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THE

# DELINEATOR

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THE  
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# THE DELINEATOR:

A MONTHLY MAGAZINE,

ILLUSTRATING

METROPOLITAN FASHIONS.

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APRIL, 1883.

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## SEASONABLE STYLES.

### PREVAILING AND INCOMING FASHIONS.

April is essentially the month for the establishment of Summer fashions. The lady who is provident in the appropriation of her time, and who wishes to realize the utmost satisfaction from her own efforts, selects designs for her own and her children's warm-weather attire, attends to her shopping, and commences and perhaps completes a very large share of her sewing during this cool month. It is well understood that patterns published for April are so diversified in their adaptabilities that they may be used for the entire range of fabrics in requisition for the Spring and Summer season, and any garnitures may be added in keeping with the textures selected.

#### FASHIONS FOR LADIES.

The latest fashions seem to express a capacity for receiving elaborate decorations, without implying the necessity for them. Their outlines are graceful and distinguished to a degree that renders the absence or omission of garniture entirely a matter of personal taste. All excesses are held to be inelegant. Extreme plainness is far more stylish this season than immoderate ornamentation, but Fashion never so far transgresses good taste as to advise an over-tall or very slender lady to adopt plain draperies and eschew trimmings.

**LADIES' WALKING COSTUMES.**—The street dress maintains its daintiness and convenience of length, and, as a rule, is but simply trimmed. The side or box plaited skirt with a yoke top is still as popular as ever, and, in addition to these, there are four new patterns for short dresses, each one being not only attractive in itself, but also possessing the added charm of developing stylishly in thin as well as in thick materials.

One of them has a finely proportioned skirt, comprising front and side gores fitted over the hips by darts, and a back-breadth that is gathered to the belt. The lower edge may be ornamented with side or box plaitings, soutache, etc. Upon the gores are arranged double draperies, in which plaits are laid so as to drape the upper one higher at the left side than at the right and the lower one in exactly the opposite manner, the effect being particularly novel and stylish. These draperies may have their lower edges under-faced or hemmed, or they may be trimmed with laces, embroideries, fringes, plaitings, etc. The long back-drapery is gathered to the belt at the top and finished all about to correspond or contrast with the front-draperies. A tape under-drapes it at the center, and short clusters of shirrings draw its sides up stylishly, the edges outside the shirrings forming dainty frills that overlap the front. The waist is a basque, that is finely adjusted to the figure by double bust darts and single under-arm darts, under-arm and side-form seams, and a center seam, their superior curves adding elegance to the figure. It is deeply pointed at the center of the back and less deeply upon the hips, and is short in front, presenting a hollow curve from the end of the closing to the point at each side. A plaited vest is arranged upon the front and bordered at the sides with flatly applied laces, soutaches, *passementeries*, embroideries, etc. The finely shaped coat sleeves are finished at the wrists in harmony with the other parts of the dress. For cambrics, foulards, pongees, satteens, mulls and

tissues of all sorts, this will be considered a most stylish pattern.

Another costume has a short skirt, with all the latest provisions of front and side gores, hip darts and back-breadth, and its lower edge is usually completed with a narrow arrangement of trimming. A narrow plaiting, surmounted by a folded bias piece gathered through the center, is considered a becoming garniture for silks and satins. The over-dress is shaped in surtout fashion at the back, and the center seam is discontinued a little below the waist-line, extra width being allowed on the edges below its termination and folded under for hems, the opening disclosing the skirt beneath in a stylish manner. Extra widths are allowed at the same point on the side-back edges and folded in two, overlapping, forward-turning plaits at each side. The body portion of the front is in the style of a deep basque, and the side-back sections are of equal depth. There are double bust darts and single under-arm darts in each front, and each side is cut away diagonally below the closing. To the under side of the basque portions, a little below the waist-line, are flatly sewed the long, plain coat-draperies, their front edges flaring to disclose the skirt. When the over-dress and skirt are of contrasting textures, the effect is particularly stylish, the lower edge of the over-dress taking a novel departure from any of the preceding modes by showing a slight upward inclination toward the center of the back. The plaits at the side-back seams are really formed in part of extensions allowed on the back edges of these coat-draperies, the seams being concealed beneath under-facings added to make a neat finish. Sometimes a vest-like facing is applied on the front and extended about the neck after the manner of a turn-down collar, broad bands or facings being also added upon the lower edges of the basque portions. The standing collar about the neck may be like these accessories, and the sleeves may also be under-faced at the wrists to correspond and turned back in cuff fashion. Broad bands of the same or a perfectly plain finish is appropriate for the front edges of the draperies. When the over-dress has fancy linings or broad under-facings, the difference in depth between the front and back is conducive to an especially ornamental effect. This fashion will be as popular for Midsummer fabrics as it now is for the dress goods of the present season.

One costume pattern has the usual style of round skirt, fitted in the customary manner to the hips and composed of the usual gores and breadth. It hangs with elegance whether trimmed or plain, and will sometimes be narrowly trimmed and sometimes decorated quite high up. Overlapping ruffles, cut either straight or bias and quite fully gathered, are returning to favor and will trim it fashionably. If desired, a cluster of ruffles may be surmounted by a shell-like ruching, a folded box-plaiting, a drawn puff or a standing ruffle. The drapery, which, if desired, may be like the basque and unlike the skirt, forms a point upon the right side of the front and overlaps the adjoining edge of the left side-drapery, which extends to the corresponding side-back seam in *panier* fashion, plaits being laid in both draperies to give a graceful, wrinkled effect. The appearance of these sections is especially pretty and novel. The back-drapery is simple in shape, and is equally so in its method of arrangement and completion. It is rendered quite *bouffant* by plaits at the sides

and tackings at the center, and the top is gathered, the entire drapery being sewed to the same belt as the skirt. The basque is round and moderately deep, and its lower edge is cut in blocks or tabs and neatly bound with the same or contrasting goods. It has single under-arm darts, double bust darts, under-arm and side-form seams and a center seam, which combine to produce a very symmetrical effect. For skirts of plain satteen, with figured, brocaded, striped or polka-spotted draperies and basques, this shape will be a leading favorite. It will be no less popular for Summer cashmeres, nun's-vailings and other seasonable woollens. The front-draperies will gain elegance by the application of laees or embroideries, and the slashed edges of the wrists and standing collar may be underlaid by laee ruffles, even if these garnitures appear on no other portions of the costume.

There is also a new pattern for a Princess costume. It is adjusted to the figure with the utmost elegance, and hangs superbly. The front is fitted by double bust darts, single under-arm darts, finely curved side-back seams and a center seam. Below the center and side-back seams, which terminate a little below the waist-line, are allowed extra widths that are folded under to form two box-plaits on the outside. These plaits provide ample fullness for the lower part of the costume. A sash or scarf drapery is joined to the front and sides, and an effective sash-bow with long ends is arranged upon the back. The lower edges of the sash-ends may be trimmed with laee, fringe, embroidery or braid; or they may be neatly hemmed. Three, deep, lengthwise slashes are made in the front and sides of the dress, and in each is inserted a fan-plaiting, which may be of contrasting goods or of the costume fabric, as preferred. Ruchings, ruffles, plaitings or any style of decoration may be added to the back of the dress, or it may be left without trimming. The pattern will be developed in woollens, Surahs, pongees, etc.; and the mode will be admired for home or street wear. Very strong contrasts will be brought out in such costumes for house, country and sea-side wear.

**LADIES' WRAPPERS.**—There are two novelties in wrappers or, as it is the prevailing fashion to call them, tea gowns. They were once known as breakfast robes, but by whatever name they are called, their uses are identical. Perhaps, however, it is only proper to men-

tion that they are worn not only at breakfast but also at five o'clock tea or between the drive and the dinner dressing hour. Indeed, ladies receive their casual visitors in these robes at any time before evening. One handsome new pattern has a prettily shaped yoke, to which the skirt is joined after having three box-plaits arranged in it at both the front and back. A wide collar rolls away from the neck, pockets rest upon the sides, and laee or other trimmings border both accessories, a similar finish being added to the wrists of the sleeves.

Ribbon bows may be added to the robe in any number or position admired. Very handsome gowns may be trimmed with laee ruffles in one, two or three rows. For Surahs, pongees, cashmeres, flannels, foulards, cambries, prints, etc., this pattern will command universal approbation.

The other wrapper pattern has a long, finely shaped Princess body portion, that need not be quite tight-fitting, unless a perfectly close garment be preferred. To this portion is joined a deep Spanish flounce, that may be trimmed or plain, according to taste. Insertions, bands of contrasting color, galloons, cotton or woolen braids, embroideries or flatly applied laees will each be selected, according to the material and the uses of the garment. Wrappers of print or white or figured lawns, made up in this way, will be in fashion not only for the coming Summer, but also for the one to follow.

**LADIES' LONG COAT.**—Our new pattern for a long coat will be universally popular for plain and fancy cloths, velvets and similar fabrics, and the finish will usually be under-faced and pressed edges. It is finely fitted by bust and under-arm darts, and by under-arm and side-form seams and a handsomely curved center seam, the latter terminating a little below the waist-line at the extra widths, the left one of which is folded under in a hem and lapped upon the right in regular coat

fashion. Sometimes large buttons are placed upon the side-form seams in a line with the tops of these widths. There is a rolling collar about the neck, and all the edges are plainly completed.

**LADIES' WRAPS.**—There are three novel shapes for wraps of moderate dimensions, and each of them may be made of either rich or inexpensive goods. They will be chosen to complete costumes, as well as for wear with any and every sort of street dress, their trimmings being selected to accord with the materials employed



FIGURE NO. 1.—LADIES' PROMENADE TOILETTE.

(For Description see Page 192.)

One wrap pattern has a deep and wide sack front, which is oval at its lower edge. Its short back is handsomely proportioned by a curved seam at the center and the seams joining the stylish dolman sleeves, which are each prettily draped at the back edge by a cluster of three upturning plaits. Over these plaits, *jabots* of lace, ribbon bows or *passementerie* ornaments may be arranged, with stylish effect. A standing collar is about the neck, but it may be concealed by a ruching of lace or the material, or by a fall of fringe, a fancy arrangement of *passementerie*, etc. Ribbon ties or frog ornaments, assisted by invisible hooks and eyes, perform the closing. The lower edges and the sleeve-openings may be as elaborately finished as desired.

Another wrap pattern is in half-fitting, sack shape, and the sleeve, which is an especially elegant feature of its construction, extends considerably below the arm's-eye and at its lower back edge is sewed with the front to the back. The outer part of the sleeve is cut in a particularly novel shape, and provides an effective position for whatever style of trimming is chosen. Laces or any other fashionable wrap trimmings may be chosen for the adornment of this mode, its fabric being of course considered when the choice of decoration is made. The style will be a general favorite for mourning fabrics.

The third wrap has its sleeves shaped in Oriental fashion. There is a rolling collar about the neck, and the front closes with ribbon ties or clasps, etc., except when woolen goods or pongee suitings are chosen, in which case the closing is performed by buttons and button-holes. The lower portion is cut away in a fashion that appears especially jaunty in fabrics requiring a plain finish and quite elaborate when the texture invites the use of laces, fringes, etc. Ladies who like wraps of goods that suggest East India fabrics will delight in this pattern, and will select gay fringes or colored laces for its garnitures.

**LADIES' POLONAISE.**—In addition to the various elegant patterns lately issued for polonaises, April publishes still another that will be admired for lady's-cloths, cashmeres and washable cotton materials. The three seams of its back are short and finely curved, and the fullness occasioned by terminating them a little below the waist-line is laid underneath in effective plaits. The back and front are both draped up quite high at the sides by plaits turning upward in the

latter portion and downward in the former. The front-drapery is joined by a cross seam to a basque-like body portion, which is beautifully fitted by bust and under-arm darts. In the center of this drapery is made a deep, lengthwise slash, which divides the outline into two parts and provides a stylish contrast with the less pointed contour of the back. Such polonaises will be trimmed with laces, embroideries, etc.; and the shape will be a very general favorite.

**LADIES' COATS.**—A jaunty style of coat for fancy cloths, suitings,

coatings, etc., as well as for dress goods of seasonable texture, is just issued. It has single bust and under-arm darts, under-arm and side-form seams and a curving center seam, the latter three being especially graceful in their outlines. The back edges of the side-backs are extended below the waist-line, so that their upper corners meet and are tacked to position. Over these extensions fall the center-backs, which are shorter than the remainder of the garment and are in one piece below the waist-line, the fullness at the end of the center seam being folded underneath in a box-plait. Buttons are placed at the extremities of the side-back seams, hip-pocket-laps are applied upon the sides, and a standing collar is sewed to the neck. The edges will be under-faced, or stitched and pressed.

The other new style of coat is longer than the first and has a deep, pointed vest, which is sewed along its single bust darts, and above these in flat seams, and also included in the shoulder seams. The vest is closed its depth with button-holes and buttons, and the front is cut out in V shape at the neck, closed for a short distance below with hooks and loops, and then cut away in a pretty and becoming manner. Large button-ornaments of cord or braid are placed back of the closing of the coat, and between them are suspended festoons of the same. A deep shawl-collar is sewed to the neck, and pocket-laps rest

upon the sides. Bust and under-arm darts and the usual center and side-back seams perfect the fitting. Extensions, allowed on each side-back seam below the waist-line, are folded underneath in two overlapping, backward-turning plaits, from which ornaments similar to those on the front are arranged across the back. All the edges of such garments are plainly finished, whether the goods made up be coatings, suitings, pongees or satteens.

**LADIES' BLOUSE.**—This garment is likely to be more popular during



FIGURE NO. 2.—LADIES' BREAKFAST TOILETTE.

(For Description see Page 193.)

the coming Summer than ever before. The admiration for contrasts between the waist and other portions of the dress, as displayed in jackets or coats with skirts of a different texture and color, will be bestowed on blouse waists now that the season is approaching when they can be made of gay and dainty fabrics. The new pattern, with its triplet of stitched box-plaits at the back and corresponding plaits in the front, is very handsome in outline and will be chosen for the shaping of fancy Surahs, cashmeres, pongees, nun's-vailings, foulards, cambries, batistes, zephyr gingham and prints of all sorts, to say nothing of grenadines, mulls, tissues, etc. It has a curved seam under each arm, which, with the assistance of seams upon the shoulders and a belt about the waist, adjusts it gracefully to the figure. Such blouses will also be made of lady's-cloths and other woolens to complete suits for travelling, walking and shopping. The neck has a becoming turn-over collar, and the wrists will be completed according to the style of the fabric, simplicity being most admired.

#### LADIES' BASQUES.—

There are three novelties in basque patterns. In one of them the center-backs extend in two long tabs below the other parts, the center and side-back seams being discontinued below the waist-line to perfect the shape of the tabs. In addition to the seams mentioned, there are bust darts and under-arm darts, which assist in fitting the garment in the most becoming manner. Each side is sloped off from the end of the closing to a point between the two bust darts in each side, curved upward over the hip, and deepened again until the lower back corner of the side-back also describes a point. A standing collar completes the neck, and the wrists are trimmed in harmony with the other parts of the garment. This is a most attractive shape for cloths or flannels, with braiding, embroidery or a plain finish upon them.

Washable fabrics will also be often made up in this fashion, both on account of the beauty of the shape and also because it yields so readily to the process of ironing.

Another pattern, adapted to all sorts of Spring and Summer goods, is a round basque, with its two side-backs cut in one piece below the waist-line, their extra fullness being disposed underneath so as to form two box-plaits on the outside, over which the center-backs fall in two little oval tabs. This basque has bust darts and under-arm darts, which fit the front handsomely. It is also cut away slightly below its closing buttons, and the collar is in the rolling

style, and the wrists are plainly finished. Laces, embroideries or soutache braid, applied in any form, may comprise the trimming when a stylish severity is not preferred.

The third pattern has a pointed front and a broad dress-coat back. The latter has the three customary seams, each discontinued a little below the waist-line. The fullness at the end of the center seam is folded under so as to form plaits turning toward the opening. There is no opening below the side-back seams, but the fullness at each is arranged in two overlapping, forward-turning plaits underneath.

Buttons may ornament the side-back plaits, or *flots* of ribbon may entirely cover them. In addition to the three seams just mentioned, there are double bust darts and under-arm gores, which lend effective aid in the process of fitting. When two materials are introduced, the contrasting fabric may be used to face the plaits at the back, the wrists may be finished in cuff fashion, and the deep, fancy collar may correspond. This pattern is very attractive for all sorts of seasonable dress goods, whether rich in texture or inexpensive in quality. It is likely to become a very popular fashion.

**LADIES' SURPLICE WAIST.**—A round waist, with only side-form seams at the back and single bust darts in front, has plaits extending from the shoulder seams to the waist-line, and the fronts so formed that they cross each other in surplice fashion below the bust and leave a heart-shaped opening above. This is a charming style of waist for soft goods of either cotton or woolen texture, and will be especially becoming to ladies of slender build. Its neck and sleeves may be finished with a standing ruffle, a plaiting or a ruching of lace or *lisse*.

**LADIES' WALKING SKIRTS.**—There are two new skirt patterns, both of which are charming for Spring and Summer materials. They hang in the prevailing close fashion, having front



FIGURE NO. 3.—LADIES' COSTUME.

(For Description see Page 193.)

and side gores, darts upon the hips, and gathered back-breadths that may be tied back by under-tapes if desired.

One of them is, as a rule, narrowly trimmed at its lower edge by a box-plaiting, one or two ruffles or a ruching, its front and side gores being almost entirely covered by two deep, straight flounces prettily and fashionably shirred at their tops. The upper ruffle slightly overlaps the under, and both are shirred three times at the top, and both are prettily finished to form their own headings. These flounces display laces, embroideries, etc., upon their edges, with gratifying effect. Upon the back is a long, full drapery, which

is under-looped by a tape at its center and raised by two clusters of plaits at each side seam, the corners below the lowest plaits being folded back and forth in cascades and trimmed in harmony with the flounce draperies. Washable materials, and cotton goods that are not washable, are effectively made up in this way, the flounce draperies being susceptible of any form of decoration.

The other pattern has its full back-breadth laid in deep tucks from the lower edge almost to the top, and the front and sides have over-draperies which cross each other in front in stylish oblique outline, their own front edges being under-faced and turned backward in *revers* fashion. Above the *revers* and also at the back edges plaits are laid in these draperies, which produce an exquisite effect; and the entire method of disposal is so unique and graceful that the popularity of the mode is a self-evident fact. For Surahs, nun's-vailings, fine cashmeres and other flexible goods, this is a most charming style of skirt.

**LADIES' OVER-SKIRT.**—This convenient garment serves as a detachable drapery, which may be worn with any plain skirt and as such alone is, as every lady knows, an inestimable convenience. The pattern is one of the prettiest ever issued for the purpose. It has a deep, handsomely arranged back, and its front proper is also quite long, being in *tablier* shape and having its lower edges cut in deep, oval tabs or scollops. The *tablier* comprises three nicely gored sections and is crossed obliquely a suitable distance below the belt by a handsomely plaited scarf. The effect is very stylish whether the scarf be of the same or another goods. For two kinds of silk, woolen or cotton materials, this will be a very popular mode. Silks and woolens will also be combined in its construction, and for mulls, grenadines or other tissues in combination with silk, Surah or satin, no fashion will be more popular throughout the Summer.

**LADIES' MORNING CAP.**—Breakfast caps are worn so universally by both young and elderly ladies that this new pattern will be especially welcome. Such caps may be made of colored or white organdy or of dotted, figured or plain mull, and also of Surah silk, with white or colored lace of any sort and dainty ribbons for trimmings.

**LADIES' APRON.**—April furnishes an attractive and, indeed, a dressy pattern for an apron. The affair is pointed on its lower edge and folds over at the top in Roman fashion, the over-folded portion being cut in double points. The pattern is intended for silk, cambric, linen, chambray, etc., and its trimmings may be simple or elaborate, according to the fancy. It will be worn at home at any time when needlework is brought into the parlor.

**LADIES' CHEMISE.**—A very seasonable issue is represented in the chemise published this month. It is cut with short seams upon the shoulders, and its shallow sleeves are simply extensions of the body, and, having no gathers or other fullness, do not interfere with the perfect fit of the dress sleeves. The top of the chemise is slightly gathered between the sleeve portions at both the front and back, and stays of the goods are added underneath, unless the gathers are over-

laid by insertion or some other decoration. Muslin, cambric, linen and all other materials in vogue for under-wear make up satisfactorily in this way.

## FASHIONS FOR MISSES.

**MISSES' COSTUME.**—Many stylish costumes of one, two or three colors or fabrics combined will be made by the pattern just issued for a misses' costume. Its skirt has all the latest perfections of gores and hip darts, and its back-breadth hangs handsomely whether trimmed or plain. A narrow side or box plaiting or a double ruffle is pretty decoration for the lower edge, no matter what materials are chosen for the construction. A flatly applied drapery is arranged upon the gores and deeply slashed at the center, the edges of the slash flaring stylishly. Over-hanging the tops of these draperies is a scarf-drapery, which is sewed to the lower edge of the basque and is laid up in plaits at its sides and joined to the adjacent edges of the side-backs. A single breadth, slashed lengthwise through the center nearly to the top, is arranged upon the back to appear as if it were a graceful and voluminous sash. The basque is fitted by single bust darts, two under-arm seams, side-form seams and a center seam, which shape the garment with unusual elegance. A tiny collar is about the neck, and the wrists are usually over-faced with whatever variety of contrasting goods is introduced in the construction. The back-drapery will also be lined with the contrasting texture.

**MISSES' GORED WRAPPER.**—This attractive new pattern shapes a dress that is comfortable for warm weather, a gown that is easy for a little invalid, or a robe that is pretty for the breakfast room. Its sack front is slightly fitted by an under-arm dart in each side, and the back has three handsomely curved seams, which, with seams upon the shoulders and under the arms, give a very symmetrical adjustment. This wrapper hangs handsomely whether trimmed or plain. Ruffles gathered through the center, shell trimmings, pinked or ravelled ruchings, laces, braids, etc., are adapted to its decoration, the material, of course, determining the quantity of the garnitures. The neck has a standing collar, and pockets are applied upon the sides.

**MISSES' WRAP.**—A wrap, as stylish as it is comfortable and varied in its uses, has a new pattern. Each half of its back is in one piece with the corresponding sleeve portion, and there is a curving seam through

the center, which extends only to a little below the waist-line, extensions allowed upon the edges below the termination being folded under in hems. A sash bow of ribbon or silk is fastened over the end of the seam. The front of the wrap is in sack fashion and meets the back in seams below the sleeve portions. Its upper portions are quite narrow and are overlapped by the front edges of the sleeves, each of the latter having a cluster of shirrings upon the shoulder to complete the adjustment about the neck. Shirrings are also made a little inside the edge at the lower part of the sleeve,



FIGURE NO. 4.—LADIES' PROMENADE TOILETTE.

(For Description see Page 194.)

and, altogether, the effect is very pleasing. The wrap has side-pockets, which add to its utility as well as to its attractiveness. A turn-over collar completes the neck, and buttons close the front. For mottled or plain goods, this pattern is especially attractive; and for dust wraps to wear later in the year, the shape will be much admired.

**MISSSES' POLONAISE.**—The latest style of polonaise for the miss is a very becoming and useful garment. Its front is deep, and closes to a little below the waist-line with button-holes and buttons. Below the closing the two sides fall apart, forming a point at each side and draping in upturning plaits at their back edges. A bust dart and an under-arm dart in each side adjust the front prettily. The back is short, and is fitted by the French method with a seam at the center; and each of its two parts is gathered up closely at the end and tipped with a ball ornament or a knot of ribbon. From beneath these tab-like ends falls a double-pointed drapery, which is formed of an added section laid in upturning plaits at the center and gathered at the top. Such polonaises will be plainly or ornamentally finished, and may be worn with skirts of the same or contrasting goods. Rich and simple materials are equally appropriate for such over-dresses.

**MISSSES' JACKET.**—A stylish jacket may be made of the least costly of fabrics, provided it has a pleasing outline and is neatly sewed and pressed. The latest jacket pattern is especially noticeable for its pretty shape, and is very simple of construction, even in the hands of the amateur dressmaker. Cloakings and dress goods will both be selected for jackets that will be in requisition all through the Summer and Fall. This pattern has a shapely sack front, with side-pockets inserted under broad welts, and a breast-pocket in the left side. Under-arm darts, gracefully curved side-form seams and a center seam contribute their aid to the fitting, the center seam being left open below the waist-line and narrow extensions allowed upon the edges, which are folded over on the outside to form laps that are ornamented with buttons. The collar rolls the tops of the fronts back in lapels to the first button and button-hole, and laps matching those of the back are sewed into the outside seams of the sleeves and fastened upon the upper side under buttons. All the edges may be stitched, or under-faced and pressed.

**MISSSES' PLAITED BLOUSE.**—The blouse will be a favorite style of waist during the Summer and Autumn, the goods selected varying with the season. Among the distinctive features of the latest blouse pattern are six plaits turning toward the center of the back and three toward the closing in each side of the front. The shaping is perfected by curved under-arm seams, and the garment is further adjusted by a belt fastened about the waist. A turn-over collar completes the neck, and buttons close the front, buttons being also placed on the wrists of the sleeves in front of the outside seams. This

blouse will be worn as a completion to suits of similar fabric, and will also be combined with skirts of contrasting goods.

