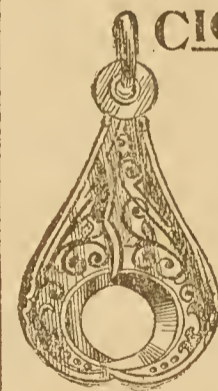
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To test and prove that Dr. Downey's Headache Capsules will cure headache—one cent for a postal and a little effort to write on it and send to me merely saying, "I am frequently troubled with headache—want to try your Capsules." Upon receipt of such a line, I send, free of postage and all expense, sample box of the capsules. You gain a cure—Downey's Remedy gains another friend. W. H. BOWRON, Mfg. Chemist, CALDWELL, O.



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This Book illustrates Fancy Letters of various sizes, the fashionable Script-Initial Alphabet in several sizes, numerous Cross-stitch and Bead-work Alphabets, and a department of RELIGIOUS AND SOCIETY EMBLEMS. It is adapted to the requirements of the Artistic Housekeeper who desires to mark her HOUSEHOLD LINEN, and to those of the Dainty Lady who always embroiders her Initials upon her personal belongings. It is particularly useful in FANCY-WORK SHOPS where marking is done to order. The Designs are ORNAMENTAL, ORIGINAL and USEFUL, and are especially desirable for ORDER WORK.

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The above is a list of parties who have been tried, convicted and sentenced to imprisonment for obtaining money under false pretences, by representing themselves as Agents for this Company, and taking subscriptions to our publications or establishing fictitious agencies for the sale of our patterns. In each of these cases we have paid the Reward of \$100, as advertised herewith, to the party or parties entitled to the same.

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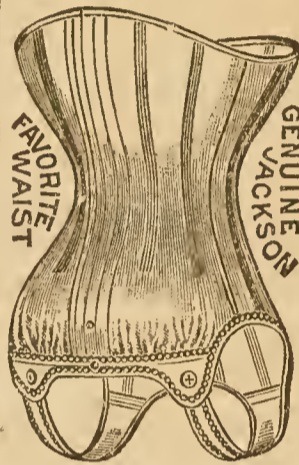
Address, L. D. McMICHAEL, M. D., 1021 Masonic Temple, Chicago.

ANSWERS TO CORRESPONDENTS. (Continued).

BESS:—A cobweb party would prove very amusing. The cobwebs are made by unwinding spools of silk, cord or thread in every conceivable portion of the house from the garret to the cellar, twining the thread about the chandeliers, *bric-a-brac* and the legs of chairs. Upon the arrival of the guests each person is duly presented with an empty spool; and the object is to find the cobwebs and rewind them without tangling or breaking them. At the end of each web a prize is attached, usually of a ridiculous character. The threads should be frequently crossed to increase the confusion.

MRS. J. B.:—Your material is brocaded silk, and can be becomingly remodelled by waist pattern No. 6504, price 1s. or 25 cents, and skirt pattern No. 6458, which costs 1s. 6d. or 35 cents. Both patterns are illustrated in the October DELINEATOR. Combine black satin with it, and trim with jet.

Genuine Jackson Favorite Waist



Keeps pace with all advancement in the art of dress, and ladies who are ever appreciative of the beautiful and healthful in costume, and whose efforts are untiringly devoted to the liberation of their sisters from the bondage of unhealthy styles, appreciate thoroughly the modern and artistic

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Reformers uphesitatingly recommend it in highest terms as a garment fully abreast of the times in all its points. Do you Wear It? If not, send us \$1.00

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DR. HEBRA'S VIOLA CREAM

Removes Freckles, Pimples, Liver-Moles, Blackheads, Sunburn and Tan, and restores the skin to its original freshness, producing a clear and healthy complexion. Superior to all face preparations and perfectly harmless. At all druggists or mailed for 50 cts. Send for circular.



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Pastimes for Children.

A LARGE, Finely Illustrated Pamphlet for Children, containing Entertaining and Instructive Amusement for Rainy-Day and other Leisure Hours. 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.

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Made of Tin
Is the only
Perfect and Successful
Receptacle,
Sifter,
Mixer,
Aerator,
Preserver
Of Flour in the World.
Lasts a Life-time and
Saves its Cost Quickly.

Patented April 26, 1892. Patents Pending.

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POUNDS, 25, 50, 100.
EACH, \$2.50, \$3.00, \$4.00.

Freight Paid. Agents Wanted.

The Gender & Paeschke Mfg. Co.,
MILWAUKEE, WIS.

ANSWERS TO CORRESPONDENTS,
(Continued).

AMELIA:—A Catogan braid is formed by braiding the hair, looping it up and tying it with a ribbon. Muskmelon and sliced tomatoes are eaten from a fork. Always remove the spoon from a cup before drinking tea.

CARMEN:—Suggestions for modernizing an old-fashioned bed are given in "Cosy Corners and Artistic Nooks" in the October DELINEATOR. The following remedy has been highly recommended for clearing a muddy complexion:
Iodide of potassium, 2 drachms.
Glycerine, 1 ounce.
Rain water, 1 pint.
Mix, and apply with a soft sponge.

JAY-EYE-SEE:—To stop a shoe from squeaking, have your shoemaker put plenty of French chalk or soapstone between the soles. If the shoe is welted, it should be opened between the welt and outer sole; if machine sewed, between the inner and outer soles. Try braces for round shoulders; you can procure them from any druggist.

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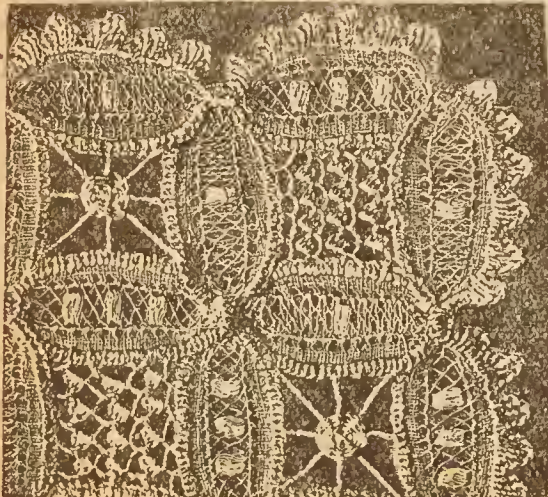
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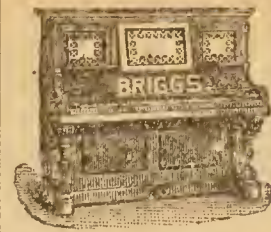
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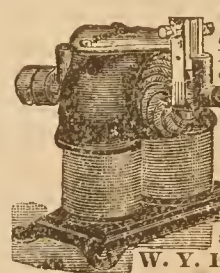
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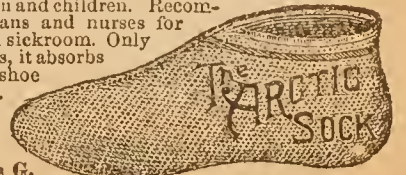
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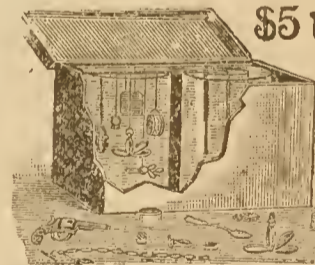
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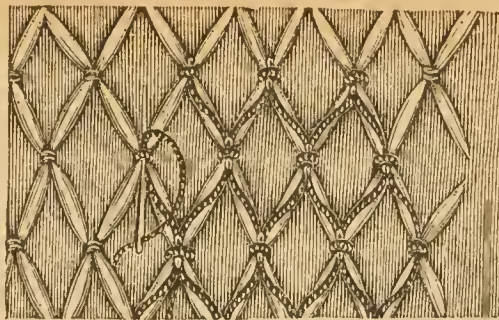
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For the Decoration of Garments.

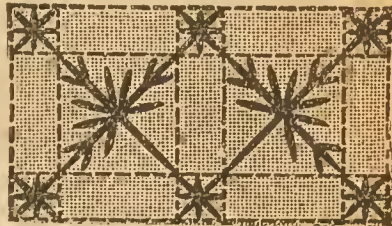
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DAISY:—Directions for making English plum-pudding are given in "The Children's Christmas" in this DELINEATOR.