**MISSSES' DEEP BASQUE.**—A basque, that is as stylish for the house as for the street, is a valuable garment. A pattern for such a one is just issued. It has single bust darts, and the front is cut in two short points between these darts below the closing, the arrangement giving a vest-like effect that may be enhanced by a suitable application of facings or trimmings and is very ornamental when left entirely plain. The basque is deepest over the hips, and, in addition to the bust darts mentioned, has under-arm darts, side-back seams and a center seam. The latter three terminate a little below the

waist-line, and the fullness at their extremities is folded underneath so as to form two box-plaits on the outside, buttons being added at the tops of the outer folds if desired. The turn-over collar and finely shaped sleeves are completed in harmony with the vest decorations, and the lower edges are generally plainly finished. Such basques will be made up as parts of suits and also to contrast with skirts.

**MISSSES' WALKING SKIRT.**—A novel shape for a misses' walking skirt is added to the numerous charming styles that have preceded it. Its gores are fitted by hip darts, and its gathered back-breadth is shaped to hang nicely. It has a gracefully disposed *tablier*-drapery upon the front, which is laid up in three plaits at each side and deepened in a rounding outline toward the center. This drapery falls over a plaited flounce-drapery, which is slashed at intervals at its lower part and shirred to produce a succession of prettily draped points. The latter drapery is also carried across the back, and above it is disposed another drapery, that falls in sash style. The flounce-drapery forms part of the pattern and is therefore easily reproduced, but may be omitted in favor of any trimming preferred. Stitchings or under-facings may complete the edges, and more elaborate garnitures may be added at the discretion of the maker. This is a fashion that develops well in all kinds of goods. Plain goods, with striped, checked or plaid material, constitute a combination in which the beauty of the mode is particularly noticeable.

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

#### FASHIONS FOR GIRLS.

The smaller the little woman, the greater the need for a generous number of changes in her attire, and so the designer provides a greater variety of styles for her dresses than for society dames. It is as easy to develop agreeable contrasts in the shaping of little gowns and jackets as to give the entire wardrobe a uniform shape and finish, and the pleasure of beholding the variations compensates for the slight extra labor.



FIGURE NO. 5.—LADIES' COSTUME.

(For Description see Page 194.)



**GIRLS' COSTUMES.**—There are three new styles of costume, and all of them are simple in construction, easy to wear and well adapted to every kind of fabric that is suited to the age of those for whom they are designed. One pattern is in Princess style, with a single under-arm dart, a dart in each side of the front, and three well curved seams at the back. The lower edge may be deeply trimmed with ruffles of the same, wash lace, plaitings, etc., etc.; or it may be narrowly ornamented. A fitted drapery, cut in deep slashes or scollops, is sewed a little below the waist-line of the front and sides; and into the side-back seams are sewed sash-ends of ribbon, which are tied in a handsome bow at the back. Braid or cord may be arranged in crosswise strips to simulate military effects upon the front, and in cuff fashion about the wrists. Laces and embroideries may also be effectively added to a costume of this style. For cottons and wash silks, and also for fadeless Summer cashmeres, this is a most attractive costume.

A novel style of dress, that may be made of one, two or three sorts of goods, is cut in half-fitting sack fashion, closing behind under a triple box-plait applied after the manner of a Watteau. The front is laid in three box-plaits, which are stitched in their folds, the outer ones concealing the joining of added *revers*. To the lower edge of this body portion is sewed a wide, flounce-like skirt-portion. The seam connecting these two parts is concealed as far as the Watteau portion by a fitted ornament that is cut in blocks and lined or bound. To the sleeves, at the elbows, are added decorations corresponding in style with this ornament. The shape of the costume is charming, and will make it a decided favorite.

The third pattern has a Princess front, fitted by an under-arm dart at each side. The back of this costume has three curved seams and is of coat depth, falling with a suggestion of the dress-coat effect over an added kilt portion that sews to the front. Fitted ornaments are arranged across the sides of the Princess portion, adding much to the effectiveness of the mode and making it appear to consist of a jacket and skirt. Braid, lace, embroidery or any pretty garniture may be added in any tasteful outline suggested by the shape of the costume. A sort of sailor collar completes the neck, and the sleeves are in coat shape.

**GIRLS' JACKETS.**—A decrease of depth toward the back is one of the new fancies for the outer-garments of young people as well as for ladies, and this departure characterizes one of the new Spring patterns for girls' jackets. The garment has a deep, loose front, that is cut away below its closing buttons and is slightly shaped to the figure by an under-arm dart in each side. It has three gracefully curved seams at the back, the side-back seams having coat plaits laid in them, with buttons at their tops, and the left center-back overlapping the right from the same point. Pocket-laps and a rolling collar form the accessories of this jacket, the collar turning the tops

of the fronts back in little lapels. Such jackets will be made of warm woollens in the early Spring and of linens, pongees and cambrics later in the year. No trimming is required, but laces and embroideries will sometimes be added to jackets of wash goods.

The other new jacket pattern for a very little lady is of moderate depth and loosely fitted by an under-arm dart, side seams and a center seam. Its lower edges are deeply slashed, and its neck is completed with a stole collar. Coatings and suit goods may be made up in this way, and the jacket may be trimmed with lace, braided or plainly completed. Jackets of this style will be found as comfortable to wear as they are seasonable and convenient in outline.

**GIRLS' WAIST, WITH YOKE AND BELT.**—Waists of this description are again in high favor, and, certainly, no style of dress-body is better adapted to washable goods generally. They are easy to iron, becoming and comfortable in shape, and convenient to fit and make. The new pattern has a shapely yoke and closes at the back, and its neck and wrists may be completed according to the fancy. The dress skirt may be overseamed to the lower edge, or sewed in between the belt and lining.

**GIRLS' UNDER-WAIST.**—A convenient little waist, which is fitted by under-arm seams and derives its easy spring over the hips from the addition of gores inserted at the sides of the front and back, is provided for by a pattern that is cut high in the neck and has long sleeves. Perforations show where the neck may be cut out at the front and back, and the sleeves may be omitted altogether or decreased to any preferred length. A belt is sewed to the waist-line underneath, and over the under-arm seams, as well as at the center of the front, are sewed buttons for the support of the underwear. No style of under-waist could be superior to this shape.

All the patterns above described for girls' wear are in seven sizes for girls from three to nine years of age.

#### FASHIONS FOR CHILDREN.

All the patterns mentioned under this heading are as fashionable, as pretty and as convenient for boys as for girls. Very little distinction is made

between the fabrics, colors or completions of the garments for the two sexes, and none at all is seen in their outlines. This is as it should be, and Fashion kindly and wisely countenances its continuance.

**CHILDREN'S COSTUMES.**—A most attractive pattern for the dress of a child from two to six years old has three box-plaits laid in its front and the same number in the back, all of them being stitched in their folds to a little below the waist-line. The under-arm seams incline it sufficiently to the figure, and it hangs with grace and picturesqueness. A wide shirred collar of the goods adds a quaint item to the effect, and may be trimmed with upturned lace applied flatly to correspond with all the other edges of the costume, or



FIGURE NO. 6.—LADIES' PROMENADE COSTUME.

(For Description see Page 195.)

with any other decoration suited to the texture of the dress. The collar is detachable, and therefore need not always accompany the dress. This is a charming pattern.

A new costume has a long and shapely sack front, that may contain inserted pockets or may simply have simulated openings. It has three curved seams at its back, and these seams all terminate a little below the waist-line, the extra fullness at their extremities folding underneath in plaits. The back is much shorter than the front, and falls over an inserted back-breadth that is laid in box-plaits. A wide, round collar completes the neck, the sleeves are long and in coat shape, and the entire dress is as simple and stylish as possible. Of course, as much elegance as lace, embroidery, braid or any pretty garniture is capable of imparting may be added to such a costume, provided the texture and uses be properly considered. A simple finish is always in good taste. This pattern is in five sizes for children from two to six years of age.

**CHILD'S FIRST SHORT DRESS.**—A dress, that looks very like a belted slip, is one of the pretty shapes that may be worn by babies who have migrated from their long robes. This style of dress is appropriate for children from six months to three years old. The waist has a slight fullness about the neck that is regulated by gathers, and is also gathered at each side of the center of its lower edge. A tiny ruffle of embroidery, set on under a band, may finish the neck, and wider ruffles, headed by tucks, may trim the sleeves. The skirt is gathered to the waist, and an outside belt buttons at the back over the closing of the waist. The construction is sensible and simple throughout, and is adapted to all kinds of materials worn by little folks.

**CHILDREN'S CLOAKS.**—There are two new shapes for the outer-garments of boys and girls from two to six years old.

One of them has a sack front, and is a graceful medium between tight and loose fitting. There are three fitting seams at the back, all of which are continued with a gradual spring to the lower edge. A pretty collar completes the neck, and this, as well as the sleeve and lower part of the garment, will be trimmed with lace when silken textures are employed in the construction. The pattern is especially attractive for corduroys, Pekins, velvets and lined cashmeres for Spring wear, and for cambrics and wash silks later in the season. Strong wash laces are much admired for all sorts of fabrics.

The other cloak pattern has a long sack front, with applied pockets, and in each of its graceful under-arm and side-form seams, and also in its center seam, are inserted pretty, button-trimmed laps. A fitted belt crosses the back above these ornaments, and a wide, round collar completes the neck. Altogether, this is a very stylish little pattern for flannels or other seasonable goods. Later in the season it will be chosen for all kinds of Summer fabrics.

**CHILDREN'S JACKETS.**—Two little jacket patterns are among the

provisions for children from two to six years old. One of them has a plain front, which is double-pointed below the closing and is then deepened in a uniform outline all the way around. This one has under-arm and side-form seams and a center seam, all of which are but slightly curved. There is a sailor collar about the neck, and pretty pocket-laps are sewed upon the sides. The lower edge is finished by being cut in pointed tabs, and a vest effect is given the front by carrying a row of braid down each side from the neck and then using it as a binding for these points. Either medium or narrow braid is a suitable garniture for this jacket. Its front may be trimmed in military fashion with attractive effect, whether the goods be cotton, linen or woolen.

The other jacket pattern has a short center seam at the back, and below this seam a box-plait is laid on the under side. Button-trimmed overlaps are allowed on the back edges of the fronts and tacked to position over the back. Beneath the fronts proper, which are of even depth with the back and do not meet at the center, are vest fronts, which are slightly hollowed out at the throat and closed for their depth with button-holes and buttons. A deep, fancy collar is sewed to the neck at the back and carried down each side of the front nearly to the waist-line, giving a very novel effect. Large pockets are applied to the sides, and machine-stitching, braid, lace or embroidery usually finishes the edges. This pattern is well adapted to all the nicer class of jacket goods, and also to thin Summer textures. Very often, the vest will be in contrast with the other portions, a provision which enhances the beauty without increasing the cost.

**CHILD'S SACK APRON.**—A pattern for an ample sack apron, with side pockets having turn-over laps, will be a treasure to the mother of active children. It buttons at the back, has seams upon the shoulders and under the arms, and is as gracefully proportioned as a dress. Cottons, ginghams, linens and all sorts of washable goods will be made up in this way, and edgings or ruffles may be added for decoration if desired. This pattern is in five sizes for children from two to six years of age.

**INFANTS' BIB.**—A pretty pattern for a little bib, to be edged with lace, em-

broidered, or finished with narrow open-work, is among the many expressions of kindly forethought which April gives to little people. It will be used for Canton flannels, piqués and thinner cottons with inter-linings. Bibs, made of any of these fabrics, will usually be quilted in small diamonds or other fancy patterns.



FIGURE NO. 7.—LADIES' HOUSE TOILETTE.

(For Description see Page 195.)

FIGURE NO. 1.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 186.)

FIGURE NO. 1.—(Consisting of Ladies' costume No. 8567, which may be seen in a different combination of materials and trimmings

on page 195 of the present DELINEATOR).—The elegant, large-figured brocades, silks, velvets, etc., which are among the Spring novelties, require straight, unwrinkled draperies to display them effectively when used for costumes, and consequently, redingotes and their ilk will be favored styles for fashioning over-dresses of them.

The present engraving illustrates an exquisite costume, the over-dress of which has the straight drapery effect of the redingote, but otherwise varies widely from this garment in appearance. The skirt is made of plain black silk, and the over-dress of black velvet brocaded in an immense rose-and-leaf design in moss-green and black. A side-plaiting of plain silk garnitures the foot of the skirt; and handsomely made bows of satin ribbon, combining the two colors of the brocade, are tacked upon the center of the front-gore, with a dressy effect.

The over-dress has the front and sides of its body in round basque style, the front edges flaring with a handsome V effect below the closing of buttons and button-holes. To the basque-like portions, at each side of the V opening, a straight drapery reaching nearly to the bottom of the skirt is sewed flatly underneath, the upper front corners of the two sections meeting at the end of the closing, and the front edges flaring stylishly below. These draperies join the sides of the back skirt, and the extra widths at the joining seams are folded under the back in two large side-plaits. The back is slightly shorter than the front with its draperies, and its skirt is open below the waist-line at the center, the edges being widely hemmed. The result is decidedly novel, and, with the superb adjustment, makes the garment quite distinguished-looking. A military collar encircles the neck, below which the back is over-faced in deep collar outline with the silk, the facing being carried down the front in narrow vest fashion, and then about the bottom of the basque portion in the form of a deep band. Long *mousquetaire* gloves of the moss-green shade are drawn up over the wrists of the sleeves.

While especially suitable for the textures mentioned, the costume is also stylish developed in cloths, *tricot*s, Summer flannels, etc., and will be a favorite mode for fashioning travelling costumes. The skirt, which is of the four-gored style, may be garnished as the taste directs; ruches, plaitings, ruffles, etc., being any of them appropriate. The costume may be made of one material throughout, if preferred. The pattern to the costume is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 8d. or 40 cents.

The hat is a picturesque shape, with a bountiful garniture of ostrich plumage.

FIGURE NO. 2.—LADIES' BREAKFAST TOILETTE.

(For Illustration see Page 187.)

FIGURE NO. 2.—(Consisting of Ladies' wrapper No. 8572, which

is illustrated with a different mode of decoration on page 198; and cap No. 8539, differently illustrated on page 206).—The toilette here illustrated is the embodiment of grace and daintiness. It is constructed from a pretty pink woolen goods, with misty white lace and garnet and pink satin ribbons for accessories. The top of the wrapper is a deep yoke, that is fitted by seams upon the shoulders and prettily pointed at the center of the back, also showing a slight inclination to a point at the center of the front. To this yoke is joined the top of the skirt, which has three broad box-plaits folded in it at the back and front, and is nicely inclined to the figure at the sides by curved under-arm seams. These box-plaits are creased in their

fold to the bottom of the wrapper, and fall loosely for their entire depth. About the neck is a deep rolling collar, edged all around with lace; and at the throat is a pretty bow of ribbon in the two colors. The sleeves are slightly shortened in this instance, and are prettily decorated with two overlapping frills of lace headed by a band of ribbon tied in a careless, long-looped bow on the upper side. An elaborate effect is given the sides of the front by the addition of pockets having long, pointed laps turning over from them. These laps are bordered with lace, and from the point of each to the bottom of the wrapper falls a broad *jabot* of lace and ribbon. These accessories give a coquettish air to a very comfortable wrapper, which, when thus elaborated, will do service as a tea-gown or an all-day *négligé* at home. The garment hangs beautifully and escapes the ground all around. For cashmeres and other soft-textured woollens, and also for white goods, pretty prints, cambrics, foulards, pongees, Surahs, etc., it will prove an admirable and comfortable mode. Embroidery, braids, tiny ruffles or plaitings may be used as garnitures, if preferred to lace. The pattern to the wrapper is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 8d. or 40 cents.

The cap is a coquettish crown of beauty to the toilette, and is made of sheer white lawn and bordered all around with a full frill of lace. A prettily made bow of ribbon is fastened to the point in front, with quite an elaborate effect. The pat-

tern to the cap is in one size only, and costs 5d. or 10 cents. It may be used for mulls, nainsooks and all textures suitable for such articles, and decorated with any pretty variety of lace or embroidery.

FIGURE NO. 3.—LADIES' COSTUME.

(For Illustration see Page 188.)

FIGURE NO. 3.—(Consisting of Ladies' costume No. 8540, which is illustrated in a pretty combination of materials on page 197 of this magazine).—An especially beautiful costume of dark green grosgrain silk is here exhibited. The skirt is plainly finished at the foot, and



FIGURE NO. 8.—LADIES' COSTUME.

(For Description see Page 196.)

is of the prevailing four-gored shape. The front-draperies are quaint and pretty in disposal, the left front-drapery being short and oval, and overlapped at its front edge by the right front-drapery, which falls in a handsome point. Plaits are arranged in the front and back edges of the left drapery, and in the upper and back edges of the right drapery; and a frill of deep lace borders the left drapery, producing a charming contrast with the severely plain finish of the right drapery. The back-drapery is stylishly *bouffant*, and its edges are also plainly finished.

The basque is deep and round, and its lower edge is cut in deep, oblong tabs, which are piped with silk and underlaid with a frill of lace like that finishing the left front-drapery. The wrists of the sleeves, and the pretty military collar, are completed to correspond; and below the collar and down the closing is a frill of similar lace, which finishes the basque very dressily. The closing is made with button-holes and buttons; and the superb adjustment of the basque is the result of well curved bust darts, narrow under-arm gores, low side-backs and a gracefully arched center seam.

Silks, satins, nun's-vailings, *failles*, cashmeres and similar textures

are especially suitable for costumes of this style; and lace, embroidery and tiny plaitings or ruffles will garniture them beautifully. The skirt may be elaborated with ruches, plaitings, ruffles, etc., to please the fancy; and lace or embroidery will often be commingled with those ornaments, with a soft, airy effect. The pattern to the costume is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 8d. or 40 cents.



8579

Front View.

LADIES' PRINCESS COSTUME.

(For Description see Page 196.)

FIGURE No. 4.—LADIES' PROMENADE TOILETTE.

(For Illustration see Page 189.)

FIGURE No. 4.—Consisting of Ladies' coat No. 8573, illustrated with an invisibly made closing on page 200 of this DELINEATOR; and costume No. 8467, pictured in two views on the label of its pattern).—The severe simplicity and perfect adjustment of the long coat exhibited by this figure are its conspicuous points of ele-

gance, and will make the garment an especially favored item of fashionable wardrobes during the coming season. It is made of dark blue Jersey cloth, and its edges are all plainly finished. The front closes all the way down with hooks and loops or buttons and button-holes in a fly, and upon the hem of the overlapping side small lasting or braid-covered buttons are set very close together. A bust dart and an under-arm dart in each side of the front, together with low side-back gores and an arched center seam, fit the garment with elegant closeness to the figure. The center seam extends a little below the waist-line, where it terminates in extra widths, the left one of which is turned under for a hem, under which the opposite width is lapped and tacked at the top, buttons and button-holes in a fly being used to hold these edges together in a stylish manner. The close sleeves fit smoothly, and in front of the outside seams are each trimmed at the wrist with a row of four buttons like those at the closing. A handsome rolling collar finishes the neck. The pattern to the coat is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 6d. or 35 cents. Cloths are the most desirable materials for such coats, and a severely plain finish, which is apparently the absence of all

finish, is considered the most elegant of all completions for them.

The costume worn beneath the coat is of camel's-hair, and comprises a shapely four-gored skirt and a stylish polonaise over-dress. A tiny knife-plaiting, surmounted by a double box-plaited flounce, provides its pretty foot-garniture; but the polonaise edges are all plainly finished. Linen cuffs, and a linen clerical collar fastened at the throat with a gold stud, provide the stylish *lingerie*. The pattern to the costume is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 8d. or 40 cents. It is a handsome fashion for all sorts of dress goods in vogue. On such a costume the decoration may be simple or elaborate, as desired; simplicity always being preferable to elaboration for travelling wear.

The hat is a charming shape in fine straw, and is trimmed with ribbon and ostrich tips.

FIGURE No. 5.—LADIES' COSTUME.

(For Illustrations see Page 190.)

FIGURE No. 5.—(Consisting of Ladies' polonaise No. 8543, which is shown with a simple braid decoration on page 201 of this magazine; and skirt No. 8150, illustrated without trimming on the label of its pattern).—This engraving illustrates a charming costume of brown serge. A tiny knife-plaiting surrounds the foot of the four-gored skirt, and falling over it is a deep, kilted flounce that is stitched on to form its own heading. The skirt is a widely adopted fashion, and is suited to dress textures of all kinds. It may receive any kind of decoration, plaitings, ruffles, flounces, ruches, etc., being all appropriate. The pattern to the skirt is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 3d. or 30 cents.

The polonaise is a new and handsome fashion, and is exquisitely fitted to the form by double bust darts, single under-arm darts, low side-form seams and an arching center seam, all the back seams terminating below the waist-line in under-folded plaits that provide a charming ampleness to the long back-drapery.

The front of the body is in deep, round basque style, and to its lower edge is joined a deep apron-drapery that is raised high on the hips by plaits. These plaits cross the apron in full folds, that are stayed at the center of the front by an under-tape. A deep slash at the center of the apron below the plaits gives a varied outline to the drapery. The back-drapery is puffily draped by plaits in the side edges and an under-tape at the center, and its edges, as well as the edges of the apron, are bordered with a broad band of velvet, the bands on the apron-drapery being terminated in points at the top of the slash. The close sleeves have their inside seams left open for a short distance at the wrists, and are upturned in cuff fashion and bordered with falling frills of deep lace, the reversed portions being faced with velvet. The neck is completed with a military collar, from the upper edge of which falls a frill of deep lace, a *crêpe lisse* ruff and a large bow of wide satin ribbon adding dressily to the effect. The closing is made with buttons and button-holes. This polonaise is a charming style of over-dress, and will make up handsomely in silk, woolen or cotton textures. For Summer silks and woolens, and also for pongees, foulards, prints, gingham, etc., it is an especially pretty style. The



8579

Back View.

LADIES' PRINCESS COSTUME.

(For Description see Page 196.)

pattern to the polonaise is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 6d. or 35 cents.

FIGURE NO. 6.—LADIES' PROMENADE COSTUME.

(For Illustration see Page 191.)

FIGURE NO. 6.—(Consisting of Ladies' skirt No. 8547, which is exhibited with a plain finish on page 207; and basque No. 8548, pictured in a pretty combination of materials on page 204 of this DELINEATOR).—Mixed gray cloth is the material made up into the exceedingly stylish costume here portrayed. The full breadth of the round, four-gored skirt is broadly hemmed at the bottom, and above the hem are stitched seven deep tucks, the upper tuck being only a short distance below the belt. Upon the bottom of the gores is a deep side-plaiting of the material, sewed on to form its own heading. The front-draperies have their front edges turned over in long, handsome *revers* below deep plaits, and are lapped broadly at the belt, separating with a graceful flare upon the center of the front-gore.

The *revers* are elaborately embroidered with silk soutache, and the edges of the draperies are severely plain in finish. The draping is completed by several upturned plaits in the back edges of the draperies. The pattern to the skirt is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 6d. or 35 cents. It is one of the simplest and prettiest of the Spring fashions in skirts for muslins, cambrics, Summer flannels and cloths, silks, and all dress materials that are soft and pliable in texture. On muslins, lawns, nun's-vailings, cashmeres, etc., the *revers* may be covered with pretty lace or embroidery arranged either flatly or in *jabots*.

The basque is pointed in front, arches high and gracefully at the sides and falls full and square at the back. The center seam terminates a little below the waist-line, and extra widths, allowed below its termination, are folded underneath in side-plaits, the back

is shown in a different combination of materials on page 206 of this issue; and skirt No. 8150, and waist No. 7913, both of which are separately illustrated on the labels of their patterns).—This engraving illustrates some novel and stylish effects in drapery, and also exhibits one of the numerous modes for displaying the Newport sash, which received full description on page 162 of last month's DELINEATOR. Grosgrain silk is charmingly combined with a handsome variety of Spring woolen goods in making the costume in the present instance. A tiny ruffle of the silk, and a double puff of the same fabric shirred twice along the center and once at each edge, afford a tasteful garniture for the skirt, which is of the round, four-gored style and hangs elegantly. The pattern to the skirt is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 3d. or 30 cents. It is a much-favored mode for dress goods of all kinds, whether cotton, silk or woolen.

The over-skirt is a novel and handsome mode, and combines the two fabrics in its construction. The under-drapery of the front is formed of three nicely gored sections, that are fitted to the belt by darts and have no drapings in them. This drapery is cut in deep, tongue tabs at the bottom, and is handsomely over-draped by a softly wrinkled scarf of the silk, which crosses it diagonally a little below the belt. The edges of the scarf are plainly finished, but lace, embroidery or fringe might be added with very pretty effect. The back-drapery is deep and square, and is fully gathered to the belt. It is artistically and puffily draped by plaits in the side edges, and under-tapes, fastened beneath the side seams to draw the fullness backward, are passed through a loop at the center to perfect the adjustment. A plain finish is adopted for all the edges. The pattern to this charming over-skirt is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 3d. or 30 cents. In combined materials it is stylishly effective, and the undraped appearance of the lower front-drapery renders it especially handsome for the large-figured fabrics that are among the novelties in Spring dress textures. The pattern will also be adopted for sateens and other fabrics which, though of cotton texture, are not classed as washable goods.

The waist is in the plain, round style, with a belt at its lower edge. It is closely fitted to the form, and the neck is turned under in heart shape and adorned with a standing frill of pretty lace, so as to heighten the fichu-like disposal of the sash, which is crossed at the belt and tied in a large knot behind, the ends falling over the top of the back-drapery. This arrangement exemplifies one of the many graceful disposals of which the Newport sash permits. Such sashes are procurable in plain and brocaded silken textures, and are frayed out at the ends to form a fringe, a similar finish being woven outside the selvages at the sides. The Newport sash is made in two widths, one being eight inches and the other fifteen inches, and may be obtained in any tint. It is deservedly a popular fashion. Cuff-facings of silk, partially overlaid by deep lace turned upward from the wrists, handsomely complete the coat sleeves. The pattern to the waist is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 10d. or 20 cents. For wash textures, and also for dress goods of silk or wool, it is a favorite and pretty fashion.



8567

Front View.

LADIES' COSTUME.

(For Description see Page 196.)



8567

Back View.

LADIES' COSTUME.

(For Description see Page 196.)

edges falling loosely. Plaits, folded under at the lower part of the side-back seams, add charmingly to the full effect of the back skirt. A straight, standing collar, and a deep turn-down collar that extends low upon the bust in notched lapels, add to the effect, a little bow of ribbon being fastened over the meeting of the lapel ends. The larger collar is elaborately embroidered with soutache to correspond with the *revers*, and round cuff-facings of the material, similarly embroidered, complete the wrists of the coat sleeves. A linen choker-collar and plain linen cuffs are fashionable *lingerie* with such a costume. The fitting is stylishly accomplished by well curved darts and seams, and the closing is made with button-holes and buttons. The pattern to the basque is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents.

The pretty hat is stylishly decorated with plumage.

FIGURE NO. 7.—LADIES' HOUSE TOILETTE.

(For Illustration see Page 192.)

FIGURE NO. 7.—(Consisting of Ladies' over-skirt No. 8578, which

## FIGURE No. 8.—LADIES' COSTUME.

(For Illustration see Page 193.)

FIGURE No. 8.—(Consisting of Ladies' skirt No. 8542, which is exhibited with a different style of garniture on page 207; and basque No. 8541, illustrated with a decoration of handsome embroidery on page 205).—A pretty wool suiting and plain silk are stylishly commingled in the costume here depicted, the silk being limited in quantity yet enough to produce a dressy contrast. The skirt is of four-gored dimensions, and has two knife-plaitings of silk about the lower edge. Above the plaitings the gores are covered nearly to the belt with two deep, shirred flounces of the wool goods, blind-hemmed at their lower edges and finished at the top to form self-headings. Upon the back-breadth is arranged a full, deep drapery, which is effectively draped by tackings at the center and two clusters of shirring in each side edge. Below the lower cluster of shirring the corners of the drapery are under-faced with silk, and folded back and forth in *revers* fashion with charming effect. The pattern to the skirt is in nine sizes for ladies from twenty to thirty-six inches, waistmeasure, and costs 1s. 6d. or 35 cents. For pongees, Surahs, cashmeres, nun's-vailings, lawns, mulls, Swiss muslins, nainsooks, gingham, etc., the mode is especially pretty. Lace or embroidery may trim the flounces and the skirt, and the upper folds of the cascades may be overlaid with the same.

The basque is deep and round, with gracefully shaped center-backs that fall in short, oval tabs over two broad box-plaits formed of the extended skirt-portion of the side-backs. Two bust darts and an under-arm dart in each side of the front complete the close adjustment, and buttons and button-holes close the front, the lower front corners of which are prettily rounded off. The box-plaits at the back are over-faced with silk, a rolling collar of silk is about the neck, and round cuff-facings of silk complete the finely fitted coat sleeves. The pattern to the basque is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. All sorts of seasonable dress goods are adapted to its style, and embroideries, laces, braids and contrasting facings are desirable and pretty completions.

## LADIES' PRINCESS COSTUME.

(For Illustrations see Page 194.)

No. 8579.—The courtly elegance of the Princess costume has such a strong hold upon those who admire beautiful outlines that its appearance in the world of fashion for at least several seasons to come is assured. It is here developed in a woolen dress goods and watered silk, with plaitings of the woolen fabric and handsome fringe for trimming. The fronts are closed with button-holes and buttons from the throat to about the depth of a basque below the waist-line, the right front being hemmed and the left under-faced. Below the closing the width of the hem and the overlap are cut off, and the edges are joined in a seam for about one-third of their length from the bottom, being left loose for the remainder of their depth for a purpose subsequently

explained. There are two bust darts and one under-arm dart in each side, and at the back are side-back seams and a center seam. The three back seams terminate a short distance below the waist-line, and the fullness at their extremities is folded underneath so as to form two box-plaits on the outside, which fall out in graceful amplitude in the lower portion of the skirt. Upon the front and sides of the costume is arranged a simple but effective drapery, formed of a single section of watered silk, which is considerably curved out at the top and laid up in two deep plaits at each end. This drapery is sewed to position with the deepest portion of the curve at the end of the closing, and arches gracefully over the hips. It is turned down over its own seam, and the ends are sewed flatly upon the Princess portion in a line with the termination of the side-back seams. The plaits are held in their folds at the center just below the upper edge, and the bottom of the drapery is bordered with fringe. Two long loops and two longer ends of silk are plaited to form a handsome sash-bow, which is sewed upon the back over the end of the center seams. Over the tacking is arranged a plaited cross-piece, which conceals the means of attachment. Tapes or

elastics, fastened under the side seams, regulate the closeness of the drapery. Upon the lower edge of the back is a foot-trimming consisting of a straight double box-plaited ruching, which is stitched to position through the center. In each side of the front is made an opening of corresponding depth with the unattached front edges, and into these openings are sewed oblong sections of the dress goods, which are laid in overlapping plaits at the top, producing a fan effect that is particularly stylish. No other garniture is added to the front. The sleeves are in coat shape, and their ornamentation consists simply of cuff-facings of watered silk. A straight, standing collar completes the neck.

A handsome costume of this style is made of black *gros d'Ecosse* with a small figured brocade in combination, and Andalusian lace for trimming. Another is of nun's-vailing throughout, and the trimming consists of plaitings of the same and plain Surah, the

latter material being also effectively used for the fans and sash.

We have pattern No. 8579 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it needs nine yards and an-eighth of plain material and six yards and an-eighth of contrasting goods twenty-two inches wide, or four yards and a-half of the one and two yards and seven-eighths of the other forty-eight inches wide. Price of pattern, 1s. 8d. or 40 cents.

## LADIES' COSTUME.

(For Illustrations see Page 195.)

No. 8567.—At Ladies' figure No. 1 on page 186 of this DELINEATOR, this costume is again shown in a similar combination of fabrics, with some change in the mode of decoration.

Plain and brocaded dress goods are very attractively united in the construction in the present instance, and velvet enters into the decoration, the effect of the triple combination being especially stylish and pleasing. The skirt is made of plain dress goods, and its grace-



8577

Right Side-Front View.



8577

Left Side-Back View.

## LADIES' COSTUME.

(For Description see Page 197.)

ful shape and method of hanging are the result of skilfully planned gores and a back-breadth. The gores are fitted smoothly at the top by darts, and the breadth is gathered into the requisite space, a placket opening being finished at the left side-back seam, and an under-lap sewed to its front edge to aid in concealing it when the dress is adjusted upon the figure. A belt finishes the top, and under-tapes or elastic tapes are sewed beneath the side-back seams, to hold the fullness in position. Upon the bottom of the skirt is a fine side-plaiting not more than three inches deep when finished, and surmounting this is a double puff, formed of a single broad section shirred at both edges and through the center.

The over-dress portion of the costume is in polonaise fashion, and its construction, though not difficult to accomplish, introduces several novel features. It is entirely of brocade, and the body portions of the fronts are in the shape of a deep basque. The closing is made with button-holes and buttons from the throat to some distance below the waist-line, the right side being hemmed and the left under-faced. Below the closing each side is slanted off with a broad flare toward the back, and the lower edge is carried with a slight curve across the hip, but

preserves its uniformity of outline all the way across. In each side are two bust darts and an under-arm dart, and adjoining the fronts are side-back gores of even depth with them, which have extensions allowed upon the lower parts of their back edges. The center-backs are united by a curving seam from the neck to a little below the waist-line, and at the termination of this seam and at the same point on each of the side edges of the back, are allowed broad extensions, which fall in long, square tab form. The front and sides are made of even depth with the back by the addition of long drapery sections, each of which is fitted over the hip by a tiny dart in the upper part, and sewed flatly beneath the corresponding half of the front and the adjoining side-back, the lower edge of the body portion falling over the drapery to the depth of several inches. The back edges of the drapery sections are now

sewed to the extensions of the back, and the extra widths cut upon the side-backs are included in the seams, which, instead of being taken up on the inside in the usual manner, are sewed so as to come upon the outside of the garment. They are, however, entirely concealed by the disposal of the extra width, which is folded in two overlapping plaits turning backward underneath. The extensions at the end of the center seam are quite narrow, and are each folded underneath in a broad hem, completing the straight, folded effect in a very stylish manner. The sleeves are in coat shape, and fit the arm handsomely. They may be finished to extend to the wrist, or, as in the present instance, their seams may be terminated a little distance from the lower edge, and the loose portions under-faced with velvet and turned up in cuff fashion on the outside. A standing collar of velvet encircles the neck of the garment, and below it is applied a round collar-facing of velvet, which is extended in *plastron* or vest outline down each side of the front to a little below the closing, where it broadens into a wide band that passes about the lower edge of the front and side-back portions. A still broader band borders the front edge of each drapery portion,

and completes the decoration in a simple but very *distingué* manner.

A costume of this style, made of one material throughout, is trimmed about the neck and down the front with broad bands of chenille galloon. No trimming is added upon the lower edges of the basque portions, but upon the center-backs below the waist-line are two handsome chenille ornaments. Three narrow box-plaitings constitute the skirt trimming. Any material or combination of materials develops well in this fashion, and the selection and arrangement of the decoration are matters of personal preference. The outline of the trimming upon the body portion is rendered quite distinct by perforations in the pattern, and the arrangement may, therefore, be easily reproduced. Any other style of garniture may, however, be applied, with equally pleasing results.

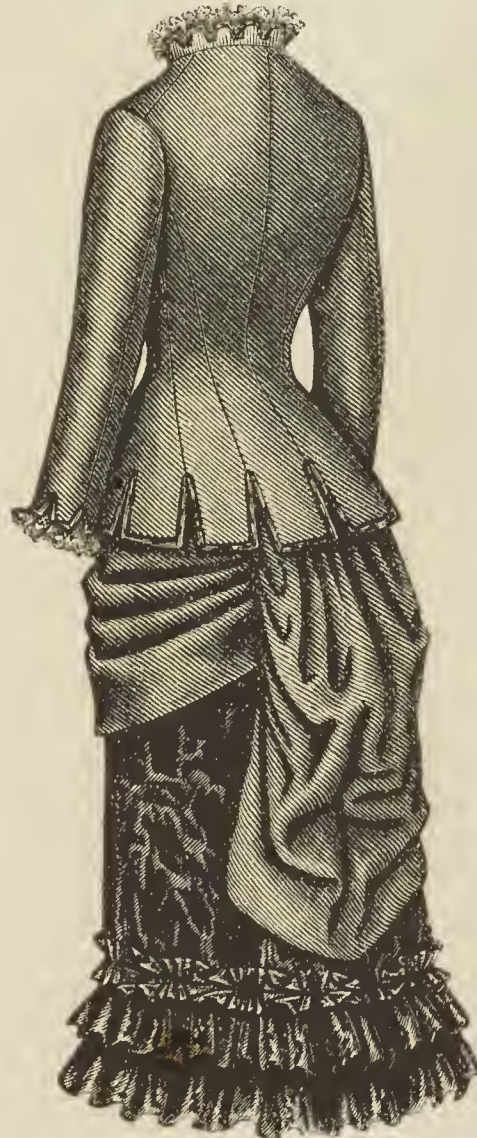
We have pattern No. 8567 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume will require twelve yards and a-half of material twenty-two inches wide; seven yards and seven-eighths being needed for the over-dress, and four yards and five-eighths for the skirt. If goods forty-eight inches wide be selected, then three yards and three-fourths will

be needed for the over-dress, and two yards and five-eighths for the skirt. Price of pattern, 1s. 8d. or 40 cents.



8540

Right Side-Front View.



8540

Left Side-Back View.

LADIES' COSTUME.

(For Description see Page 198.)

LADIES' COSTUME.

(For Illustrations see Page 196.)

No. 8577.—A more charming shape for a costume of any Summer fabric than that here illustrated could not possibly be desired. Nun's-vailing is the material pictured in the present instance, silk being used for the vest, and plaitings of the material and frills of Spanish lace for the trimming. The skirt is shaped in the accepted fashion, with three gores for the front and sides and a full breadth for the back, the breadth being gathered at the top and the gores fitted smoothly by darts. Before the side-back seams are closed, a very effective drapery is arranged, two separate sections being disposed on the front and sides in the following manner: The upper section, which

is conformed to the shape of the gore by darts, is raised quite high at the left side by three, overlapping, upward-turning plaits, and these plaits are carried smoothly in their folds to a little in front of the left side-front seam, where they are tacked to position. The same number of plaits are laid in the right side, but they overlap each other less deeply, and between them and the tacking at the left side the drapery forms a sort of *tablier* outline. From beneath this drapery falls a deeper one which is sewed flatly upon the skirt, and is arranged to present exactly the reverse effect of the upper section, being draped high at the right side by three overlapping plaits, which are tacked in their folds just in front of the right side-front seam, and allowed to droop in *tablier* shape between this tacking and the left side-front seam, where it is laid in three upturning plaits. These draperies are sewed with the gores to the back-breadth, the placket opening being finished at the left side, and an underlap sewed to the front edge of the opening. A wide, deep breadth forms the back-drapery, which is gathered at the top to the size of the skirt breadth, and slashed through the center for some distance from the bottom. In each side, a few inches from

the top and about an inch and a half from the outer edge, a short shirring is made, and a little below this is another of equal depth. The drapery is arranged upon the skirt, with the edge outside the shirrings overlapping the front, and is sewed through the shirrings, between them, and a little below them to the skirt. A pair of upturning plaits is tacked in the back-drapery a little above the top of the slash, and another pair are folded near the belt, completing the arrangement in a charming manner. Both skirt and drapery are sewed to the same belt, and tapes are fastened under the side-back seams and tied together, to hold the fullness in position. All the edges of the drapery are bordered with lace, and, owing to their graceful outlines, the garniture appears unusually effective. Two narrow box-plaitings of the material form the foot trimming, the upper row being sewed on to form its own heading.

The basque is a very stylish shape. It is closed invisibly with button-holes and flat buttons or hooks and loops, the right side being hemmed and the left under-faced; and in each side are two bust darts, and an under-arm dart, while at the back are side-back seams and a center seam. Below the closing each side is slanted off to a deep

point over the hip, and between the under-arm seams the back forms a still more decided point. This outline is particularly dressy and becoming, and its beauty is enhanced by the application of a silk vest or *plastron* upon the front, this addition being first laid in shallow side-plaits turning toward the closing. There is a standing collar about the neck, and outside of it is a standing frill of lace, which turns backward from the vest, and extends to the bottom of the basque. The sleeves are in coat shape, and each is finished at the wrist with a row of lace upturning flatly from the lower edge.

A costume of pale-blue French bunting, made in this way, is trimmed with creamy Oriental lace, and another of Nile-green nun's-veiling has a fine side-plaiting of the same upon the edges of the front-drapery, while the back-drapery is under-faced with the goods.

We have pattern No. 8577 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 twelve yards and three-eighths of material twenty-two inches wide, or six yards and an-eighth of goods forty-eight inches wide, together with one yard and a-fourth of silk twenty inches wide for the vest. Price of pattern, 1s. 8d. or 40 cents.

silk. It is gracefully shaped by three gores and a back-breadth, the gores being fitted smoothly at the top by darts, while the breadth is gathered, and both are sewed to a belt, the placket opening being finished at the left side. Upon the bottom of the skirt are two narrow, gathered silk ruffles, and above these is a heading formed of a straight strip of silk of about the same width, which is shirred cross-wise at intervals through the center and arranged upon the skirt so that its lower half overhangs the ruffle next to it. The stylish drapery is in over-skirt shape, and is permanently attached to the skirt. It comprises two sections for the front and one for the back. The front sections are unlike in shape and disposal, the left being narrower than the right. Both are fitted over the hips by darts, and the front edge of the left side section is laid in three upturning plaits and sewed flatly to the right side of the front-gore. The back edge has three similar plaits folded in it, and is then sewed into the corresponding side-back seam of the skirt. Three upturning plaits also drape the back edge of the right side-drapery, but the front edge is straight and overlaps the adjoining edge of the left side section in shawl shape, two backward-turning side-plaits being

folded in the top near the overlapping edge, producing several graceful, length-wise folds. This arrangement gives the right side a pointed effect, while the left has a rounding outline; and the contrast is very effective. The back edge of the right side portion is included in the corresponding side-back seam of the skirt, and the back-drapery is now arranged. The latter is a full, deep breadth, which is gathered at the top and raised at each side by two clusters of overlapping plaits, there being three plaits in each cluster. It is sewed into the side-back seams as far as the lower cluster of plaits, and the top, as well as the tops of the other drapery portions, is sewed with the skirt to the belt. Tapes or elastic straps are sewed to the side-back seams, to hold the fullness in position.

The body of the costume is a handsomely shaped basque, which is fitted by double bust darts, single under-arm darts, side-back seams and a center seam. The right front is hemmed and the left under-faced and the closing is performed with button-holes and buttons from the throat to within a short distance of the lower edge. The bottom of the basque is of uniform depth all the way around, and is cut in blocks or tabs and bound with silk, the length of the tabs being slightly increased toward the back in a symmetrical manner. The sleeve is in coat shape, and is cut in smaller tabs at the wrist. These tabs are similarly bound and are underlaid with lace, which gives a soft and becoming finish. A standing collar, cut in still smaller tabs, bound with silk and underlaid with lace, completes the neck in a stylish and novel fashion.

Costumes of this style will often be made of one material throughout, with a contrasting texture intermingled in the garnitures. An example of the mode is developed in gray camel's-hair, with velvet of a darker shade for trimming, which is applied in a broad band above a shallow box-plaiting on the skirt and in narrower bands upon the drapery. Velvet also borders the edges of the tabs. Cashmere is combined with velvet, Surah and, indeed, almost every variety of silk goods, and Oxford checks in various combinations of color are united with plain textures, agreeing with the darker tone



8572

Front View.

LADIES' BOX-PLAITED WRAPPER.

(For Description see Page 199.)



8572

Back View.

LADIES' BOX-PLAITED WRAPPER.

(For Description see Page 199.)

## LADIES' COSTUME.

(For Illustrations see Page 197.)

No. 8540.—This costume is also illustrated in a single variety of dress goods, with lace for its garniture, at Ladies' figure No. 3 on page 188 of this publication.

Although the combination of silk and cashmere is by no means a new departure, it may be called a reigning feature of this season's modes, for it was never more popular than at the present time. It is stylishly exemplified in this costume, the silk being of the *moiré* variety, and its beauty enhanced by the addition of soft lace at the neck and wrists. The skirt of the costume is of



in the checked fabric. Among the new Spring and Summer goods likely to be popular, are silks in small checks and plaids.

We have pattern No. 8540 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 seven-eighths of plain material and four yards and five-eighths of contrasting goods twenty-two inches wide, or three yards and one-eighth of plain and two yards and five-eighths of contrasting forty-eight inches wide. Price of pattern, 1s. 8d. or 40 cents.

tune for the greater part of the day will find such wrappers a delight for house wear.

We have pattern No. 8572 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it will require nine yards and seven-eighths of material twenty-two inches wide. If goods thirty-six inches wide be selected, then five yards and five-eighths will be necessary. If material forty-eight inches wide be chosen, four yards and an-eighth will suffice. Price of pattern, 1s. 8d. or 40 cents.

LADIES' BOX-PLAITED WRAPPER.

(For Illustrations see Page 198.)

No. 8572.—This wrapper constitutes the charming breakfast toilette shown at Ladies' figure No. 2 on page 187 of this DELINEATOR, where it is developed in another material, with a more elaborate arrangement of lace and ribbon for trimming.

The garment partakes somewhat of the style of the charming

Esmeralda gown, and yet possesses many attractive features that are peculiarly its own. It is made of cashmere in this instance, and lace and ribbon provide its dainty garniture. The upper portion is in yoke style, and is deeply pointed at the center of the front and back. The closing edges of the front are turned under in straight hems and to the lower edge is sewed the body portion, which is much like a loose slip laid in box-plaits at the top, there being three plaits at the back, one directly at the center of the front and one at each side of the center. The customary seams under the arms and upon the shoulders are the only ones that enter into the adjustment of the wrapper, the fullness of the plaits being allowed to fall free. A slash reaching to below the waist-line is made beneath the left side of the center-front plait, and to the right edge of the opening is sewed a fly, which is carried all the way to the top of the yoke and in



8546

Front View.

LADIES' EASY-FITTING, SHORT WRAPPER.

(For Description see this Page.)

which button-holes are worked. To the opposite edge of the opening is sewed an underlap, upon which buttons are placed. By these means the closing is invisibly performed. A handsome turn-over collar bordered with lace, is sewed to the neck, and a long-looped bow of ribbon is fastened at the throat, another being tacked below it at the point of the yoke. The sleeves are in the prevailing coat shape, and a lengthwise opening, extending about three inches from the wrist, is made at the center of the upper side of each. A row of lace, set beneath the lower edge, is turned up flatly upon the outside and carried along the edges of the opening in *jabot* fashion, a dainty bow of ribbon being fastened at the top. Upon each side of the front rests a handsome pocket, with a large, pointed, turn-over lap, which is also bordered with lace and ornamented with a bow of ribbon. Satteens, either plain or flowered, nun's-veiling, prints, lawns, piqués and all other seasonable textures will be made up in garments of this style, and according to the beauty of the fabric, and the extent of its elaboration, will their uses be decided. Ladies who wear a *negligé* the greater part of the time will be especially pleased with the mode, while those who are obliged to assume a heavy walking or carriage cos-

LADIES' EASY-FITTING, SHORT WRAPPER.

(For Illustrations see this Page.)

No. 8546.—One of the most pleasing attributes of this wrapper is mentioned in the title—namely, its easy fit, which is so grateful to the invalid, and so convenient for the busy woman on household cares intent. The material represented is figured cambric in fast colors, and the trimming consists of bands of plain cambric. The

upper portion of the wrapper is like a very long, round basque, with two bust darts and an under-arm dart in each side, and side-back seams and a center seam at the back. The front is closed with button-holes and buttons, the right side being turned under for a hem, while the left is under-faced. The corners below the closing are lapped and tacked together, and the extra length necessary is obtained by means of the appliance sometimes called a Spanish flounce. This is formed of breadths of the material, joined together to give the proper dimensions and gathered evenly all around at the top. It is then sewed in the usual manner to the body of the wrapper. A hem finishes the bottom of the flounce, and above this hem on the outside are stitched two broad bands of the trimming goods. A similar band, commencing at the shoulder seam, passes down each side of the front a short distance back of the closing, and is carried about the body portion just above the seam attaching the flounce. The sleeves are in coat shape, and are characterized by the same easy adjustment as the body of the wrapper. Two bands of the plain material trim each one prettily at the wrist. About the neck is a stylish standing collar.

All kinds of cotton fabrics and light Summer woollens are made up into wrappers of this style, and trimmed in any pretty way that pleases the fancy, or simply finished according to preference. A white cambric wrapper has a ruffle of Hamburg edging about the lower edge, and a row of insertion, with a narrow edging on each side of it, overlies the joining of the flounce and body portions. A similar finish is applied to the wrists of the sleeves, and the collar is a band of the insertion, with a row of edging at the top.

We have pattern No. 8546 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. In making the wrapper for a lady of medium size, seven yards and three-fourths of material twenty-two inches wide will be required. If goods thirty-six inches wide be selected, then four yards and three-fourths will be necessary. If material forty-eight inches wide be chosen, three yards and a-half will suffice. Price of pattern, 1s. 8d. or 40 cents.



8546

Back View.

LADIES' EASY-FITTING, SHORT WRAPPER.

(For Description see this Page.)

## LADIES' LONG COAT.

(For Illustrations see this Page.)

No. 8573.—Another view of this coat, showing a similar material, with buttons set on the overlapping edge of the closing, is given at Ladies' figure No. 4 on page 189 of this magazine.

Long coats of this style will be very popular for promenade wear in any latitude that permits the addition of an outside wrap to the toilette. The garment here represented is made of cloth of a seasonable quality, and its superb fit, which is one of its characteristic features, is accomplished in the following manner: The front edges are curved and finished with under-facings, and in each side are taken a deep bust dart and a shorter under-arm dart, while at the back there are side-back seams and a center seam, the center seam terminating a little below the waist-line, extra fullness being allowed on the edges below its termination. The extra width at the left side is folded under for a hem and tacked over the top of the extension on the right side, and buttons and button-holes in a fly are used in closing the back, the fly being sewed to the hemmed edge and the buttons placed on the opposite side. The seams are curved and the widths proportioned so as to give the skirt a close clinging adjustment, and yet leave ample room for the movements of the pedestrian. The closing is performed with hooks and loops or with buttons and button-holes in a fly, and the neck is completed with a turn-over collar having a center seam and square ends. The sleeves are in coat shape, and fit closely but not too tightly. They are finished with entire plainness, as are all the edges of the coat.

All varieties of coatings and seasonable goods will be made up into coats of this style and finished as in the present instance or with machine-stitching, braids, etc. *Tricot* is a fabric much admired on account of its soft, yielding texture, which follows the curves of the figure in the most perfect outlines. Any other material that pleases the fancy is, however, just as appropriate. Buttons

and button-holes may be used in making the closing, though the invisible method of fastening is usually preferred.