JOSEPHINE:—Trim your white satin evening dress with Magenta velvet. Use crimson velvet for the collar and belt of your plaid basque.

MAUD MITCHELL:—"Treatment of the Hair," in the January DELINEATOR, will give you valuable suggestions. Relative to dressing the hair, read answer to "Bessie" elsewhere in these columns.

MRS. M.:—Make Edith's frock for dancing school of green crepon by pattern No. 6534, which costs 10d. or 20 cents, and is illustrated in the November DELINEATOR; and trim with graduated rows of ribbon in three of the wood-brown shades.

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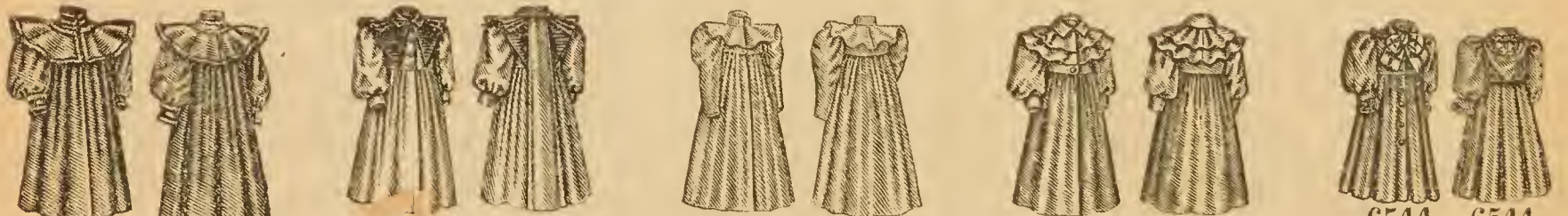
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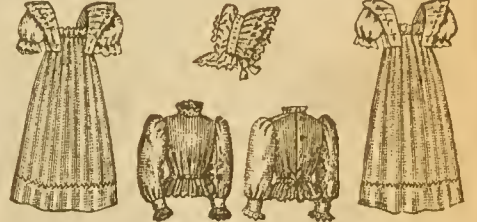
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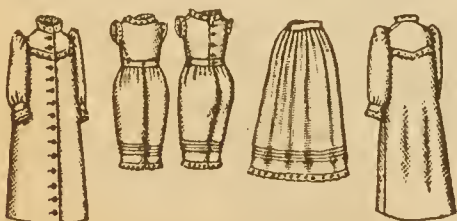
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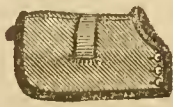
Pattern for an Elephant and Blanket (Copyright): 5 sizes. Heights, 8 to 16 inches. Any size, 7d. or 15 cents.



8990



672



4858



2954



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3034

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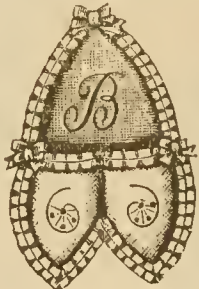


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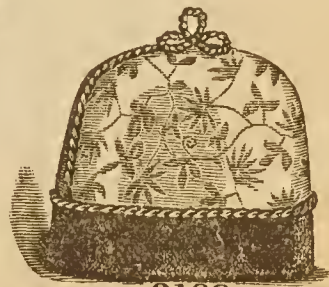


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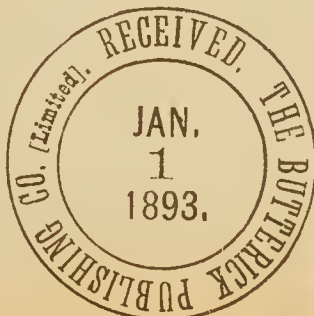
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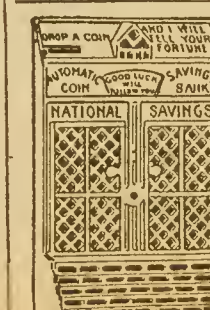
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