We have pattern No. 8573 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 require six yards and three-fourths of material twenty-two inches wide. If goods forty-eight inches wide be selected, then three yards and an-eighth will be necessary. If material fifty-four inches wide be chosen, two yards and seven-eighths will suffice. Price of pattern, 1s. 6d. or 35 cents.

## LADIES' POLONAISE.

(For Illustrations see Page 201.)

No. 8543.—This polonaise constitutes the handsome over-dress shown at Ladies' figure No. 5 on page 190 of this magazine, where it is represented in a different material, with a different style of garniture.

The popularity of cashmeres, camel's-hairs and other soft woolen

goods for over-dresses to wear with skirts of silk, velvet, satin, etc., brings polonaises very prominently to the fore, though their place has been in the front rank of fashions for some time. The stylish garment here depicted is made of soft, flexible dress goods and trimmed with braid and buttons, and while by no means expensive in its construction, it is particularly attractive in its general effect. The front of the polonaise is like a deep Jersey basque, the right side being hemmed and the left under-faced, and the closing performed with button-holes and buttons. There are two bust darts and an under-arm dart in each side, and the front edges are lapped for the width of the closing, and the front-drapery, which is deep and oval, is sewed to the lower edge. Four upturning plaits are folded in each side edge, and the oval outline of the lower edge is broken into two points by a lengthwise slash at the center. The back is all in one length and is fitted by side-back seams and a center seam, all three of which terminate a little below the waist-line, the extra width at their extremities being folded underneath in a double box-plait at the end of the center seam, and in a plait turning backward at the end of each side-back seam. Four downward-turning plaits laid in each side make the corresponding edges of even depth with the front-drapery, and below these plaits the drapery is slanted off toward the bottom, its lower edge being cut straight across. Such a diversity in the outlines is productive of a very stylish effect, and affords a pleasing opportunity for the application of any tasteful garniture, three rows of braid being the finish selected in the present instance. A tape is fastened at one end to the top of the double box-plait, and its remaining length is caught to the drapery three times below, raising it in a stylish and *bouffant* manner. The front is gracefully wrinkled by a similar tape, which is tacked at the end of the closing, and to the drapery three times between this point and the top of the slash. Three pairs of tapes or three elastic straps are also fastened beneath the side seams, to regulate the closeness of the drapery. The sleeve is in coat shape and fits the arm with

fashionable closeness. Three rows of braid trim it neatly in cuff outline at the wrist. A straight, round collar finishes the neck.

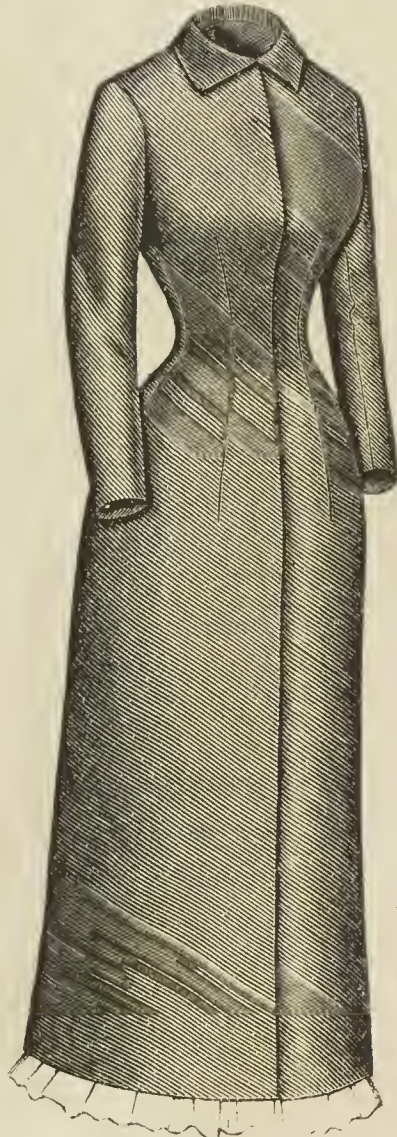
A handsome polonaise of this style is of brown camel's-hair, and the trimming is velvet of the same shade, and is applied in broad bands about the lower edges and in *plastron* or vest style upon the front. The polonaise is to be worn with a skirt of the same, trimmed with a plaiting of camel's-hair and a broad band of velvet.

We have pattern No. 8543 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. In making the garment for a lady of medium size, seven yards and a-half of material twenty-two inches wide, or three yards and three-fourths forty-eight inches wide, will be required. Price of pattern, 1s. 6d. or 35 cents.

## LADIES' WRAP.

(For Illustrations see Page 202.)

No. 8563.—Brocaded goods are employed in the construction of the wrap here illustrated, and Spanish lace, with *passementerie* frogs



8573

Front View.



8573

Back View.

## LADIES' LONG COAT.

(For Description see this Page.)

and drop ornaments, constitutes the garnitures. The fronts are straight at the closing edges and fasten with hooks and loops, the right side being hemmed and the left under-faced. The back is gracefully narrow, and is divided by a curving center seam, which inclines it symmetrically to the figure. From the termination of this seam each half of the wrap deepens in a rounding outline toward the end of the closing, making the front the deeper portion and giving an especially graceful outline. Each sleeve comprises two portions, and the upper part sews into the arm's-eye with the high dolman arch over the shoulder, and the general effect is particularly novel and stylish. The two parts are united in a curved seam along the inside of the arm and fall about the hand something after the mandarin shape, being joined together at the lower edge in a short seam. Back of this seam the outer portion is separate from the under part and deepens in wing fashion, its back edge being raised by three, shallow, downward-turning plaits, and sewed with the under portion to the back below the arm's-eye. A prettier effect could scarcely be imagined. The narrower portion of the sleeve is overlaid with lace and the lower edge is bordered with the same garniture, which is carried in cascade style up the side-back seam to the waist-line. *Passementerie* drops are fastened at intervals upon the lace, and the lower edge of the wrap is similarly decorated.

There is a straight, standing collar about the neck, and this supports a ruche of lace, which is extended down the front to the bust in V outline to form a *jabot*, drop ornaments being fastened in it here and there. At intervals, upon the closing are arranged frog ornaments, which apparently hold the fronts together, but are in reality intended only as a decoration.

All kinds of wrap materials will be made up in this way, fancy camel's-hairs and cashmeres being much admired for young ladies. Fringes, gimps, galloons and *passementeries* are suitable garnitures, and lace is extremely fashionable for black goods. A wrap of this style is a very dressy adjunct to a Spring toilette.

We have pattern No. 8563 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the wrap for a lady of medium size, will require four yards and a-half of material twenty-two inches wide. If goods forty-eight inches wide be selected, then two yards and an-eighth will be necessary. If material fifty-four inches wide be chosen, two yards will suffice. Price of pattern, 1s. 6d. or 35 cents.

LADIES' WRAP.

(For Illustrations see Page 202.)

No. 8584.—Fancy cloth in one of the fashionable new shades of gray is the material employed for the garment represented, and the finish is very simple, consisting merely of a line of machine-stitching along the edges. The fronts fall loosely, but with no superabundant fullness, and are closed from the throat to some distance below the waist-line with button-holes and oxidized buttons. Below the lowest button-hole and button each side is slanted off with a broad flare toward the lower edge. There is a seam at the center of the back, which is discontinued a little below the waist-line, and extra widths allowed below its termination are folded under for broad hems. The arms'-eyes are large, and the sleeves are in the favorite dolman shape over the shoulders and in mandarin style about the hand, each one being folded up underneath to form its own under-

part. There is a stylish turn-over collar about the neck and this, as well as the sleeves and the lower edges of the wrap, is finished with a single row of stitching about half an inch from the margin.

Fancy cloths of all kinds, soft light-weight coatings and all varieties of black goods and camel's-hairs will be made up in this style and finished simply or decorated to any extent the wearer fancies. A wrap of light camel's-hair showing the *cachemire* colors is finished with a silk fringe displaying corresponding tints. Another of black *satin de Lyon* is trimmed with satin jet and Andalusian lace.

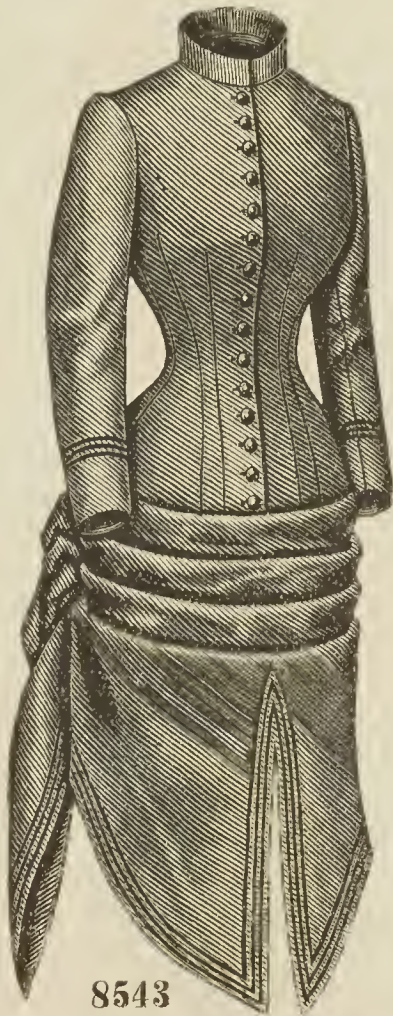
We have pattern No. 8584 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. In making the wrap for a lady of medium size, four yards and a-fourth of material twenty-two inches wide will be required. If goods forty-eight inches wide be selected, then two yards and an-eighth will be necessary. If material fifty-four inches wide be chosen, one yard and three-fourths will suffice. Price of pattern, 1s. 6d. or 35 cents.

LADIES' WRAP.

(For Illustrations see Page 203.)

No. 8580.—A revival of the most attractive attributes of the *visite*

style is noticeable in the newest Spring wraps, and with them are combined many entirely novel and especially pleasing features. The wrap pictured in this instance is an exponent of one of the most popular modes, and is here represented as made of Ottoman rep silk brocaded in large crescent figures. The right side of the front is hemmed and the left is under-faced, and both are curved at their back edges to assist in forming the large dolman-shaped arms'-eyes, which are a characteristic feature of the garment. The back has a slightly curved seam at the center and is shaped to accord with the arm's-eye edges of the front. Two sections are united in the formation of each sleeve, the upper or outer portion being in wing fashion with a high arch over the shoulder, while the under or smaller portion is in



8543

Front View.



8543

Back View.

LADIES' POLONAISE.

(For Description see Page 200.)

gore shape and only serves to retain the sleeve upon the arm and complete the outline, being almost invisible when the garment is adjusted upon the figure. The outer portion is in mandarin style at the hand, and deepens in a square outline toward the back. Both sections are sewed with the front to the back below the arms'-eyes, and the outline is rendered very effective by the application of two falling rows of wide Spanish lace, headed by a narrower standing row. A similar garniture borders the bottom of the wrap. There is a straight, standing collar about the neck, which is, however, concealed by a narrow, standing row of lace heading two rows of wide lace arranged below it after the manner of a deep, round collar. A handsomely knotted bow of ribbon at the throat completes the decorations very tastefully.

For young matrons and ladies generally, there is this season a more decided liking for colored wraps than for a long time previous. Brocades and mixtures in Oriental colors are much favored for Spring wear, and are easily procured in fabrics appropriate for the season. There is no longer any trouble in obtaining an exact match in trimmings, and there is no doubt but that such wraps will be in vogue during the entire Summer in latitudes that demand their use. Black goods in all grades will, however, be none the less favored for practical wear, and laces in the *guipure*, Spanish and heavy Andalusian makes will be lavishly or sparingly applied in their dec-

oration, according to the fancy of the wearer. Marabou ruchings, gimps and braids are in good taste for their embellishment. The mode will be much used for mourning fabrics, with crape or crimped-tape trimmings.

We have pattern No. 8580 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. In making the wrap for a lady of medium size, four yards and three-fourths of material twenty-two inches wide will be required. If goods forty-eight inches wide

be selected, two yards and a-fourth will be necessary. If material fifty-four inches wide be chosen, two yards will suffice. Price of pattern, 1s. 6d. or 35 cents.



8563

*Front View.*

LADIES' WRAP.

(For Description see Page 200.)

LADIES' COAT.

(For Illustrations see Page 203.)

No. 8555.—This pattern is not only very becoming and attractive in itself, but is also especially adapted to all the cloths and coatings which the season has introduced. Cloth of a handsome mixture is represented in the present instance, and machine-stitching and buttons form the trimming. The front closes its depth with button-holes and buttons, the right side being hemmed and the left under-faced,

completion, it should be done with geometrical accuracy; and should a "blind" finish be chosen, no stitches should be visible on the outside.

We have pattern No. 8555 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. In making the garment for a lady of medium size, four yards and three-eighths of material twenty-two inches wide will be needed. If goods forty-eight inches wide be selected, then two yards and an-eighth will be necessary. If material fifty-four inches wide be chosen, one yard and seven-eighths

LADIES' COAT,  
WITH VEST.

(For Illustrations see Page 204.)

No. 8582.—Coats of this style are very fashionable for promenade, church, visiting and dressy wear generally, their mode of construction being especially adapted to the combination of contrasting fabrics and the display of elegant effects. Cloth of a handsome quality is represented in the present instance, and velvet is united with it, the combination being productive of charming results. The fronts proper are cut out quite deeply in shawl shape at the neck, and from a little below the waist-



8563

*Back View.*

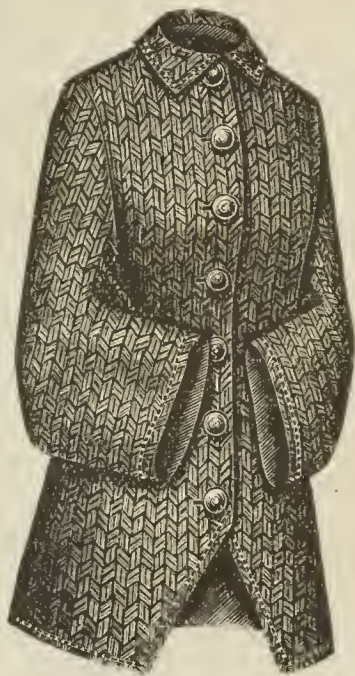
LADIES' WRAP.

(For Description see Page 200.)

and in each side are an elegantly curved bust dart and an under-arm dart. Side-back seams and a center seam fit the back beautifully, all three of them being discontinued below the waist-line. The fullness at the extremity of the center seam is laid in an under box-plait, and the center-back skirt portion falls in a sort of broad tab over extensions allowed upon the side-backs, the latter extensions being folded under in broad hems at their back edges, the upper corners of the hems meeting at the center of the back. Upon each side of the coat is sewed a slanting pocket-lap, which is turned down over its own seam and stitched twice at its ends and lower edge. Two rows of stitching also finish the bottom of the coat and the skirt edges of the center-backs. The sleeve fits the arm in the most stylish manner, being fashioned with the two seams peculiar to the coat shape. A deep, round cuff is simulated with two rows of stitching run some distance from the hand, two buttons being placed below the stitching in front of the outside seam. There is a straight, standing collar about the neck, which is finished with a single row of stitching made quite close to its edge.

Coats of this style are made of suit goods, with linings of Farmer satin matching the outside in shade, and also of light coatings, which, though being of a different texture, may be said to match special toilettes, as the same tints may be obtained in both classes of fabrics. A plain finish, or, at the most, a few rows of machine-stitching, are preferred to any attempt at elaboration, the distinguished fit of the garment being its ruling charm. If machine-stitching be selected as a

edge, while the side-back seams are terminated a little below the waist-line, extra widths allowed at the end of each being folded in two overlapping plaits turning backward underneath. Upon the top of each upper plait is a button ornament similar to those on the front, and a little below it is another, a cord being suspended between each pair. There is a standing collar about the neck, and a deep shawl-collar of velvet, tapering off very narrowly toward the ends, is sewed to the neck at the back, and extends down the front



8584

*Front View.*

8584

*Back View.*

LADIES' WRAP.

(For Description see Page 201.)

edges of the coat to the closing. Round cuff-facings of velvet finish the wrists of the elegantly fitted coat sleeves.

A stylish coat cut by this pattern has the vest, collar and cuff-facings of terra cotta Surah, and the remainder of suit goods of the same tint. Another example of the mode is developed in electric blue camel's-hair, with brocaded vest, collar and cuff-facings. Any material used for such garments makes up handsomely in this way, and the vest and other accessories may be of any contrasting texture admired, or may, if preferred, be like the body of the garment. The cord ornaments may be omitted, if not admired.

We have pattern No. 8582 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment for a lady of medium size, will require four yards of one material and one yard and three-eighths of another twenty-two inches wide, or one yard and seven-eighths of the one and three-fourths of a yard of the other forty-eight inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' BOX-PLAITED BLOUSE.

(For Illustrations see Page 204.)

No. 8554.—Such blouses as that here illustrated are made of all varieties of seasonable woolens, and a little later they will be made of all kinds of cotton textures. Fancy cloth is employed in the present instance, and machine-stitching forms the finish. The left side of the front is turned under for a hem at the closing, and the right side is folded in a broad box-plait, which is stitched in its folds all the way to the lower edge. In each side is a similar plait, which is, however, stitched to position only to a little below the waist-line. Three plaits are folded in the back, and these are stitched only as far as the shorter ones in the front. The seams under the arms are skilfully curved to remove all unnecessary fullness, and, with the seams upon the shoulders, complete the adjustment of the blouse. The garment extends about the depth of a plain round basque below the waist-line, and the front is closed its entire depth with button-holes and buttons. A belt of the goods passes about the waist and fastens in front or at one side with a buckle. The sleeve is in coat shape and fits the arm closely, but is skilfully proportioned to permit of perfect freedom of motion. Three rows of stitching are made far enough from the



8555

Front View.

LADIES' COAT.

(For Description see Page 202.)

wrist to outline a deep, round cuff, and three buttons are placed below the stitching in front of the outside seam. Three rows of stitching are run in the turn-over collar that gives such a stylish finish to the neck.

A more elaborate finish than that represented is rarely applied to blouses of woolen fabric, though, when cotton textures are employed the sleeves and collar may be bordered with Hamburg edging, *torchon* lace or any neat garniture. Such blouses are not only comfortable and becoming, but also serve to lengthen the use-

fulness of skirts to which the original waists have been outworn, as Fashion sanctions their combination with contrasting skirts. A leather strap or ribbon girdle may take the place of the belt.

We have pattern No. 8554 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it will require five yards of material twenty-two inches wide. If goods thirty-six inches wide be selected, then three yards will be necessary. If material forty-eight inches wide be chosen, two yards and an-eighth will suffice. Price of pattern, 1s. 3d. or 30 cents.



8580

Front View.



8580

Back View.

LADIES' WRAP.

(For Description see Page 201.)

of wrinkles over the hips. Button-holes and small crocheted buttons placed close together close the front, the right side being hemmed for the button-holes and the left under-faced for the buttons. At the extremity of the closing the front forms a decided point, and from this point each side slants off quite short toward the under-arm gore, deepening again from this seam toward the back edge of the gore. The back falls in a square outline much below the remainder of the basque, and the side-back seams terminate a little below the waist-line, the extra width at the extremity of each being folded underneath in two overlapping plaits turning forward. The center seam terminates in a line with these seams, and extensions, cut on the edges below its termination, are folded under in similar plaits at each side. Three buttons are placed in a line back of the plaits in each side-back portion, adding a suggestion of the coat effect, and contributing to the daintiness of finish characterizing the mode. The sleeve is in coat shape, beautifully fitted to the arm by seams at the inside and outside, and finished at the wrist by a plain, round cuff-facing of velvet. There is a standing collar of the goods about the neck, and below this at the back is a deep, square collar of velvet, quite similar in outline to the sailor shape. A deep notch is cut in each side of the shoulder, and in front of these notches the ends are carried in lapels down the front to the bust, terminating in points just back of the closing.

A basque of this style, made of black Ottoman rep silk, has the sleeves shortened a little and completed with frills of black lace and

LADIES' BASQUE.

(For Illustrations see Page 204.)

No. 8548.—The adaptability of this basque to other materials and modes of garniture is stylishly illustrated at Ladies' figure No. 6 on page 191 of this issue.

The shape of the garment makes it suitable for house or street wear, and adapts it to all sorts of fabrics, the material represented in the present instance being suit goods as soft as cashmere in texture. The superb fit of the garment is accomplished by means of two bust darts in each side of the front, side-back seams, a center seam and under-arm gores, the latter contributing alike to the adjustment of the back and front, and doing away with the possibility



8555

Back View.

LADIES' COAT.

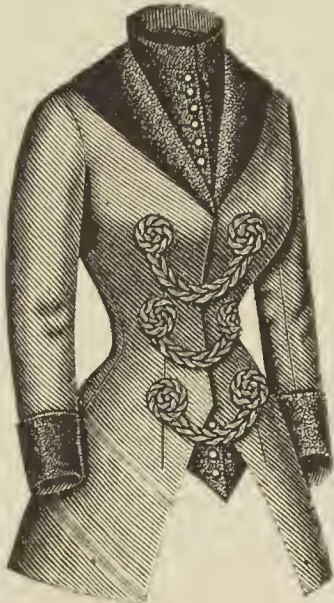
(For Description see Page 202.)

of wrinkles over the hips. Button-holes and small crocheted buttons placed close together close the front, the right side being hemmed for the button-holes and the left under-faced for the buttons. At the extremity of the closing the front forms a decided point, and from this point each side slants off quite short toward the under-arm gore, deepening again from this seam toward the back edge of the gore. The back falls in a square outline much below the remainder of the basque, and the side-back seams terminate a little below the waist-line, the extra width at the extremity of each being folded underneath in two overlapping plaits turning forward. The center seam terminates in a line with these seams, and extensions, cut on the edges below its termination, are folded under in similar plaits at each side. Three buttons are placed in a line back of the plaits in each side-back portion, adding a suggestion of the coat effect, and contributing to the daintiness of finish characterizing the mode. The sleeve is in coat shape, beautifully fitted to the arm by seams at the inside and outside, and finished at the wrist by a plain, round cuff-facing of velvet. There is a standing collar of the goods about the neck, and below this at the back is a deep, square collar of velvet, quite similar in outline to the sailor shape. A deep notch is cut in each side of the shoulder, and in front of these notches the ends are carried in lapels down the front to the bust, terminating in points just back of the closing.

A basque of this style, made of black Ottoman rep silk, has the sleeves shortened a little and completed with frills of black lace and

inner frills of *crépe lisse*. The deep collar is overlaid with lace, put on plainly at the back and arranged in *jabot* fashion upon the lapels. Another is of camel's-hair, with velours for facings, etc.

We have pattern No. 8548 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it will require four yards and a-fourth of material twenty-two inches wide, or one yard and seven-eighths of goods forty-eight inches wide. Price of pattern, 1s. 3d. or 30 cents.



8582

Front View.

LADIES' COAT, WITH VEST.

(For Description see Page 202.)

eral seasons without re-making. The material represented in the present instance is suit goods not unlike cashmere in texture, and the trimming is Saxony embroidery. Buttons and button-holes close the front, the right side being hemmed and the left underfaced. Below the closing the short length remaining is rounded off at each side, while the lower edge presents an almost even outline all the way around, deepening only enough for a symmetrical effect toward the back. There are two bust darts and an underarm dart in each side of the front, and at the back are side-back seams and a center seam, all three of which terminate a little below the waist-line, the side-back portions being cut on a fold of the goods below their seams, and the fullness folded so as to form two box-plaits on the outside. The center-backs are considerably shorter than the remainder of the basque, and each falls in a little rounding tab over the extended portion of the side-backs. This arrangement is productive of a very ornamental effect. A row of embroidery, commencing at the shoulder seam and turning toward the closing, passes down each side of the front and around the bottom of the basque, and a row of embroidery overlies the stylish rolling collar about the neck. The sleeve is in coat shape, with seams at the inside and outside of the arm, and is prettily trimmed with a row of embroidery.

A basque of this style, made of black grenadine, has the front trimmed with a *jabot* of lace; the sleeves are shortened a little and finished with lace frills, and the tabs at the back are each ornamented with a small *jabot* of lace which apparently adds to their length.

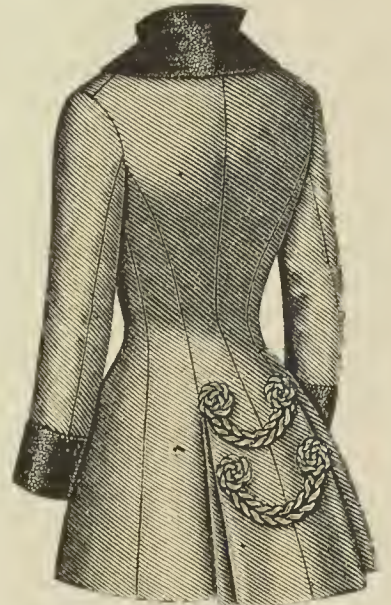
We have pattern No. 8541 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it will need three yards and a-half of material twenty-two inches wide,

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

LADIES' SURPLICE WAIST.

(For Illustrations see Page 205.)

No. 8575.—There is a quaint beauty about this waist which make it a favorite selection among styles for Summer wear, and it promises to be more popular than ever during the coming season. As here pictured, it is made of nun's-veiling of a pale heliotrope color and simply but tastefully trimmed with lace. Each side of the front is folded under in a wide hem and has three plaits turning toward this hem. The plaits extend from the shoulder seam to the lower edge and overlap each other considerably at their lower terminations, their width broadening toward the top, so as to give a graceful spring over the bust, which aids the single bust dart in each side in the adjustment. The back



8582

Back View.

LADIES' COAT, WITH VEST.

(For Description see Page 202.)



8554

Front View.



8554

Back View.

LADIES' BOX-PLAITED BLOUSE.

(For Description see Page 203.)



8548

Front View.



8548

Back View.

LADIES' BASQUE.

(For Description see Page 203.)

is cut on a fold of the goods at the center, but has side-forms curving very gracefully into the arms' eyes, which perfect its fit and divide its width in the most symmetrical manner. A belt is stitched flatly upon the lower part of the waist, and when the garment is adjusted upon the figure, the extra width of the fronts is lapped from one side over the other, giving the surplice effect over the bust and leaving the neck open in heart shape. A row of lace is sewed inside the neck and carried along the overlapping side of the front to the belt. The sleeves are in full-length coat shape, but are cut off below the elbow in this instance and finished with frills of lace.

Waists of this style will be made of lawn, mull, delaine, cashmere, satteen and print, and also of the many other thin suitings that attain popularity during the Summer. Their simplicity is of a style in keeping with any occasion, and is picturesque in Quaker gray and bewitching in rose pink.

We have pattern No. 8575 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it will require three yards and a-half of material twenty-two inches wide. If goods thirty-six inches wide be selected, then two yards and an-eighth will be necessary. If material forty-eight inches wide be

chosen, one yard and five-eighths will suffice. Price of pattern, 10d. or 20 cents.

LADIES' BASQUE.

(For Illustrations see Page 205.)

No. 8564.—In the ornamentation of this basque, the fancy for soutache braid upon woolen suit goods is very tastefully exempli-

fied, the material being a camel's-hair suiting trimmed with braid of exactly the same color. The right side of the front is turned under for a hem, the left is under-faced and the closing is made with button-holes and medium-sized buttons. Below the lowest button and button-hole each side is cut away in a broad flare toward the lower edge. Double bust darts, under-arm darts, side-back seams and a center seam perform the fitting in the most stylish manner; the three back seams terminating a little below the waist-line, and the center-back sections falling in two tabs a little below the remainder of the basque. The lower edge is curved quite high over the hip at each side and deepens into a point at the termination of the flaring front outline and at the lower back corner of the side-back, and the contour is thus sufficiently diversified to make it becoming to both stout and slender figures. Several rows of braid, commencing at the shoulder seam pass down each side of the fronts, gradually approaching the closing toward its extremity and continuing along the slanting edge and about the bottom of the basque as far as the back edges of the side-backs. The same number of rows trims the lower edges of the center-backs. The sleeve is in the popular coat shape and is trimmed in cuff form with braid arranged in clustered rows as on the body portion. Three rows of braid trim the stylish standing collar encircling the neck.

Basques of this style may be appropriately trimmed in any way the wearer fancies. Lace or *passementerie*, applied upon the body portion as the braid is in the present instance, is very effective and might also be added about the neck and upon the sleeves. A plain finish is also in good taste, if the wearer's figure be fine; but if not, garnitures may be made very friendly to ungraceful facts.

We have pattern No. 8564 in

by a tiny band of the material, and the lower joining of the insertion covered in the same way. The arm's-eye edges are bordered with lace and insertion set on beneath similar bands, the material being cut away beneath the insertion, when a very dainty effect is desired.

In making a chemise of this style, the side seams are usually stitched upon the outside, and the edges are then stitched in so as to bring the seam in a tiny welt upon the inside. The lower edge may be plainly hemmed, or it may be trimmed with lace, tucking, etc. Lonsdale cambric, linen or any material in vogue for underwear makes up satisfactorily in this way. Bleached muslin is a standard fabric, and will be found most agreeable if selected in a quality neither very fine nor very heavy, and with a flat thread instead of a hard, round thread.

We have pattern No. 8545 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it will require two yards and three-eighths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



8541

Front View.

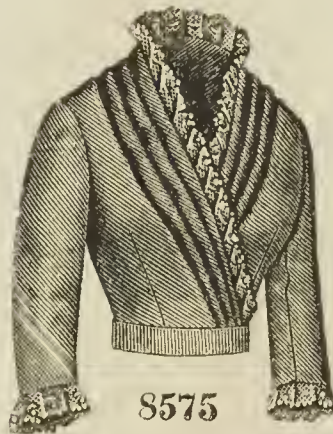


8541

Back View.

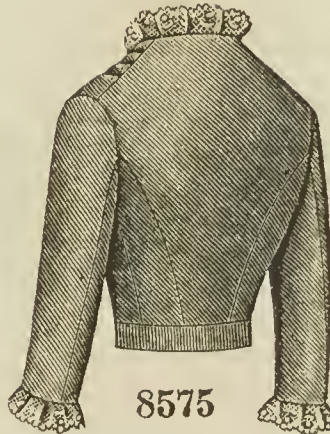
LADIES' BASQUE.

(For Description see Page 204.)



8575

Front View.



8575

Back View.

LADIES' SURPLICE WAIST.

(For Description see Page 204.)

LADIES' APRON.

(For Illustration see Page 206.)

No. 8586.—White Swiss is the material represented in this dainty apron, and Italian lace and insertion and pretty ribbons are utilized in garnituring it. The apron comprises only a single section of material, being cut on a fold of the goods at the center and folded over in the Roman fashion at the top, the turn-down portion forming two deep points. The lower edge is slightly pointed at the center and slants off toward the sides, the width being decreased toward the top in a symmetrical and skilful manner. All the edges are bordered with lace edging and insertion, and ribbon ties are fastened under bows at



8564

Back View.

LADIES' BASQUE.

(For Description see Page 204.)



8564

Front View.

LADIES' BASQUE.

(For Description see Page 204.)

thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it will require three yards and five-eighths of material twenty-two inches wide, or one yard and three-fourths of goods forty-eight inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CHEMISE.

(For Illustration see Page 206.)

No. 8545.—This style of chemise is noticeable not only for its beauty, but also for its simple and comfortable construction. The front and back each comprise a separate section of material, and the two parts, after being cut out in the requisite shape at the neck and arms'-

eyes, are joined together by short seams upon the shoulders and the customary side seams, the latter being curved so as to reduce the width appropriately at the upper portion and broaden it toward the lower edge. The back and front are each gathered at their upper edges and also a little more than an inch below, and stays of the material, which is bleached muslin, are placed beneath them. A band of *torchon* insertion passes about the neck, and heading it is a row of narrow *torchon* lace, the adjoining edges of the two garnitures being overlaid

the upper corners and knotted at the back to hold the apron about the waist.

Nainsook, lawn, mull, Surrah, pongee and various other fabrics are made up into aprons of this style. Since the general adoption of the apron as part of the afternoon tea toilette and the informal home dress, no material is considered too good for the purpose, and no style of decoration is too dainty or pretty. Hand embroidery is much admired for the embellishment of such aprons, and sheer ruffles, laces and edgings are considered in good taste upon aprons intended to be worn at fairs and other entertainments held for the sake of sweet charity.

Pattern No. 8586 is in one size, and, for an apron like it, calls for one yard of material either twenty-two or thirty-six inches wide. Price of pattern, 7d. or 15 cents.

LADIES' MORNING CAP.

(For Illustration see Page 206.)

No. 8539.—By referring to Ladies' figure No. 2 on page 187 of this issue, the manner of adjusting this cap upon the head may be observed.

The indefinable grace and airiness of the article is fully appreciated by ladies who consider the importance of the so-called minor items of the toilette. Dotted net is the material selected for the construction of the cap in the present instance, and Valenciennes lace and a bow of dainty rose-pink ribbon form the trimming. The foundation is in one piece, and is skilfully shaped to form a point in front and curved prettily toward the center at the back, a plait turning from the center at each side of the back adapting it to the shape of the head. Double frills of lace are arranged about all the edges, and a gracefully tied bow of ribbon is fastened over the point in front.

Fancy-headed, gold or silver pins are used in fastening the cap upon the head, and the ribbon is of any tint becoming to the wearer. Several knots of ribbons may be prepared for the same cap, so that each toilette may have its harmonizing color. Mull, either plain or

embroidered, fine Swiss and other diaphanous textures are used for such caps, and the lace may be of any delicate pattern admired.

Pattern No. 8539 is in one size, and, for a cap like it, calls for a-fourth of a yard of material either twenty-two or thirty-six inches wide. Price of pattern, 5d. or 10 cents.



8545

LADIES' CHEMISE.

(For Description see Page 205.)

## LADIES' OVER-SKIRT.

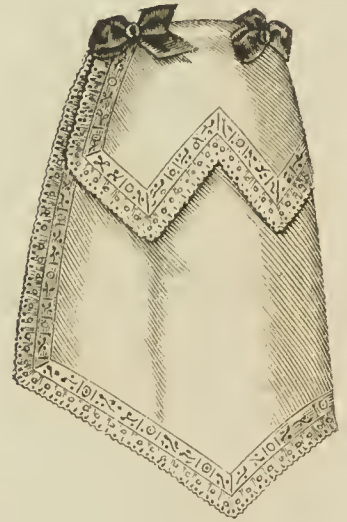
(For Illustrations see this Page.)

No. 8578.—A charming illustration of this over-skirt is given at Ladies' fig-

seams of the skirt, to tie the fullness as close to the figure as may be desired. Upon the center of the back-breadth, some distance from the top, is sewed a tiny loop of tape; and through this are passed the lower pair of tapes before being tied together. By this simple means, the full, puffy effect depicted is obtained. The lower edges of the gores are in this instance cut in deep ovals or scollops and finished by being under-faced. The pattern, however, shows plain edges, the oval outline being indicated by a sample which accompanies the pattern.

A handsome over-skirt of this style has the scarf portion of Surah silk and the remainder of black cashmere, the gores being cut in tabs as in the present instance. Another is of plain and fancy-striped woolen goods, the striped fabric being used for the scarf portion. Any two materials combine stylishly in this way, and the effect of the combination is usually considered sufficiently ornamental to dispense with extraneous garniture, though lace, *passementerie* or other suitable trimming may be added.

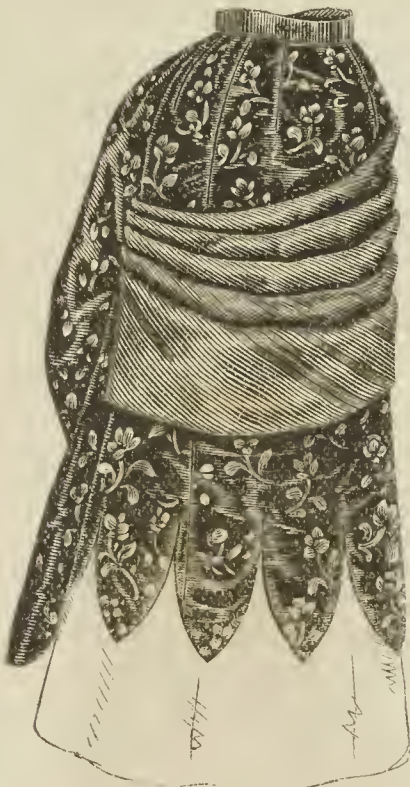
We have pattern No. 8578 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the garment for a lady of medium size, will require four yards and five-eighths of one material and one yard and five-eighths of another twenty-two inches wide, or two yards and an-eighth of the one and seven-eighths of a yard of the



8586

LADIES' APRON.

(For Description see Page 205.)



8578

Right Side-Front View.

LADIES' OVER-SKIRT.

(For Description see this Page.)



8539

LADIES' MORNING CAP.

(For Description see Page 205.)

ure No. 7 on page 192 of this DELINEATOR, where it forms a portion of a very handsome costume composed of silk and Spring wool goods.

Plain and brocaded dress goods are united in the construction of the over-skirt in the present instance, the design being particularly adapted to bringing out the beauty of contrasting fabrics. There is a gore for the front and one for each side, and these are fitted smoothly over the hips by darts. There is also a full back-breadth, which is a little deeper than the front and sides and is gathered at

other forty-eight inches wide. Price of pattern, 1s. 3d. or 30 cents.

## LADIES' WALKING SKIRT.

(For Illustrations see Page 207.)

No. 8547.—By referring to Ladies' figure No. 6 on page 191 of this magazine, may be observed another view of this walking skirt, showing a different material, with a side-plaiting upon the skirt and soutache embroidery upon the *revers* of the drapery.

the top, a placket opening being finished at the left side, and an underlap sewed to the front edge of the opening. A deep, downward-turning plait, folded in each front edge of the back, drapes it prettily, and its *bouffant* effect at the center is subsequently arranged by means of tapes. All the portions thus far described are of brocade, and extending across the front and sides is a scarf-like drapery of plain goods, which passes diagonally from the left side of the placket near the top to the opposite side-back seam quite low down. Four upturning plaits are clustered in the left side, and five are folded in the right side. The lower edge of the scarf-drapery is slightly slanted, and, as the plaits retain their folds all the way across, the effect is particularly pleasing. The top is sewed to the gores, and the ends are included in the side-back seams. A belt is sewed to the top, and two pairs of tapes are sewed beneath the side-back

The mode will be much admired for cloths, flannels and similar textures, as well as for dress goods of lighter weight. The material selected in this instance is a soft woolen suiting of a fashionable brown shade. The skirt proper is elegantly proportioned, and comprises a gore for the front, one for each side, and a full and very long back-breadth. The gores are smoothly fitted by darts, and the breadth is gathered at the top, and its extra length is taken up by a deep hem and seven wide tucks, there being about an inch between every two tucks. The placket is finished at the left side, and to its front edge is sewed a lap of the material, which passes beneath the back edge and conceals the opening. No drapery is arranged upon the back, the quaint beauty of the tucks being in itself very attractive. Into the side-back seams are sewed long curtain-draperies, each laid in four upturning plaits at the back edge and both conformed to the gores by darts over the hips. These draperies are slanted



8578

Left Side-Back View.

LADIES' OVER-SKIRT.

(For Description see this Page.)



off diagonally at their front edges, and each is draped just below its upper edge by a cluster of three overlapping, upward-turning plaits. Below the plaits the edge is folded backward in a broad *revers*, which is tacked to position at its lower corner. The draperies are then crossed in shawl fashion above the *revers*, the left side being lapped over the right and the latter tacked to the skirt, while the overlapping edge is also stayed by being tacked through the drapery beneath to the skirt. This process leaves a broad flare between the reversed edges, and the parts are very gracefully wrinkled by the plaits described. Facings of the material finish the *revers*, and a belt is sewed to both the skirt and drapery. Tapes are fastened under the side-back seams, to regulate the fullness.



8547

Front View.



8547

Side-Back View.

LADIES' WALKING SKIRT.

(For Description see Page 206.)

There is a suggestion of youthfulness in this skirt, which a cultivated taste cannot fail to perceive; and yet its construction does not require that the same degree of simplicity be always observed. Trimming may be added upon the lower part of the gores, and the V-shaped opening between the draperies may be over-laid with trimming. One material will be more frequently selected than two, though a second will often be introduced in the facings. A stylish skirt is of a brown camel's-hair, and the foot trimming is a box-plaiting of repped silk. The front has also a ruching of the material lined with silk, and the *revers* are faced with silk.

We have pattern No. 8547 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, it needs eleven yards of goods twenty-two inches wide, or six yards and a-fourth forty-eight inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' WALKING SKIRT.

(For Illustrations see this Page.)

No. 8542.—This skirt forms a portion of the stylish toilette illustrated at Ladies' figure No. 8 on page 193 of this DELINEATOR, the material and trimming shown in the latter instance differing from those here represented.

of the usual three gores for the front and sides, and a full breadth for the back. The latter is gathered at the top, and the gores have darts in them, which fit them smoothly over the hips. Upon the lower portion is a foot trimming, consisting of a narrow box-plaiting, which extends all about the skirt and is set on to form its own heading. Upon the gores are two deep flounces of the material, which are each turned in at the top for a finish and shirred three times at intervals of half an inch, the topmost row of shirring being far enough from the top to leave a heading. The flounces are stitched to position through the shirrings and each is bordered at its lower edge with embroidery. Before the side-back seams are closed, the back-drapery is arranged. It consists of a deep, square breadth, which is raised at each side by two short rows of shirring, the upper row being a few inches from the top and the lower one a little below it. It is sewed into the side-back seams as far as the lower extremities of the lower shirrings, and the front edges are then under-faced and turned backward and forward upon themselves to form a double *revers* at each side, the outer fold being enriched by a row of embroidery laid flatly upon it. The top of the back-drapery is gathered to the same size as the skirt breadth and is sewed with it to the belt, the plaquet for both being finished at the left side. A tape is fastened to the belt at the center of the back and its opposite end is caught to the drapery some distance below, raising it in a gracefully *bouffant* manner. Two pairs of tapes are also fastened under the side-back seams and tied together to retain the drapery closely about the figure.

A skirt of this style, intended as a portion of a Summer wardrobe, is made of pale heliotrope nun's-veiling, and the flounces are bordered with Oriental lace. The *revers* are under-faced with Surah, and the foot trimming consists of a ruching lined with Surah. A skirt for mourning wear is made of black Imperial serge; the *revers* are faced with crape, the flounces are bordered with bands of the same, and about the bottom of the skirt is a narrow box-plaiting.

We have pattern No. 8542 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, it will require ten yards and three-eighths of material twenty-two inches wide, or four yards and seven-eighths forty-eight inches wide. Price of pattern, 1s. 6d. or 35 cents.



8542

Front View.



8542

Side-Back View.

LADIES' WALKING SKIRT.

(For Description see this Page.)

This season is repeating the old story of elegance in simplicity, which, in its endless changes, may be said to possess limitless variations. The walking skirt represented is a happy illustration of the beauty that may be developed without resort to elaboration, and is here pictured as made of suit goods and trimmed with plaittings of the same and Saxony embroidery. The foundation consists

that Edition by sending in their orders by the tenth of April. We shall, of course, as far as possible, fill all orders received at a later date, but we cannot always do so. This rule will continue in operation until further notice.—THE BUTTERICK PUBLISHING CO. [LIMITED].

To insure the filling of orders for DELINEATORS for any specific Edition, we should receive them by or before the tenth of the Month preceding the date of issue. For instance: parties wishing THE DELINEATOR for May may be certain to secure copies of

## STYLES FOR MISSES AND GIRLS.

FIGURE NO. 1.—MISSES' TRAVELLING COSTUME.

(For Illustration see this Page.)

FIGURE NO. 1.—(Consisting of Misses' wrap No. 8558, which is portrayed with a simpler mode of decoration on page 213 of the present magazine).—This engraving exhibits one of the handsomest of long wraps for the coming season's travelling uses of the miss. The wrap is made of light fancy cloth, and fancy braid and bone buttons render it exceedingly dressy in appearance. The sleeves are extensions of the back, and are folded up to form their own under-portions. They overlap the front in cape fashion at the top and are prettily shirred a little in from the wrists, and also quite deeply upon the shoulders. The shirrings are all tacked to fitted stays, and the result is both quaint and ornamental. The back has a center seam that terminates under a large sash-bow of ribbon a short distance below the waist-line, and the back edges below are neatly hemmed. The sleeves are lined all through with silk and are decorated with a double row of braid along their front edges from the neck to the top of the shirring, where the braid is finished in a point under a large button. Hooks and loops close the fronts, and down the closing are graduated rows of braid that terminate in points under buttons back of the closing, under which their ends are neatly fastened. A rolling collar, bordered with a single row of braid, finishes the neck. Such wraps will be much admired during the coming season for all sorts of pretty cloths, and also for pongees, mohairs, alpacas, linens and such textures as are liked for dusters and Summer travelling wraps. The finish may be braid-bindings, machine-stitching, under-faced edges or fancifully arranged braids, as preferred. The pattern to the wrap is in eight sizes for misses from eight to fifteen years of age, and costs 1s. 3d. or 30 cents.

Any style of dress preferred may be worn under wraps of this shape. One fashioned by pattern No. 8443, which is in eight sizes for misses from eight to fifteen years of age, and costs 1s. 3d. or 30 cents, is especially pretty, as it is neat and simple in construction and may be made up in cloth, cashmere or any desirable dress goods.

The hat is a picturesque shape, bound at the edges and trimmed with ribbon and a long ostrich plume.

FIGURE NO. 2.—MISSES' STREET COSTUME.

(For Illustration see Page 209.)

FIGURE NO. 2.—(Consisting of Misses' polonaise No. 8557, which is represented as made of different material and differently trimmed on page 214 of this DELINEATOR; and skirt No. 8082, illustrated with a plain finish on the label of its pattern).—A charming polonaise and a four-gored skirt are combined in this costume, which is

made of cashmere in one of the new brown shades. A deep, shirred flounce trims the skirt stylishly. The pattern to the skirt is in eight sizes for misses from eight to fifteen years of age, and costs 1s. or 25 cents.

The polonaise illustrates some novel effects in drapery, and is exquisitely fitted by single bust

and under-arm darts and nicely curved center and side seams. The fronts close to a little below the waist-line, and are draped high at the back edges by upturning plaits, which draw the fronts stylishly apart to hang in deep points at the sides. The backs fall in two long tabs upon an added drapery and are closely gathered at their ends, which are tipped with prettily made bows of narrow ribbon. The added drapery is straight at the sides and is draped up at the center by plaits to fall in two handsome points. The top of the drapery is gathered to a band, which is tacked to the center and side seams below the waist line. A row of very wide braid borders all the edges of the added back-drapery, and also the edges of the front-drapery, and surmounting the braid on the front-drapery are clusters of buttons, which add ornamentally to the effect. A band of the braid encircles the wrist of the sleeve, and above it on the upper side of the wrist is a group of three buttons like those on the front-drapery. A standing collar is about the neck, and linen *lingerie* completes the toilette in a pleasing fashion. The pattern to the polonaise is in eight sizes for misses from eight to fifteen years of age, and costs 1s. 3d. or 30 cents.

Very beautiful costumes for Summer wear in the country and at the sea-side will be fashioned in this way from mull, Swiss, muslin, fine lawn or nainsook, nun's-veiling and similar fabrics in white and in colors. Laces and embroideries will be the daintiest garnitures for such textures and may be as lavishly applied as the taste desires, and ribbons will add coquettishly to the effect. Silks, shepherd's-plaids, cashmeres, gingham, cambrics, satteens and dress goods of all varieties are adapted to the mode, and the decoration will be simple or elaborate, according to the texture selected.

The pretty straw hat is trimmed with a softly wrinkled band of silk and a demi-garland of blossoms and foliage.

FIGURE NO. 3.—MISSES' COSTUME.

(For Illustration see Page 210.)

FIGURE NO. 3.—(Consisting of Misses' skirt No. 8549, illustrated with machine-stitching as its finish on page 218; and blouse No. 8550, which may be seen with a different completion on page 215).—Plain and striped suiting of a nice texture are combined in this most charming of Spring costumes for a miss. The gores and breadth of the skirt are cut from the striped material, and are plainly finished at the foot. A deep flounce-drapery of the plain goods encircles the lower portion of the skirt, and is simple and ornamental in its dis-



FIGURE NO. 1.—MISSES' TRAVELLING COSTUME.

(For Description see this Page.)

posal. This drapery is deeply slashed at regular intervals for some distance from the lower edge, which is finished with a blind-sewed hem. One edge of each slash is shirred up closely and fastened beneath the opposite edge, and then three plaits are folded in the flounce near each slash, the first plait overlapping the top of the slash, where all three are held down by three pointed cross-straps of braid, the pointed ends being ornamented with buttons while the other ends are secured under the first plait. The result produced is exceedingly handsome, the flounce forming a series of draped points, between which the striped fabric of the skirt is effectively exhibited. A softly wrinkled apron-drapery droops in an oval outline over the top of the flounce-drapery at the front and sides; and at the back is a full, handsomely arranged drapery that suggests two long sash-loops with ends. The apron-drapery is decorated with uniform straps of braid, which proceed from the lower edge underneath, and have their pointed ends fastened under buttons a few inches above. The pattern to the skirt is in eight sizes for misses from eight to fifteen years of age, and costs 1s. 3d. or 30 cents. The skirt may have a tiny knife or box plaiting about the foot, and one material may be used in its construction. For all soft woolen textures, and also for pongees, Summer silks, shepherd's-plaids, etc., this is a handsome and dressy fashion. Lace or embroidery may be added to the apron-drapery, with pleasing effect.

Three forward-turning plaits are arranged down each side of the closing of the blouse, and three turning backward at each side of the center of the back; the plaits being all invisibly sewed to position to a little below the waist-line. These plaits, together with nicely shaped seams upon the shoulders and under the arms, fit the garment handsomely, and a belt of the material girdles the waist. The blouse is of stylish depth, and its lower edge is finished plainly. A rolling collar, bordered with braid, encircles the neck; and three straps of braid, extending forward for a few inches from the outside seam, decorate the wrist of the sleeve, their pointed ends being ornamented with buttons to correspond with the straps on the draperies. Linen cuffs and a linen choker-collar comprise the *lingerie*. The pattern to the blouse is in eight sizes for misses from eight to fifteen years of age, and costs 1s. or 25 cents. For flannels, cloths, Cheviots, cambrics, white goods, prints, gingham, etc., this will be a favorite fashion in the country, among the mountains and at the sea-side during the coming season. The collar and sleeves may be decorated with embroidery, lace, braid or tiny plaitings; but the bottom of the blouse will usually be finished plainly, or with rows of stitching or flat bands or braid.

FIGURE NO. 4.—MISSES' COSTUME.

(For Illustration see Page 210.)

FIGURE NO. 4.—(Consisting of Misses' costume No. 8553, which is shown in a combination of plain and brocaded goods, and with a narrow skirt-trimming, on page 211 of the present magazine).—A handsome plaid woolen and plain silk are combined in the stylish costume here portrayed. The skirt is of the silk, and about the foot is a deep box-plaiting of the same set on to form its own heading. Upon the gores are arranged flat wing-draperies of the plaid, which extend below the top of the plaiting and flare over the center of the

front-gore. The rest of the drapery is permanently attached to the body, which is in deep, round basque style and is of the plaid goods. Nicely curved darts and seams adjust the basque portion closely to the form, and buttons and button-holes close it in front. To the front and sides of the basque is joined a cross-plaited scarf-drapery of the plain silk. Upon the back of the body is arranged a quaint drapery, which is deeply slashed through the center, shirred up closely above the slash under a wrinkled cross-piece, and looped at the sides, the ends falling in sash fashion. The neck is finished with a standing collar of plaid, and pointed demi-cuff facings of silk finish the upper sides of the coat sleeves.

The pattern to the costume is in eight sizes for misses from eight to fifteen years of age, and costs 1s. 6d. or 35 cents. While combinations are especially effective in costumes of this description, one material results very stylishly when fashioned by the modc. Lace, embroidery, a fringe of narrow ribbon, or flat rows of braid may decorate the scarf-drapery, and the skirt may be garnitured with plaitings, ruches, puffs or ruffles, as preferred. A vest may be simulated with trimming or with contrasting material, with very dressy effect.



FIGURE NO. 2.—MISSES' STREET COSTUME.

(For Description see Page 208.)

FIGURE NO. 5.—GIRLS' STREET COSTUME.

(For Illustration see Page 211.)

FIGURE NO. 5.—(Consisting of Girls' jacket No. 8571, which is illustrated as made of plain cloth, with machine-stitching as a finish, on page 217 of this magazine; and dress No. 7651, shown with a different decoration on the label of its pattern).—This engraving illustrates a jaunty street costume for the wee woman. The Gabrielle dress is of blue silk, and is gored to the arms' eyes at the front and back. A little gathered ruffle and a deep, full puff of the silk trim the lower part of the dress, the puff being set on to form its own heading. A standing collar encircles the neck, and inside of it is worn a lace frill, while below it upon the front is a double row of three buttons, similar buttons also decorating the little coat sleeves. The pattern to the dress has long been a favorite for dress goods of all kinds, and its shaping permits a wide choice in the selection of garniture, though a cultivated taste never carries the decoration to excess. The pattern to the dress is in seven sizes for girls from three to nine years of age, and costs 10d. or 20 cents.

The jacket is made of mixed cloth, and illustrates a new caprice in outside wraps in its short back and somewhat longer front. Side-back gores and a center seam shape the back elegantly, the center seam showing regular coat-laps upon its lower part, and the side-back seams having coat-plaits surmounted by buttons. A long dart conforms the front gracefully at each side, and a handsome coat collar reverses the tops of the fronts in notched lapels. Four buttons and button-holes close the front below the lapels, and below the closing the front edges are cut sharply away in a jaunty manner. Braid binds all the edges of the jacket and outlines a shallow cuff at the wrist of the coat sleeve. Oblong pocket-laps, bound with braid, are upon the hips and heighten attractively the jauntyness of the garment, the pattern to which is in seven sizes for girls from three to nine years of age, and costs 1s. or 25 cents. Machine-stitching, flat braids, soutache embroidery or under-faced and pressed edges will prove pretty completions for such jackets, which will be made of all sorts of textures suitable for mountain and sea-side wear.

The picturesque hat has a quaintly-rolled, velvet-faced brim, and is decorated with ribbon and ostrich plumes.

FIGURE No. 6.—GIRLS' COSTUME.

(For Illustration see Page 212.)

FIGURE No. 6.—(Consisting of Girls' costume No. 8570, which is prettily illustrated with a different style of decoration on page 216 of this magazine).—Fine white piqué is the material of which this little costume is constructed, and lace frills and insertion and satin ribbons give an air of dressiness to the mode. The front of the costume is in Princess fashion, closing all the way down with button-holes and buttons; while the back falls in basque outline over an



FIGURE No. 3.—MISSES' COSTUME.

(For Description see Page 208.)

added kilt, which also joins the back edges of the front. The bottom of the front is decorated with a frill of lace, headed by a row of insertion; while that of the added back-skirt is invisibly hemmed, the contrast thus obtained being decidedly pretty. Upon each side of the front below the waist-line is sewed a short, double-pointed drapery, which comprises two sections that are lapped slightly at their meeting ends and have their unattached edges decorated with a lace frill and a row of embroidery. Lace and insertion also decorate the edges of the basque back, and near the ends of the side seams are inserted ribbon ties, which are bowed prettily over the center of the back. A sailor collar of quaint outline is about the neck, and its edges are garnitured with a frill of lace and a row of insertion. The wrists of the sleeves are completed to correspond with the collar, and a tiny lace frill encircles the neck.

In white goods especially, this pattern is an exquisite and stylish mode. It is also handsome for flannels, silks, cloths, cashmeres, gingham, prints, cambrics, lawns, and fashionable dress textures of all kinds. Lace and embroidery will be the most admired garniture on such costumes for dressy wear, but very simple and pretty effects may be produced by contrasting braids or pipings, narrow, gathered ruffles or flat, contrasting bands. The pattern to the costume is in seven sizes for girls from three to nine years of age; and costs 1s. or 25 cents.

FIGURE No. 7.—GIRLS' COSTUME.

(For Illustration see Page 213.)

FIGURE No. 7.—(Consisting of Girls' costume No. 8560, which is



FIGURE No. 4.—MISSES' COSTUME.

(For Description see Page 209.)

illustrated as made of a single material, with a different mode of decoration, on page 216 of the present DELINEATOR).—Pretty plaids and small checked silks, woolens and cottons are again revived, and are especially admired for the costumes of little men and women. They are usually combined with plain material, as in the present instance, where a charming toilette for a wee lady is composed of a fine Scotch plaid woolen and plain silk. The costume is in Princess style, and is conformed to the figure by single bust and under-arm darts in each front, and by low side-back gores and a nicely curved center seam at the back. The fronts are joined permanently at their front edges from the bottom nearly to the waist-line, and above the seam the closing is made with button-holes and buttons. A straight drapery, cut in deep, oval tabs at the lower edge, crosses the front and sides of the costume below the closing, its ends being inserted in the

side-back seams; and from beneath the drapery extends a deep kilt-plaiting of silk. Three tiny knife-plaitings of silk trim the bottom of the back, to which a large sash-bow of ribbon is fastened a little below the waist-line. The edges of the scolops are bound with silk; and a band of silk extends up each side of the closing nearly to the neck, where it is turned and carried about the back in pointed outline. A standing collar and a white ruffle complete the neck. Pointed cuff-facings of silk neatly finish the coat sleeves.

Altogether, this is one of the most charming of Spring fashions for little women, and may be developed in a variety of ways. Combinations, though effective in such costumes, are not essential to stylish results, as single fabrics will develop with equal satisfaction. Gingham, white goods, flannels, silks, etc., are all adapted to its style, and ruffles, braids, plaitings, ruffles, laees, embroideries, etc., are desirable garnitures. The pattern to the costume is in seven sizes for girls from three to nine years of age, and costs 1s. or 25 cents.

MISSES' COSTUME.

(For Illustrations see this Page.)

No. 8553.—This costume is illustrated in another combination of fabrics, with a similar arrangement of trimmings, at Misses' figure No. 4 on page 210 of this magazine.

A stylish combination of plain and brocaded goods is represented in the present instance, and the contrast effected is very pleasing. The skirt is similar in shape to the style so generally adopted by ladies, and consists of a gore for the front, another for each side and a full breadth for the back. The gores are fitted smoothly by darts at the top, and the breadth is drawn into the requisite space by gathers. A belt is sewed to the top, and a plaeket opening is finished at the left side, while beneath the side-back seam is fastened a pair of tapes, which tie the fullness in position. The skirt proper is entirely of plain goods, but upon the gore is arranged a drapery of brocade, the top of which is sewed flatly to position a third of the distance below the belt, while the sides are included in the side-back seams. A slash, extending from the lower edge nearly to the top, is made through the center, and the edges of the opening fall apart in V shape. A narrow box-plaiting, stitched on to form its own heading, constitutes the foot trimming. The body of the costume is like a deep, round basque, with a bust dart in each side of the front and under-arm gores, side-back seams and a center seam to complete its adjustment. The fronts are less deep than the back by several inches, and are closed with button-holes and buttons, the right side being hemmed and the left under-faced. To the lower edge is sewed a scarf-drapery of plain goods, which is laid up in two plaits at each end, and drawn in soft folds all the way across by these

plaits, the plaited edges being sewed to the side-backs as far as the latter extend. Upon the back is a handsome sash of the brocaded fabric, which is disposed in quite a novel manner. Instead of the usual number of pieces comprised in a bow, there is only one section, and this is slashed through the center from the lower edge to within a short distance of the top, dividing it into two long ends. It is then lined all through with plain goods, and a row of shirring is made perpendicularly from the top of the slash to the upper edge, drawing the broader portion up quite short. The sash is then arranged upon the costume, with the shirring over the lower portion of the center seam; and a cross-piece, that is also gathered at each end, is placed so as to conceal the shirring as well as its own mode of attachment. The sash arrangement is now tacked here and there to the body and skirt, to hold it in proper position and perfect the charming effect pictured in the engravings. Round cuff-facings of plain goods complete the coat-shaped sleeves, and a standing collar finishes the neck stylishly.

Costumes of this style will sometimes be made of one material throughout, but more frequently a combination will be developed in their construction. A pretty illustration of the mode is composed of terra cotta cashmere, with Surah of the same shade for facings, etc. The garnitures are the same as in the present instance, except that, instead of the box-plaiting on the skirt, there are two narrow side-plaitings. A stylish combination consists of plain camel's-hair of a brown shade and brown and *écru* Oxford check, the check being used for the scarf-drapery, sash and cuff-facings.

We have pattern No. 8553 in eight sizes for misses from eight to fifteen years of age. To make the costume for a miss of twelve years, needs five yards and a-half of fancy material and two yards and seven-eighths of plain goods twenty-two inches wide, or two yards and a-half of the former and one yard and a-half of the latter forty-eight inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' GORED WRAPPER.

(For Illustrations see Page 212.)

No. 8544.—A garment, as comfortable to wear as it is pretty to behold, is pictured in these engravings, and the adaptability of the mode to all kinds of dress materials indicates the popularity that is sure to attend its *entrée* in the world of fashion. The goods represented in the present instance resemble delaine with an invisible figure in the weaving, and ruchings of the same constitute the trimming. The fronts are in sack shape and close



FIGURE NO. 5.—GIRLS' STREET COSTUME.

(For Description see Page 209.)



8553

Front View.



8553

Back View.

MISSES' COSTUME.

(For Description see this Page.)

their entire depth with button-holes and buttons, the right side being hemmed and the left under-faced. In each side there is an under-arm dart, and at the back are side-back seams and a center seam, which

give a stylish inclination to the figure, all three of the seams being sprung out below the waist-line to give the necessary width without the introduction of plaits or other fullness. Upon each side of the front rests a rounding pocket, and about the neck is a straight, standing collar. The sleeves are in coat shape, and their method of fitting accords well with either cotton or woolen goods. A pretty decoration, consisting of a straight strip about three inches wide,



8544

Front View.

MISSSES' GORED WRAPPER.

(For Description see Page 211.)

are in good taste upon washable wrappers, though many of the decorations suitable for woolen goods would be out of place upon them. A pretty wrapper for a miss is of pink chambrey, and the skirt is trimmed with three narrow ruffles edged with *torchon* lace. A double ruffle, similarly edged, finishes the neck, and bias bands of the material, with lace on both sides of them, ornament the tops of the pockets.

We have pattern No. 8544 in eight sizes for misses from eight to fifteen years of age. To make the wrapper for a miss of twelve years, will require five yards of material twenty-two inches wide. If goods thirty-six inches wide be selected, then three yards will be necessary. If material forty-eight inches wide be chosen, two yards and a-fourth will suffice. Price of pattern, 1s. 3d. or 30 cents.

## MISSSES' WRAP.

(For Illustrations see Page 213.)

No. 8558.—Another illustration of this stylish wrap is given at Misses' figure No. 1 on page 208 of this magazine, where another material, with a different mode of garniture, is portrayed.

As here represented, the garment is made of fancy cloth of a texture suited to the cooler days of Spring-time, and its only decorations are silk facings and a ribbon bow. Owing to a peculiarity of construction, the fronts are quite narrow at their upper portions, but broaden toward the lower edges, their back edges being each curved out in a long arch for the large, dolman-like arm's-eye, and then tightened a trifle by means of two tiny darts taken up in the lower

narrowly hemmed at each side, laid in clusters of three overlapping side-plaits, with spaces of about an inch between every two clusters, and stitched through the center, entirely conceals the collar and, slanting backward from the throat, passes down each side of the front to the lower edge, and then continues backward about the bottom of the wrapper. A similar decoration trims the wrists of the sleeves and the tops of the pockets.

Narrow ruffles, side or box plaitings, or any kind of machine-wrought garnitures that will iron easily

part of the curve. The back has a curved seam at the center, which terminates a little below the waist-line; and narrow extensions allowed below its extremity are folded under in hems. Each half is widened at its upper part and shaped to form its corresponding sleeve, and below the sleeve portions the back and front are joined in ordinary seams. A cluster of crosswise shirrings, extending from the neck nearly to the top of the arm, conforms each sleeve to the shape of the shoulder; and in front of these shirrings the sleeve is rounded off narrowly over the front of the wrap, deepening a little toward the lower part of the arm and then sloping off narrowly again and folding up underneath to form its own under part, its back edge being joined to the arm's-eye edge of the front. Two rows of shirring are made quite close together about three inches back of the front edge, their upper terminations being a few inches above the fold of the sleeve, and the opposite ends underneath the fold. These



8544

Back View.

MISSSES' GORED WRAPPER.

(For Description see Page 211.)



FIGURE NO. 6.—GIRLS' COSTUME.

(For Description see Page 210.)

shirrings are the final means employed in shaping the sleeve, and the under side is faced to the depth of three or four inches with silk, which gives a tasteful finish. A tacking is made near the front edge through the upper portion, holding it in position over the narrower part of the front; and the neck of the garment is completed with a rolling collar having square ends. Sash ends of ribbon are sewed into the seams below the sleeves, and tied in a handsome bow at the back; and upon each side of the front is a square pocket with a narrow turn-down lap, having its ends clipped off diagonally. A button is placed on each corner of the pocket-lap, and button-holes and buttons close the fronts their entire depth, the right side being hemmed and the left under-faced.

If it be desirable to close the front for only a part of its depth, both fronts may be hemmed and an underlap for the buttons sewed to one side. Such wraps will be made of flannel, lady's-cloth, Cheviot and all kinds of light-weight wrap fabrics for the present season, and also of mohair, linen, raw silk, etc., for Summer travelling wear. The facings may be of any contrast-

ing color or texture, and the buttons may be as pretty as desired. Doubled silk or Surah may form the sash if preferred to ribbon, or this item may be omitted from the construction altogether.

We have pattern No. 8558 in eight sizes for misses from eight to fifteen years of age. For a miss of twelve years, it will require four yards and a-half of material twenty-two inches wide, or two yards and an-eighth forty-eight inches wide. If material fifty-four inches

wide be chosen, then two yards will suffice. Price of pattern, 1s. 3d. or 30 cents.

MISSES' POLONAISE.

(For Illustrations see Page 214.)

No. 8557.—The effect of this polonaise, developed in another material, with the addition of simple but stylish garnitures, may be seen by referring to Misses' figure No. 2 on page 209 of this publication.

The polonaise shape is continually increasing in popularity for misses, and is constantly appearing with variations or additions that heighten its manifold charms. A new and pretty illustration of the mode is here given. Dress goods of a quiet shade of gray that will permit of the introduction of almost any color in developing a contrast, was selected for the construction, and machine-stitching and pretty buttons constitute the garnitures. The fronts are closed from the throat to some distance below the waist-line with button-holes and buttons, the right side being hemmed and the left under-faced. In each side are a bust dart and an under-arm dart, which give a shapely adjustment; and in the back edge, below the waist-line, there are folded three upturning plaits, which draw the front edges apart below the closing and give a pointed effect both stylish and pleasing. The position of the under-arm darts places the side seams joining the front and back quite far backward, and the shorter back is fitted by

their effect is to give the drapery a double-pointed outline that is very pleasing. Three rows of stitching are made in the hems of the back-drapery, and the lower edges of the fronts are under-faced and correspondingly stitched. A tape or an elastic strap, which crosses the back underneath between the plaits in the back edges of the fronts, completes the means for the arrangement of the drapery in the manner illustrated. The sleeves fit the arms beautifully, and are fashioned in the prevailing coat shape. Three rows of stitching are made far enough from the wrist to outline a round cuff, and three buttons are placed in a line in front of the outside seam, below the stitching, completing the cuff effect quite tastefully. There is a straight band or choker collar about the neck.

It is almost needless to say that polonaises of this style will be made of all kinds of dress goods, and worn with skirts of the same and of contrasting fabric. The finish will usually be quite simple, as in the present instance; though more elaborate garnitures may be added, if desired. Braid is a fashionable trimming for all kinds of worsted goods, and hand-run cotton laces will be applied to the cotton goods which are already on the counters in anticipation of the Summer's needs.

We have pattern No. 8557 in eight sizes for misses from eight to fifteen years of age. In making the polonaise for a miss of twelve years, five yards and a-fourth of material twenty-two inches wide will be required. If goods thirty-six inches wide be chosen, then three yards and a-fourth will be necessary. If material forty-eight inches wide



FIGURE NO. 7.—GIRLS' COSTUME.

(For Description see Page 210.)



8558

Front View.

MISSES' WRAP.

(For Description see Page 212.)

the French method, which introduces only a seam at the center. This seam is beautifully curved and is discontinued a short distance below the waist-line, the side seams terminating in a line with it. The two short tabs thus formed are each gathered closely at the lower edge, and tipped with a plush ball attached by a short piece of thick silk cord. These tabs fall over an added back-drapery, consisting of a full breadth, which is turned under at the lower and side edges for hems, and gathered at its upper edge into a space sufficient to extend from one side seam to the

be selected, two yards and a-half will be sufficient. Price of pattern, 1s. 3d. or 30 cents.

MISSES' JACKET.

(For Illustrations see Page 214.)

No. 8565.—Wraps for misses' wear show a decided tendency toward the coat and jacket shapes this season, and so becoming are the new styles that there is every probability they will continue for a long time in favor. The jacket illustrated in the present instance is made of Spring cloth, and the finish, in accordance with the edicts of



8558

Back View.

MISSES' WRAP.

(For Description see Page 212.)

other, and then sewed to a belt. The ends of the belt are tacked to the side seams, and the side edges of the drapery are slip-stitched flatly over the adjoining back edges of the front as far as the latter extend. Five upturning plaits are folded in the center of the back-drapery, the lower one being only a short distance from the lower edge, and the topmost one the same distance from the belt. These plaits are stayed by having a tape tacked to them underneath, and

Fashion, is very simple, consisting entirely of machine-stitching. Narrow extensions, allowed on the front edges of the fronts at the top, are turned backward in triangular lapels. Below the lapels the right side is hemmed and the left is under-faced to some distance below the waist-line, the closing being performed with button-holes and buttons. Below the closing each side is cut away diagonally to the lower edge, which is in uniform outline all the way around. There

is a curving seam at the center of the back, and an under-arm dart in each side of the front; and these, together with the usual seams upon the shoulders and under the arms, perfect the fitting. The center seam is left open below the waist-line, and extensions, allowed upon each edge, are turned forward in ornamental laps upon the outside. These laps and the diagonal edges of the fronts are finished with single lines of stitching, and upon each lap are placed three large-sized buttons. Two rows of stitching about half an inch apart finish the bottom of the jacket. The sleeves are in coat shape, and each is ornamented with a lap, which is sewed into the outside seam, stitched once at its upper and front edges and decorated with three buttons. A rolling collar is sewed to the neck, meeting the lapels in notches; and both collar and lapels are finished with a row of stitching. There are a skirt and a breast pocket in the left front and a skirt pocket in the right front, and all of them are finished with machine-stitched welts.

All kinds of coatings, flannels, and such varieties of suit goods as are adapted to the uses of outer-garments, will be made up in this way. Sometimes the collar and lapels and the back laps will be faced with contrasting textures, and the pocket-welts and sleeve-ornaments will correspond.

We have pattern No. 8565 in eight sizes for misses from eight to fifteen years of age. In making the jacket for a miss of twelve years, three yards and three-eighths of material twenty-two inches will be needed. If goods twenty-seven inches wide be selected, then two yards and three-fourths will be necessary. If material forty-eight inches wide be chosen, one yard and a-half will suffice. Price of pattern, 1s. 3d. or 30 cents.

#### MISSES' DEEP BASQUE.

(For Illustrations see Page 215.)

No. 8561.—A noticeable feature of this basque is its depth, which is not, however, uniform all the way around, each side slanting to a short point from the extremity of the closing to the bust dart in each side, and then deepening into a more decided point over the hip, the depth decreasing a trifle back of this point and then preserving an even outline across the back. In addition to the bust dart mentioned, each side has an under-arm dart, which assists effectively in the adjustment, and the back has side-back seams and a center seam, all of which terminate a little below the waist-line, the fullness at their extremities being folded underneath to form two double box-plaits on the outside. A button is placed at the upper front corner of each plait, and a round collar is sewed to the neck. Suit goods of a serge-like texture are employed in the construction, and narrow worsted braid forms the trimming, two rows being applied on the collar. The sleeves

are in the favorite coat shape, and several lines of braid are applied perpendicularly about the wrist, the lower ends terminating beneath the edge of the sleeve, while the opposite ends are fastened in short loops. The general effect of this garniture is similar to a cuff. The right side of the front is hemmed and the left is under-faced, and the closing is performed with button-holes and small buttons set close together. The vest effect is heightened by strips of braid arranged horizontally upon the front, with the front ends terminating beneath the closing, while the back ends are fastened in loops. The lengths of these strips of braid are graduated so as to present the

broadest effect over the bust and taper gradually toward the lower edge of the basque.

Such a basque may be worn with any style of skirt, whether trimmed or plain, draped or undraped. The mode is adapted to all materials, and the trimming may be varied to accord with the texture selected. A facing of contrasting goods may be applied in vest form upon the front, and the collar may be cut from the same fabric, the sleeves being finished with cuff-facings to correspond.

We have pattern No. 8561 in eight sizes for misses from eight to fifteen years of age. In making the basque for a miss of twelve years, three yards and three-eighths of material twenty-two inches wide, or one yard and five-eighths forty-eight inches wide, will be required. Price of pattern, 1s. or 25 cents.



8557  
Front View.



8557  
Back View.

#### MISSES' POLONAISE.

(For Description see Page 213.)

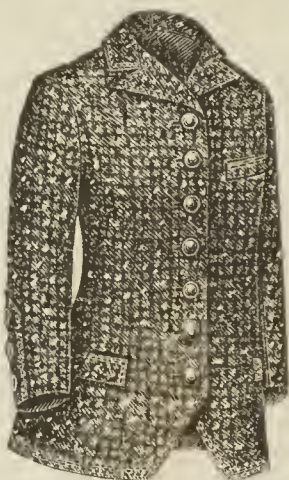
side-plaits, which are stitched in their folds to a little below the waist-line and allowed to fall out below. The back is cut on a fold of the goods, and six plaits turning toward the center are folded in it. These plaits are stitched to the same distance below the waist-line as those in the front, and then spring out gracefully over the drapery. The usual seams upon the shoulders and under the arms complete the adjustment, and a belt of the material passes about the waist, drawing the blouse in to the figure. One end of the belt is pointed and lapped upon the other, and its edges are finished with a row of machine-stitching.

Another row finishes the bottom of the blouse, and two rows are also made along the edges of the rolling collar that gives such a *distingué* finish to the neck. The sleeve is in coat shape, and fits the arm prettily. A cuff is simulated with two rows of stitching run close together, and the effect is heightened by three buttons placed on the upper side just in front of the outside seam.

Such blouses as this are worn with skirts of any style, and are often made of material contrasting with the remainder of the dress. Flannel and cashmere in bright or dark colors are especially admired for Spring wear, and later on prints, lawns, piqués and other Summer textures will be in vogue for the purpose. Braid, soutache embroidery, *tor-*

*chon* lace, Hamburg edging or any other pretty garniture may be added to the edges; but a plain finish is equally appropriate and fully as much admired by Fashion, who always improves an opportunity to discourage over-elaboration in the attire of young people.

We have pattern No. 8550 in eight sizes for misses from eight to fifteen years of age. To make the blouse for a miss of twelve years, will require three yards and seven-eighths of material twenty-two inches wide, or two yards and a-half thirty-six inches wide, or one yard and seven-eighths forty-eight inches wide. Price of pattern, 1s. or 25 cents.



8565  
Front View.



8565  
Back View.

#### MISSES' JACKET.

(For Description see Page 213.)



GIRLS' COSTUME.

(For Illustrations see Page 216.)

No. 8570.—This costume is charmingly exhibited at Girls' figure No. 6 on page 212 of this publication, the material shown in the latter instance being similar to that here pictured, while the decorations are elaborated by lace edging and insertion, and dainty ribbons.

Piqué is the material chosen for illustration in the present instance, and Hamburg edging and piqué braid form the trimming. The fronts of the costume are in sack shape and close their entire length with button-holes and medium-sized pearl buttons, the right side being turned under for a hem, while the left is under-faced. There is an under-arm dart in each side, which removes all unnecessary fullness without making the adjustment too close. The back is in basque fashion and is fitted according to the French method, which only introduces a curving seam at the center. Extensions are allowed on the back edges of the fronts below the waist-line, and to their edges are joined the ends of an added back-skirt portion, which is turned under for a hem at its lower edge and laid in plaits turning toward the center at the top, the first plait at each side taking in the extension upon the front and concealing the joining of the back proper. A narrow band finishes the top, and over

it falls the basque or upper part of the back, which is shaped in postillion outline. Upon each side of the front is arranged an ornamental section, which forms a point some distance back of the closing and extends as far back as the end of the under-arm dart, its back edge being overlapped by a similar ornament, which also forms a point and extends underneath nearly to the center of the back. These sections are turned down over their own seams, and, when arranged in position, have the effect of being in one piece. The front of the costume is trimmed about its lower edge with a row of Hamburg embroidery headed by three rows of braid, but no decoration is added to the back skirt. A row of edging, followed by three of braid, commences at each shoulder seam near the neck and passes down each side of the front, and about the first ornamental section. Similar garnitures are added upon the second ornamental section, and a row of edging, headed by a single row of braid, trims the basque portion, a row of buttons being added just back of the trimming near each edge of this portion. A jaunty sailor-collar, trimmed with a row of edging and two rows of braid, is sewed to the neck under a tiny bias facing, which is felled down over the seam. The sleeves are in coat shape, and are each trimmed with a row of embroidery and three rows of braid.

This will be a favorite pattern for all kinds of cotton goods; satteens, lawns, prints, etc., being especially pretty when made up by the pattern. A pretty costume is made of satteen in robin's-egg blue, sprinkled with white polka-dots. The trimming consists of bands of plain blue and frills of *torchon* lace, the arrangement being the same as in the present instance. Another costume is of percale in a pretty flowered pattern, the collar and ornamental sections being of

plain goods and plainly finished. Narrow ruffles of checked goods, gathered and set on to form their own headings, trim the lower part of the front; and the wrists are faced in cuff outline with plain goods. Woolens and the nicer fabrics dedicated to the uses of little women also make up prettily in this way, and their texture affords a great deal of latitude in the choice of garnitures.

We have pattern No. 8570 in seven sizes for girls from three to nine years of age. To make the costume for a girl of eight years, will require four yards and an-eighth of material twenty-two inches wide. If goods thirty-six inches wide be selected, then two yards

and five-eighths will be necessary. If material forty-eight inches wide be chosen, one yard and seven-eighths will suffice. Price of pattern, 1s. or 25 cents.

GIRLS' COSTUME.

(For Illustrations see Page 216.)

No. 8560.—This costume is also illustrated in a combination of plain and plaid goods, with a kilt flounce upon the skirt, at Girls' figure No. 7 on page 213 of this Delineator.

The garment is especially pretty in its outlines and mode of draping, and is here represented as made of dark blue suit goods, with ruffles of the same, braid and ribbon for trimming. The dress proper is in the shape of a Princess slip, with a bust dart and an under-arm dart in each side of the front, and side-back seams and a center seam at the back. The right side of the front is turned under for a hem, and the left is under-faced from the throat to some distance below the waist-line, the closing being made with button-holes and buttons for the same distance. Below the closing the width of the hem and underlap are cut off, and the edges are joined in a seam for the remainder of their length.

Across the front and sides of the costume is arranged a pretty drapery, which is cut on a lengthwise fold of the goods at the center of the front. The back edges of the drapery are inserted in the side-back seams, and its top describes a pretty curve across the ends of the darts and closing. Its lower edge is a little above the bottom of the costume, and in this instance is cut in large, oval tabs or scollops, which are bound with braid and allowed to fall over three narrow, gathered ruffles arranged upon the skirt. The ruffles are carried across the back of the costume, and into the side-back seams, at the upper corners of the front-drapery, are inserted sash ends of ribbon, which are tied in a handsome bow. Upon the front of the costume strips of narrow braid are arranged crosswise between every two buttons and button-holes, the inner ends terminating beneath the closing edges, while the outer ends are folded under in loops. This arrangement has a suggestion of the military effect that is very attractive in itself, and very becoming to the youthful wearers. The sleeves are in coat shape and are each trimmed with three rows of braid, the ends of which are fastened in loops in front of the outside seam. A straight, standing collar completes the neck.

Costumes of this style are made of both cotton and woolen goods, and also of the simple silken stuffs that girls sometimes wear. The drapery may be left plain about its lower edge, or it may be cut in any fancy design preferred to scollops and may be bordered with embroidery, lace or any pretty garniture. Knife-plaitings will sometimes take the place of ruffles, and not infrequently a side or box plaiting will be preferred to either.

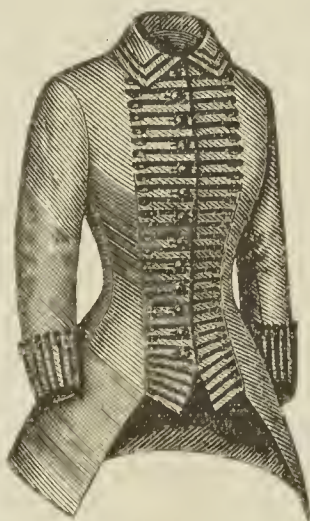
We have pattern No. 8560 in seven sizes for girls from three to nine years of age. To make the costume for a girl of eight

years, will require four yards of material twenty-two inches wide, or two yards of goods forty-eight inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' COSTUME.

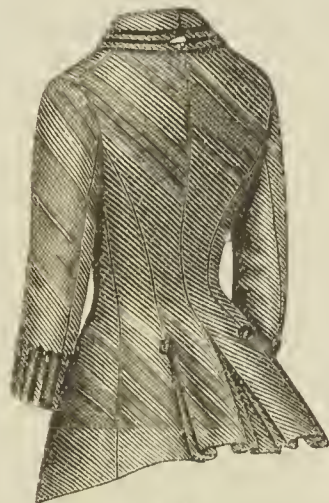
(For Illustrations see Page 216.)

No. 8585.—Plain and checked suit goods are artistically combined in the formation of this costume, the mode of construction being particularly adapted to the development of tasteful contrasts.



8561

Front View.



8561

Back View.

MISSES' DEEP BASQUE.

(For Description see Page 214.)



8550

Front View.



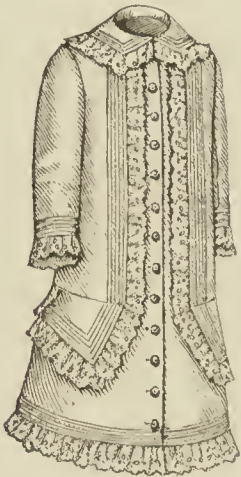
8550

Back View.

MISSES' PLAITED BLOUSE.

(For Description see Page 214.)

The body of the costume is of the checked fabric, and the front of the garment has three lengthwise box-plaits stitched in it, while the back is curved at the closing edges to assist the seams upon the shoulders and under the arms in the adjustment. Under-facings finish these edges, and button-holes and small flat buttons are used in closing, the button-holes being worked in a fly sewed beneath the right side. The means of closing are consequently invisible, and their location is entirely concealed by the Watteau-like arrangement upon the back. This consists of a single straight section, which is laid in a triple box-plait and sewed invisibly over the right side with its center directly over the closing, its lower end being sewed to the lower edge of the body, and the extra length falling with a graceful Watteau droop. The skirt of the costume is short in proportion to the length of the body portion, and is turned under at the lower



8570

Front View.

GIRLS' COSTUME.

(For Description see Page 215.)

edge for quite a deep hem, and scantily gathered at the top all the way around. It is sewed to the body portion in the ordinary manner and turned down over its own seam, being entirely covered by two deep knife-plaitings, one of which is of the checked fabric and the other of plain goods. Over the joining of the skirt and body portion is sewed an ornamental section, consisting of a bias strip cut in deep tabs or blocks. The blocks are piped all around with plain goods, and the section is also set on with a piping of the same, its ends terminating beneath the folds of the Watteau at the back. Beneath the fold of the outer plait in each side of the front is sewed a *revers* ornament of the plain goods, the upper end of which is inserted in the shoulder seam, the *revers* being turned backward over its own seam. A piping of the plain goods finishes the neck, and inside of it is sewed a standing frill of lace. The sleeve, which is decorated in a novel and pleasing manner, is in coat shape. It has a dainty frill of lace at the wrist and encircling it at the elbow is an ornament corresponding with the section overhanging the skirt, being similarly piped and underlaid with a plaiting of plain goods.

A dainty costume of this style is made of pink nun's-veiling, and the skirt is trimmed with two deep flounes of Irish-point embroidery, which are, of course, attached so that they may be taken off at any time and laundered. A deep collar of embroidery is worn about the neck, and bands of the same are up-turned flatly from the wrists of the sleeves, the decorations about the elbows being omitted. If preferred, the sleeve may be shortened to the place where the tab ornament is attached. Another costume is of plain and figured foulard, the contrast being developed in the same manner as in the present instance. Still another is of satteen in a pale *faience* blue, with polka-spots of medium size sprinkled all over it. Polka-spots and pin-dots are largely represented in all kinds of cotton goods.

We have pattern No. 8585 in seven sizes for girls from three to nine years of age. To make the costume for a girl of eight years, will require five yards and a-fourth of material twenty-two inches wide, or two yards and a-half of goods forty-eight inches wide. Price of pattern, 1s. 3d. or 30 cents.

## GIRLS' JACKET.

(For Illustrations see Page 217.)

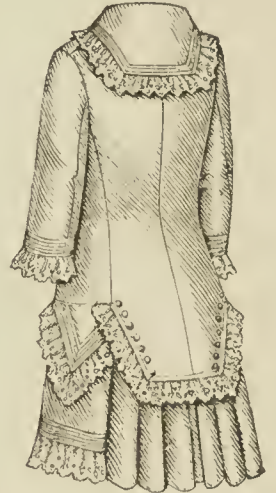
No. 8571.—Another view of this jacket, showing it as made of fancy cloth, with braid binding for a finish, is given at Girls' figure No. 5 on page 211 of this magazine.

Among the pretty street-garments which the season has introduced for little folks, are many jaunty coats and jackets, one of the most attractive of the latter class being pictured in these engravings. Cloth of a deep navy-blue tint is represented in the construction, and machine-stitching and mottled

bone buttons constitute the finishings. The fronts have extensions allowed at their upper portions and are turned back in lapels, which are faced with the material. Below the lapels the fronts close for some distance with button-holes and buttons, the right side being hemmed and the left under-faced. Below the end of the closing each side is slanted backward, leaving a broad flare between the edges and giving a sort of coat effect that is very becoming. Under-arm darts, side-back seams and a center seam perform the adjustment in a very becoming manner. The three back seams terminate a little below the waist-line and the fullness at the end of each side-back seam is folded in a plait turning forward underneath. Extensions are allowed upon the edges below the center seam, and are lapped from the left side over the right and tacked at their tops, the opening below affording all the spring necessary. A button is placed at the top of each plait, and upon each side of the front is a pocket-lap that falls over and conceals its own seam. A single row of stitching finishes the pocket-laps, the lower and diagonal edges of the jacket and also the edges of the lapels. There is a stylish rolling collar about the neck, and this is also finished with a row of stitching run close to the edge. The sleeves are in coat shape, and each is trimmed in simulation of a round cuff with a row of stitching made some distance from the hand, together with a button placed below the stitching and just in front of the outside seam.

Flannel, piqué and all kinds of seasonable coatings will be made up in this way and trimmed with braid, stitching, contrasting facings, etc., the preference being in favor of simple modes of completion. A finish showing no stitches upon the outside is much admired. A pretty jacket is made of gray flannel, and the lapels are faced with Surah of a darker shade. Surah is also used for cuff facings, pocket-laps and collar.

We have pattern No. 8571 in seven sizes for girls from three to

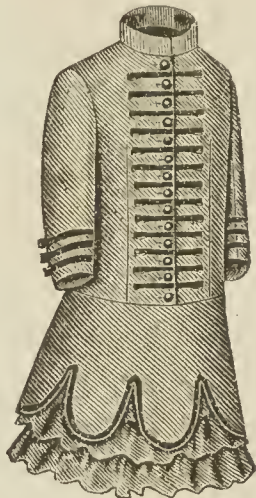


8570

Back View.

GIRLS' COSTUME.

(For Description see Page 215.)



8560

Front View.

GIRLS' COSTUME.

(For Description see Page 215.)



8560

Back View.

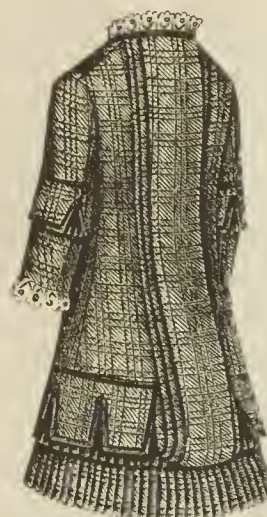


8585

Front View.

GIRLS' COSTUME.

(For Description see Page 215.)



8585

Back View.

nine years of age. To make the jacket for a girl of eight years, three yards of material twenty-two inches wide will be required. If goods twenty-seven inches wide be selected, then two yards and five-eighths will be necessary. If material forty-eight inches wide be chosen, one yard and a-half will suffice. Price of pattern, 1s. or 25 cents.

GIRLS' WAIST, WITH YOKE AND BELT.

(For Illustrations see this Page.)

No. 8566.—Waists of this style are among the prominent fashions for girls, and just now they are especially popular, owing to the fancy for modes that are both quaint and comfortable. Plain suit goods of light texture are represented in the present instance, and narrow braid and small buttons form the trimming. The upper portion of the waist is, as the title specifies, in yoke shape. It has seams upon the shoulders, and the back edges are turned under for hems, while the lower edges are deepened into a slight point at the center of both the front and back. The body portion has seams under the arms, and is hollowed out appropriately for the arms' eyes at the tops of these seams. The top is curved in accordance with the pointed outline of the yoke and is gathered to within a short distance of the under-arm seams. The waist is also gathered into the requisite space at the lower edge and also a little above, the gatherings extending to within a short distance of the under-arm seams. A belt is stitched flatly to the lower part of the waist in a line with the upper gatherings. A belt lining is added to the under side of the waist, and the lower edges of the belt and lining are joined together. Whatever style of skirt is chosen is usually over-seamed to the waist, or is sewed in between the belt and belt lining, in which latter event that portion of the waist below the upper row of shirring should be cut away to avoid a clumsy effect. A row of braid trims each edge of the belt, and three rows follow the outline of the yoke. A straight band or choker collar encircles the neck, and buttons and button-holes close the back, the body portion being turned under in hems matching those of the yoke. The sleeves are in coat shape, and three rows of braid are applied in cuff outline about the wrist, two buttons being added in a line below them in front of the outside seam.

Such waists are worn with skirts that are prettily draped or trimmed with ruffles or platings, and they will be made of all kinds of Summer fabrics from delaines and buntings to prints. *Torchon* lace, embroidered edging, tiny ruffles or any neat and simple garniture may be applied. Dresses of nainsook, fine lawn and other white goods will have waists of this style, with the yoke and sleeves cut from open-work or Swiss embroidery, or made of tucks and insertion.

We have pattern No. 8566 in seven sizes for girls from three to nine years of age. To make the garment for a girl of eight years, will re-

quire two yards and a-fourth of material twenty-two inches wide. If goods thirty-six inches wide be selected, then one yard and three-eighths will be necessary. If material forty-eight inches wide be chosen, one yard will suffice. Price of pattern, 7d. or 15 cents.



8583

Front View.

GIRLS' JACKET.

(For Description see this Page.)

GIRLS' JACKET.

(For Illustrations see this Page.)

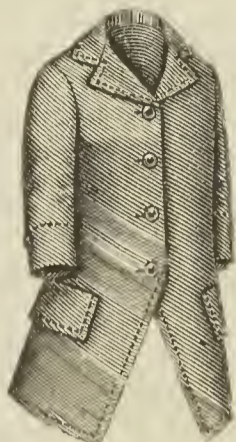
No. 8583.—A jacket that is warm enough for the Spring-time

usually fills a necessary want during the entire Summer, and consequently patterns for such garments are always issued early enough to allow of a judicious choice of material and trimming. This jacket is made of light-weight cloth, and its adjustment is performed in a very stylish and comfortable fashion. The fronts are closed for nearly their entire length with button-holes and buttons, the right side being hemmed and the left under-faced; and in each one is an under-arm dart, which removes all unnecessary fullness without rendering them close-fitting. These darts permit of placing the side seams well to the back, and a curving seam at the center of the back completes the means of fitting in a simple and effective manner. The bottom of the jacket is cut in deep blocks or tabs, each of which is ornamented with a fancifully shaped scroll design done in soutache braid. The sleeves are in coat shape, and the upper side of each is ornamented with braid arranged in a similar pattern. About the neck is a deep collar, something like the stole shape in general style, but curving considerably toward the back, where it is ornamented with braid in harmony with the remainder of the garment. A smaller design is em-

broidered on each side of the front, and a tiny bias facing conceals the joining of the collar to the jacket.

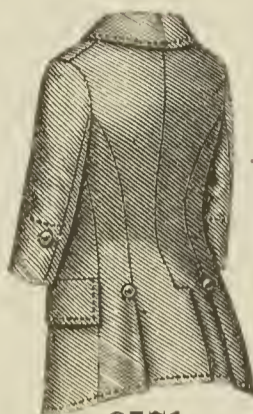
Such jackets are often made of flannel and trimmed with braid applied in flat rows or in any pattern preferred. They are also made of suit goods and ornamented with a collar and cuff-facings of contrasting material. Turkish towelling and piqué are often made up for Summer wear, as they can be washed without injury and are durable and pretty. Turkish towelling is never ironed, a good shaking being all that is necessary to restore its appearance.

We have pattern No. 8583 in seven sizes for girls from three to nine years of age. For a girl of eight years, it will require two yards and seven-eighths of material twenty-two inches wide. If goods twenty-seven inches wide be selected, then two yards and a-fourth will be necessary. If material forty-eight inches wide be chosen, one yard and a-fourth will suffice. Price of pattern, 1s. or 25 cents.



8571

Front View.



8571

Back View.

GIRLS' JACKET

(For Description see Page 216.)



8566

Front View.



8566

Back View.

GIRLS' WAIST, WITH YOKE AND BELT.

(For Description see this Page.)

GIRLS' UNDER-WAIST.

(For Illustrations see Page 218.)

No. 8556.—The shape and adjustment of this under-waist are planned in the most skilful fashion, and the pattern is an unusually valuable one, as it provides for a low and a high neck and for long sleeves or no sleeves at all, according to the style of the dress or the fancy of the wearer. The front is cut on a fold of the goods, while the back is curved at the closing edges to assist the seams upon the shoulders and under the arms in fitting the garment with comfortable closeness to the figure. A belt is sewed to the under side at the waist-line; and below this belt a lengthwise slash is made in each side of the front and also at each side of the closing of the back; and between the edges are inserted



8583

Back View.

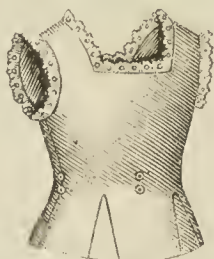
GIRLS' JACKET.

(For Description see this Page.)

little triangular gores, which give sufficient spring over the hips to insure against the slightest discomfort. Two buttons are placed over the belt at each under-arm seam, and two are also added at the center of the front, forming a support for the under-garments. The back edges are faced with fitted strips of the material and closed with button-holes and buttons. The front view shows the neck of the garment cut low and square, and finished with a row of embroidered edging, the material made up being bleached muslin. In this view the sleeves are omitted and the arm's-eye edges are finished to correspond with the neck. The back view shows a high neck, with coat sleeves reaching to the wrists; both neck and sleeves being finished with embroidered edging, as in the front view.

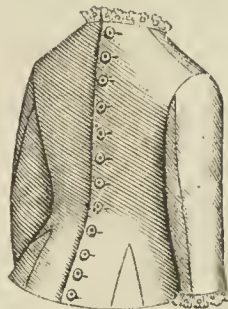
Such waists are made of Lonsdale cambric, flannel and all other fabrics used for underwear, and trimmed with ruffings, narrow laces, wrought cotton edgings and similar garnitures. The neck may be less high than shown in the back view, and different from the Pompadour outline, by being cut down all around about an inch from the top; and the sleeves may be shortened to any depth preferred, instead of being omitted. For healthy children, the Pompadour neck and sleeveless arms-eyes are generally preferred. The arrangement of the belt and buttons is a wise provision, which mothers will approve.

We have pattern No. 8556 in seven sizes for girls from three to nine years of age. To make the garment for a girl of eight years, will require one yard and five-eighths of material twenty-seven inches wide, or one yard and a-fourth thirty-six inches wide. Price of pattern, 7d. or 15 cents.



8556

Front View, showing the Garment Square-Necked and without Sleeves.



8556

Back View, showing the Garment High-Necked and with Full-Length Sleeves.

GIRLS' UNDER-WAIST.

(For Description see Page 217.)

#### MISSES' WALKING SKIRT.

(For Illustrations see this Page.)

No. 8549.—A handsome illustration of this walking skirt, developed in plain and striped suit goods, with braid and buttons for trimming, is given at Misses' figure No. 3 on page 210 of this publication.

Skirts of this description are often selected for combination with blouses cut by pattern No. 8550, which costs 1s. or 25 cents, and is shown on page 215 of this magazine. The mode is, however, just as well adapted to wear with any other style of dress-body. Flannel is the material represented in the present instance, and the construction is accomplished as follows: A front-gore, a gore for each side and a full back-breadth are united to form the skirt proper, and, as these portions are almost entirely covered by the drapery and trimming, there is no necessity of making them of anything better than lining goods, with a facing of the dress material upon the bottom.



8549

Side-Front View.



8549

Side-Back View.

MISSES' WALKING SKIRT.

(For Description see this Page.)

Darts fit the side-gores smoothly over the hips, and a row of gathers draws the top of the back-breadth into the proper size, a placket opening being provided at the left side. Upon the skirt is arranged a flounce-like drapery composed of straight breadths joined together and turned under in a wide hem at the bottom, the hem having two rows of stitching made in it. Side-plaits in clusters of three are laid at equal intervals in this drapery, the spaces between every two clusters being quite broad. In the under fold of the first plait in each cluster a lengthwise slash of several inches is made, and the loose edge of this slash is shirred up very closely and fastened to position beneath the plait. A tape is run to the plaits underneath just above the tops of the slashes, and the top of the decoration is sewed flatly to the skirt. Over this ornamentation falls a *tablier*-drapery, which is fitted to the gores by darts and raised at each side by a cluster of three overlapping plaits, the lower outline deepening to a decided oval at the center. The back-drapery is a single breadth arranged so as to give a suggestion of the sash effect, a slash being made through the center for about half its depth from the bottom, and a row of closely drawn, lengthwise shirring made above it. The top is gathered, and the side edges are inserted in the side-back seams, with the adjoining edges of the *tablier*, as far as the tops of the lowest plaits in the latter. A deep, loose loop is then folded in each side of the back-drapery and tacked to the skirt, and below these loops the two ends formed by the slash at the center are allowed to fall loosely. A belt is sewed to both the skirt and

drapery, and both are finished together at the placket opening. Two rows of stitching finish the lower edges of the *tablier* and the sash-drapery, and tapes are fastened beneath the side-back seams and tied together to hold the fullness of the skirt in position.

A skirt of this fashion, which forms part of a very stylish costume, is made of cashmere and brocade goods of the same texture; the plaited flounce-drapery being of the plain goods, and the *tablier* and back-drapery of brocade. Another is of velvet throughout. Combinations will prevail to about the same extent as uniformity in the construction of such

skirts, and personal taste may select from either.

We have pattern No. 8549 in eight sizes for misses from eight to fifteen years of age. In making the skirt for a miss of twelve years, nine yards and an-eighth of material twenty-two inches wide, or four yards of goods forty-eight inches wide, will be required. Price of pattern, 1s. 3d. or 30 cents.

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THE BUTTERICK PUBLISHING Co. [LIMITED].

STYLES FOR CHILDREN.

FIGURE NO. 1.—CHILD'S STREET TOILETTE.

(For Illustration see this Page.)

FIGURE No. 1.—(Consisting of Child's jacket No. 8551, which is

with the wide braid. A handsome sailor-collar, bordered with braid to correspond with the edges of the coat, is about the neck. The coat sleeves are trimmed in cuff outline with braid and buttons. Lace ruffs finish the neck and sleeves. All sorts of coating textures,



FIGURE NO. 1.—CHILD'S STREET TOILETTE.

(For Description see this Page.)



FIGURE NO. 2.—CHILD'S BOX-PLAIED COSTUME.

(For Description see this Page.)

exhibited with tab-finished edges on page 223 of the present magazine; and costume No. 8045, shown in two views on the label of its pattern).—With another style of *chapeau*, the toilette here illustrated would be just as suitable for a little man as it is for a little woman, its style is so simple and its effect so strikingly jaunty. The costume is made of silk, and has a kilted skirt permanently sewed to a long, sack-like body that closes diagonally in front with button-holes and buttons. A narrow, scarf-like drapery is arranged over the seam joining the body and skirt, its ends falling in sash fashion at the back. The pattern to the costume is in five sizes for children from two to six years of age, and costs 1s. or 25 cents. All sorts of dress goods are made up into little costumes of this style, and the finish may be whatever the taste suggests.

The little jacket is an issue of the Spring season, and is made of pressed cloth. The front is closed with button-holes and buttons, and is shaped out at the center to suggest a short, double-pointed vest between longer, square sides. Center and side seams shape the back, the seams being all closed to the bottom of the garment. The lower edges of the vest portion are bound with wide braid, while the other edges of the jacket are bordered with a row of wide braid below a row of narrow braid, both rows being continued up the front to complete the vest effect. Pocket-laps are upon the hips at the end of long darts that give a graceful inclination to the front at the sides, and the edges of the laps are bound



FIGURE NO. 3.—CHILD'S OUT-DOOR COSTUME.

(For Description see Page 220.)

as well as silks, cashmeres, etc., will make beautiful little jackets of this style; and if dressiness be desired, laces or embroideries may be flatly applied to the edges, with handsome effect. For ordinary usage, however, a simple finish is preferable. The pattern to the jacket is in five sizes for children from two to six years of age, and costs 10d. or 20 cents.

A long ostrich plume and a soft fold of silk trim the little poke hat stylishly and prettily.

FIGURE NO. 2.—CHILD'S BOX-PLAIED COSTUME.

(For Illustration see this Page.)

FIGURE No. 2.—(Consisting of Child's costume No. 8552, which is portrayed with flatly applied lace for garniture on page 220 of this magazine).—The charm of this little costume is its extreme simplicity. It is made of dark blue cashmere, and the garniture consists of triple rows of pale blue braid about the lower and front edges of the adjustable collar and the wrists of the coat sleeves.

Three single box-plaits are folded in the back and three in the front, and the center one at the front is sewed to position all the way to the lower edge, while the others are all sewed to position to a little below the waist-line, to secure a pretty adjustment. Below the sewing they flare to give amplexness to the skirt. Seams upon the shoulders and under the arms shape the garment gracefully, and a narrow band finishes the neck. The collar is a dressy adjunct to

the costume, and is shirred three times near the top, the edge above standing in a careless-looking frill. Ribbon ties adjust it at the throat.

A deep, round collar of embroidery or lace may be worn instead of the shirred collar; or, if desired, the shirred collar may be made of deep embroidery or of net or mull, with a deep lace frill about the edges. On white costumes made of embroidery or of the white goods decorated with lace, it is very dressy. Gingham, lawns, cambrics and wash goods of all kinds will be favorite materials for such costumes during the coming season, and for country and sea-side uses will be very simply finished. When costumes of this style are to do service for dressy occasions, upturned laces or embroideries will decorate them beautifully. The pattern to this costume is in five sizes for children from two to six years of age, and costs 1s. or 25 cents.

Wide ribbon and ostrich plumes decorate the little poke hat handsomely.

FIGURE NO. 3.—CHILD'S OUT-DOOR COSTUME.

(For Illustration see Page 219.)

FIGURE NO. 3.—(Consisting of Child's cloak No. 8568, which is represented with a different method of finish on page 222 of this issue).—The little cloak portrayed by this figure is a novelty of the Spring season, and is a charming illustration of simplicity and dressiness. Cloth and velvet are handsomely combined in its construction. The back has an arched center seam and nicely shaped side-back gores, all the seams having under-folded side-plaits arranged in them below the waist-line. From beneath these plaits, on the outside, extend *revers*-like laps of velvet; and surmounting the plaits is a broad, curved strap of velvet, which crosses the back from side seam to side seam, and is handsomely elaborated with a pretty design of soutache braid. A rolling collar, round cuff-facings and fancifully shaped pockets, all of velvet embellished with soutache embroidery, are pretty accessories to this charming cloak. Buttons and button-holes close the fronts, which are in single-breasted sack shape and rounded away at their lower front corners. Such little cloaks are handsome protectors for the little ones, as they almost totally conceal the costumes worn beneath. They are sufficiently decorative in construction to require no ornamentation, and may be made of any preferred material.

The costumes worn beneath such cloaks may be of any fashion or material desired. Costume pattern No. 8451, which is in six sizes for children from three to eight years of age, and costs 1s. or 25 cents, is, however, a charming mode, being very simple and pretty in construction. The pattern to the cloak is in five sizes for children from two to six years of age, and costs 10d. or 20 cents.

The little round hat is simply decorated with an encircling band and a rosette bow of narrow ribbon.

FIGURE NO. 4.—CHILD'S COSTUME.

(For Illustration see this Page.)

FIGURE NO. 4.—(Consisting of Child's costume No. 8576, which is pictured with the collar made of the dress goods and a pocket opening simulated with trimming on page 221).—Fine white lawn is the material of which this daintiest of little costumes is constructed.

The front is in narrow sack shape, while the back is in deep basque style, with center and side-form seams that terminate at the top of under-folded plaits that give a handsome box-plaited effect to its skirt. Beneath the back is attached a skirt, which lengthens it suitably and which has two box-plaits folded in it at the top, the side edges of the skirt portion joining the corresponding edges of the front. The bottom of the added skirt is finished with a hem, while the lower edges of the basque portion and the front are overlaid with a frill of deep lace headed by a row of insertion; the decoration on

the bottom of the front being continued up over the side seams to the lower edge of the basque portion. Button-holes and white pearl buttons close the front, and about the neck is a deep, round collar formed of strips of insertion and decorated at the front and lower edges with a frill of deep lace. A frill of narrow lace stands about the neck, and a similar frill edges the wrist of the sleeve below an upturned row of the deep lace.

The pattern to this little costume is in five sizes for children from two to six years of age, and costs 1s. or 25 cents. For wash goods of all kinds, it is a charming little fashion, and its suitability for these and all other dress textures, whether silk or woolen, will make it a widely adopted favorite. Laces, embroideries, gathered ruffles, narrow knife or box plaitings, gathered or plaited ruches, flat bands, and soutache and other braids are all appropriate decorations. The fashionable hosiery for wearing with white costumes are in solid colors.



FIGURE NO. 4.—CHILD'S COSTUME.

(For Description see this Page.)

gathered at the neck and lower edges across the center of the front and at each side of the closing at the back. A stay is sewed over the seam on the under side, to strengthen the joining and keep the gathers in place; and the closing is made with button-holes and buttons. A belt accompanies the pattern, but, in this instance is omitted in favor of a sash of pale-blue satin ribbon tied in a large bow at the back. A dainty ruffle of the material finishes the neck.

White goods of all kinds will be made up in this way for little folks of both sexes, and may be simply finished or elaborated with laces, embroideries, etc. Cambrics, gingham and prints are often made up into dainty dresses, with gay-colored or white braid for decorations. The pattern to the dress is in four sizes for children from one-half to three years old, and costs 10d. or 20 cents. Little socks or stockings and worsted booties or soft kid shoes are the usual coverings for the feet when short dresses are worn.



8552

Front View.

8552

Back View.

CHILD'S BOX-PLAITED COSTUME.

(For Description see this Page.)

FIGURE NO. 5.—BABIES' FIRST SHORT DRESS.

(For Illustration see Page 221.)

FIGURE NO. 5.—(Consisting of Child's dress No. 8562, two views of which, showing a different method of finish, are given on page 222 of this DELINEATOR).—This wee darling is clothed in the most comfortable of little dresses, which is made of white nainsook. The skirt is short and not too full, and will give the little limbs a freedom of motion that they could never have in the long garments Baby has previously been wearing. Two little gathered ruffles trim the bottom of the skirt, the upper one being finished to form a self-heading. Two similar ruffles trim the wrists of the little sleeves, which are of the coat shape and fit the arms easily. The top of the skirt is gathered and joined to the bottom of a full waist, which is

gathered at the neck and lower edges across the center of the front and at each side of the closing at the back. A stay is sewed over the seam on the under side, to strengthen the joining and keep the gathers in place; and the closing is made with button-holes and buttons. A belt accompanies the pattern, but, in this instance is omitted in favor of a sash of pale-blue satin ribbon tied in a large bow at the back. A dainty ruffle of the material finishes the neck.

White goods of all kinds will be made up in this way for little folks of both sexes, and may be simply finished or elaborated with laces, embroideries, etc. Cambrics, gingham and prints are often made up into dainty dresses, with gay-colored or white braid for decorations. The pattern to the dress is in four sizes for children from one-half to three years old, and costs 10d. or 20 cents. Little socks or stockings and worsted booties or soft kid shoes are the usual coverings for the feet when short dresses are worn.

CHILD'S BOX-PLAITED COSTUME.

(For Illustrations see this Page.)

No. 8552.—Another view of this little costume, showing a different material, with narrow braid about the wrists and collar, is given at Child's figure No. 2 on page 219 of this publication.

The shape is one that is always becoming and very comfortable for chil-

dren, and one that develops well in any material. The back is cut on a fold of the goods and has three box-plaits folded in it, the middle one coming directly in the center. A box-plait is folded in the right side of the front, which exactly matches the middle one in the back by coming directly at the center when the garment is adjusted upon the figure. A similar plait is folded in each side, making the effect of the back and front uniform. All the plaits, except the plait over the closing in the right side, are stitched in their folds to a little below the waist-line and then allowed to fall out

loosely for the remainder of their length. The plait at the closing in the front is stitched to position for its entire length, and to the seam underneath is sewed a straight strip, which is turned forward to form a fly in which the button-holes are worked, its outer edge being tacked to position between every two button-holes. The left side is finished with a hem, and the buttons are sewed upon it, though, of course, they are not visible when the closing is performed. Dress goods showing a slightly twilled surface are represented in the present instance, and beneath the lower edge of the garment is sewed a row of antique lace, which is turned up on the outside and tacked flatly to position, with very pretty effect. The sleeve is in coat shape, and is trimmed at the wrist with lace arranged in the same way. A straight band or choker collar is sewed to the neck, and outside of it is adjusted a charming little removable collar, which is composed of a straight section that is drawn to the proper size by three rows of shirring arranged about a quarter of an inch apart, the topmost one being far enough from the upper edge to leave a little ruffled heading. The shirrings are stayed by being sewed to a fitted strip of the material, and beneath the lower edge of the collar is sewed a row of lace, which is turned up on the outside to match its disposal on other parts of the garment. A hook and loop, or a fancy bar-pin may fasten the ends of the collar in front.

Flannel, cashmere, lawn, print, piqué and all seasonable materials make up satisfactorily in this way, and when wash goods are selected, the collar is often a narrow strip, with a border of lace or embroidery added to make up the requisite depth. Elaborate garnitures are not, however, admired for such a costume.

We have pattern No. 8552 in five sizes for children from two to six years of age. For a child of six years, it will require three yards and seven-eighths of material twenty-two inches wide. If goods thirty-six inches wide be selected, then two yards and a-half will be necessary. If material forty-eight inches wide be chosen, one yard and three-fourths will suffice. Price of pattern, 1s. or 25 cents.

CHILD'S COSTUME.

(For Illustrations see this Page.)

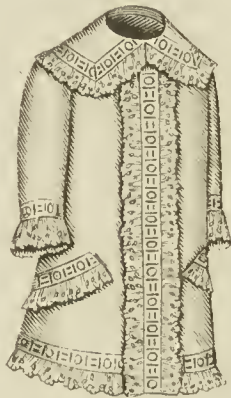
No. 8576.—This costume is also illustrated at Child's figure No. 4 on page 220 of this publication, where it is made, of lawn and trimmed with lace edging and insertion, the collar being composed entirely of insertion.

Piqué, a fabric that is always pretty and possessed of good wearing qualities, is represented in the present instance, and embroidery is applied in a tasteful, yet not over-lavish fashion, for the trimming. The fronts are in sack shape, and the right side is hemmed, while the left is under-faced, the closing being performed by flat buttons and button-holes in a fly. The back proper is in jacket fashion and has side-back seams and a curving center seam, all three of which terminate a little below the waist-line, the fullness at their extremities being folded under so as to form two box-plaits on the outside. From beneath the jacket portion falls an added skirt-section, which has two box-plaits folded at the center and is sewed to a band at the top. The front edges of the back skirt are joined to the sack portions, equalizing the depth of the costume all around; and the bottom of the garment is trimmed all around with a row of edging headed by a band of insertion, a similar garniture being set upon the lower edge of the jacket back. Upon the overlapping side of the closing is arranged a row of insertion between two rows of narrow edging, and about the wrist of each of the coat-shaped sleeves is a row of edging and insertion matching that on the bottom of the garment. There is a deep,

round collar about the neck, and this also is bordered with edging and insertion. A short strip of insertion is stitched diagonally upon each side of the front, and beneath its lower edge is set a row of edging. Openings may be made along the upper edge of the insertion and pockets inserted in them, if desired.

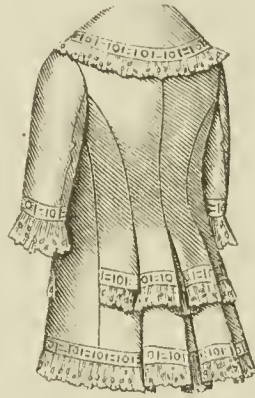
Cashmeres, delaines, buntings, and also satteens, prints, lawns, percales and all other washable goods will be made up in this fashion and trimmed with narrow ruffles, tiny platings, Irish point embroidery, *torchon* and Oriental laces or any other pretty garnitures individual taste may prefer.

We have pattern No. 8576 in five sizes for children from two to six years of age. For a child of six years, it will require three yards and a-half of goods twenty-two inches wide. If material thirty-six inches wide be chosen, then two yards and an-eighth will be necessary. If goods forty-eight inches wide be selected, one yard and five-eighths will suffice. Price of pattern, 1s. or 25 cents.



8576

Front View.



8576

Back View.

CHILD'S COSTUME.

(For Description see this Page.)

CHILD'S CLOAK.

(For Illustrations see Page 222.)

No. 8581.—The shape and adjustment of this cloak are of a style which invites the use of rich materials and yet is in every way adapted to the simplest textures in vogue for such garments. Ot-

toman silk is the material represented in the present instance, and Oriental lace forms the trimming. The fronts are slightly curved at the throat, and are finished with under-facings and closed their depth with button-holes and buttons. In addition to the seams upon the shoulders and under the arms, there are side-back seams and a curving center seam, which divide the back symmetrically and are sprung out below the waist-line to give ample width to the lower edge. Upon the bottom of the cloak is a fall of deep lace, which is set on with a little fullness and turned down over its own seam. Lace of a narrower width is arranged flatly about the wrist of the coat-shaped sleeve, and is sewed with considerable fullness to the edges of the round, turn-over collar that encircles the neck.

Irish point embroidery will be applied to silk fabrics of all kinds, and also to fine cashmeres and other nice woollens in the same manner as the lace in the present instance. When embroideries are used, the cloak will be shortened in its sleeves and skirt, and the embroidery seamed to the lower edges. Fine *torchon* laces are still quite popular, though there are several varieties that are of later distinction in the list of fashionable garnitures. Delicately tinted Silesias, Surahs and cheap silks are used for lining light-weight fabrics, and, if considered necessary, an inter-lining may be added.

We have pattern No. 8581 in five sizes for children from two to six years of age. In making the cloak for a child of six years, two

yards and seven-eighths of goods twenty-two inches wide will be required. If material twenty-seven inches wide be selected, then two yards and a-half will be necessary. If goods forty-eight inches wide be chosen, one yard and a-fourth will be sufficient. Price of pattern, 10d. or 20 cents.



FIGURE NO. 5.—BABIES' FIRST SHORT DRESS.

(For Description see Page 220.)

CHILD'S FIRST SHORT DRESS.

(For Illustrations see Page 222.)

No. 8562.—This dress is illustrated in white nainsook, with gathered ruffles for trimming, and a ribbon sash about the

waist, at Babies' figure No. 5 on this page. The first short dress of a baby must necessarily possess two attributes in order to be at all satisfactory. It must be comfortable for the little wearer and pretty to look at. Both qualities are developed in the dress illustrated, and the construction is by no means a difficult matter. White cambric is the material represented, and fine tucks and narrow open-work edging form its garnitures. The waist has seams upon the shoulders and under the arms, and its back edges are turned under in hems of equal width, the closing being performed

with button-holes and buttons. There is an easy fullness, which is taken up in a single row of gathers about the neck and in two rows at the lower edge of both the front and back, the gathers in the front extending only a little at each side of the center and those at the back terminating about the same distance from the under-arm seams. A tiny binding encircles the neck, and from the seam of the band falls a frill of the edging. The cunning little sleeves are in coat shape, and each is ornamented at the wrist with a cluster of three tiny tucks above a frill of edging. The skirt is formed of straight breadths, joined together to give the requisite width and turned up for a hem at the bottom. A short placket opening is made at the center of the back, and the top is gathered uniformly all the way around and sewed to the waist with the centers evenly together. A strip of the material, felled over the seam underneath, gives the joining a neat finish. Above the hem is a cluster of five tucks, which are the only decoration introduced. About the waist is a belt of the material, which is closed at the back with a button and button-hole, the overlapping end being prettily pointed.

If tucks are made in a dress of this style, allowance for them must be made in cutting the garment out, as none is made in the pattern. Lawn, thin piqué, cambrics, percales and all other materials in vogue for childrens' wear may be made up in this way and trimmed with narrow ruffles, machine-made edgings or any pretty garnitures. Simplicity of finish is preferable to over-elaboration, as the most dainty trimmings are easily spoiled by little creepers.

We have pattern No. 8562 in four sizes for children from six months to three years of age. To make the garment for a child six months old, will require two yards and a-half of material twenty-two inches wide, or one yard and a-half of goods thirty-six inches wide. Price of pattern, 10d. or 20 cents.



8562

Front View.



8562

Back View.

CHILD'S FIRST SHORT DRESS.

(For Description see Page 221.)

extra width. These laps are of silk, and those in the under-arm and side-back seams turn toward the center, while the one in the center seam turns toward the right side. Across the back, just above the tops of the laps, is a broad, fitted strap, which is sewed in with the under-arm seams and is stitched twice along its upper and lower edges. The bottom of the cloak and the rounding edges of the fronts are also finished with double lines of stitching, and the laps are decorated with the tiny steel buttons placed close together all about their margins. Upon each side of the front rests a patch

pocket of silk, which is rounded off at its lower front corner and blind-sewed to position. Prettily shaped cuff-facings, also of silk, complete the coat-shaped sleeves, and upon the outside of each is a row of tiny steel buttons. The last item in the construction is a round pelerine collar of silk, which is sewed to the neck under a tiny, bias facing that is subsequently felled down over the seam.

Flannel in plain or honey-comb weavings, lady's-cloth, Spring coatings or any seasonable material may be made up in this way,

with the assurance of satisfaction in the result. The laps, collar, cuff-facings and pockets may be of velvet or any other fancy material, or they may be of the cloak fabric. If the effect be more admired without the laps, the latter may be omitted without the least detriment to the style of the garment. As, however, they afford a pleasing opportunity for the disposal of pretty ornaments quite in keeping with the grace of childhood, they will usually be retained.

We have pattern No. 8568 in five sizes for children from two to six years of age. For a child of six years, it will require three yards and a-fourth of material twenty-two inches wide. If goods twenty-seven inches wide be selected, then two yards and three-fourths will be necessary. If material forty-eight

inches wide be chosen, one yard and a-half will suffice. Price of pattern, 10d. or 20 cents.



8581

Front View.



8581

Back View.

CHILD'S CLOAK.

(For Description see Page 221.)

CHILD'S JACKET.

(For Illustrations see Page 223.)

No. 8551.—By referring to Child's figure No. 1 on page 219 of this magazine, this jacket may be seen developed in another material, with a different arrangement of braid and buttons for trimming.

Cloth of a light quality in a deep brown shade is here represented in the construction, and small buttons and narrow braid constitute the finishings. The front is closed with button-holes and small buttons, the right side being hemmed and the left under-faced; and below the closing each side is cut in a sharp point, the depth being considerably increased back of the point. There is an under-arm dart in each side, and at the center of the back is a curving seam, which, with the customary seams upon the shoulders and under the arms, completes the adjustment in a comfortable, half-fitting manner. Upon each side of the front is sewed a narrow, pointed pocket-lap, which is bound with braid and turned down over its seam. The neck is cut out a little at the throat and finished with a sailor collar. The collar and pocket-laps are both bound with braid, and upon each side of the front is a row of braid, which commences near the top of the shoulder seam and passes down each side, enclosing the pointed portion in vest shape. The bottom of the jacket is cut in pointed tabs and bound with braid, and the coat-shaped sleeves are trimmed with braid arranged to simulate fancy cuffs, three buttons being arranged on each below the braid in front of the outside seam.

Flannel, yacht-cloth, lady's-cloth and all kinds of coatings will be made up in this way, and finished with machine-stitching, pipings, etc. Sometimes the collar and pocket-laps will be of a contrasting color or material, and the wrists of the sleeves will be faced in cuff outline to correspond. Later in the season such jackets will be made of linen, piqué and other Summer fabrics, and open-work edging, piqué braid and *torchon* lace will form the trimming.

We have pattern No. 8551 in five sizes for children from two to six years of age. In making the jacket for a child of six years, two yards and three-eighths of material twenty-two inches wide will be required. If goods twenty-seven inches wide be selected, then two



8568

Front View.



8568

Back View.

CHILD'S CLOAK.

(For Description see this Page.)

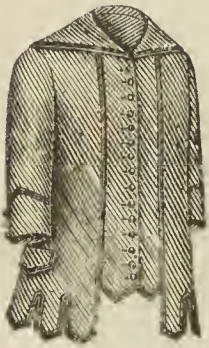


yards will be necessary. If material forty-eight inches wide be chosen, one yard and an-eighth will suffice. Price of pattern, 10d. or 20 cents.

CHILD'S JACKET.

(For Illustrations see this Page.)

No. 8574.—Jackets of this style are worn with costumes of the same and also of contrasting goods, the garment here pictured being made of cloth and intended to be worn as an independent wrap with dresses of any kind. The fronts are rounded off from the tops of the shoulder seams and fall over added vest-portions, which slope off in pretty curves from the throat and close their depth with button-holes and small metal buttons, the right side being hemmed and the left under-faced. The fronts proper are considerably deeper than the vest portions and overlap them to the depth of about an inch, being machine-stitched flatly upon them. Side-back seams and a center seam fit the back in regular jacket fashion, narrow extensions being allowed upon the lower back edges of the side-backs, which lap flatly over the center-back. The center seam is discontinued a little below the waist-line, and the fullness at its termination is folded underneath in a single box-plait, which, though small, gives a pretty spring to the lower portion of the garment. A large patch-pocket is stitched upon each side of the front, and a sailor collar, with long, tapering ends, is sewed to the neck at the back, its ends extending down the edges of the outside fronts and emphasizing the shape of the vest very prettily. The stitching that sews the front proper to the vest is continued down each side and about the bottom at the same distance from the lower edge. The laps at the side-back seams are likewise stitched to position and are each ornamented with five little buttons. A row of stitching finishes the collar. The sleeves are in coat shape and a little more than an inch from the wrist of each a row of stitching is made, three buttons being placed above it in front of the outside seam.



8551

Front View.



8551

Back View.

CHILD'S JACKET.

(For Description see Page 222.)

Jackets of this style very often combine two materials in their construction, the vest and collar being made of one variety, and the sleeves faced in cuff outline, and the remainder cut from the contrasting fabric. The edges of the jacket may be bordered with lace, embroidery, braid or any similar garniture, but the effect is most pleasing when the vest is untrimmed. Piqué and other washable goods will often be selected for jackets to have at hand when an unusual coolness in Summer time makes such garments a necessity.

We have pattern No. 8574 in five sizes for children from two to six years of age. In making the jacket for a child of six years, three yards and an-eighth of material twenty-two inches wide will be required. If goods twenty-seven inches wide be selected, then two yards and three-eighths will be necessary. If material forty-eight inches wide be chosen, one yard and three-eighths will suffice. Price of pattern, 10d. or 20 cents.

INFANTS' BIB.

(For Illustration see this Page.)

No. 8559.—The necessity for a generous supply of bibs in an infant's wardrobe is well understood, and pretty shapes adapted to the

materials in vogue for such articles are fully appreciated. The bib illustrated is made of piqué, and its pretty outlines are easily reproduced in any material. The center is cut on a lengthwise fold of the goods, and the top is curved out so as to fit easily about the neck; the sides being rounded off to a narrow width at the ends, which are slightly pointed at their extremities and fastened at the back with a button-hole and button. A row of narrow embroidery borders all the edges and affords a finish that is neat and easily applied.

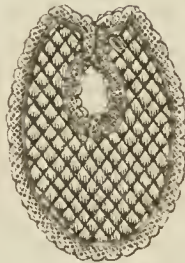
Such bibs are usually lined with fine muslin or some similar fabric, and inter-lined with a thin layer of cotton-batting or one or two folds of the material, and the inter-lining is held in place by a diamond quilting, as represented in the present instance. Cotton edging, narrow lace or ruffling, or any preferred finish may take the place of embroidery, and the bib may be worked with a spray of flowers enclosing the word "Baby" or the initials of the tiny wearer. Marseilles, bird's-eye linen and other washable goods are used for bibs, and as many may be provided as the fancy calls for.

Pattern No. 8559 is in one size, and, for a half dozen bibs like it, calls for five-eighths of a yard of material thirty-six inches wide, together with five-eighths of a yard of other goods in the same width for lining. Price of pattern, 5d. or 10 cents.

CHILD'S SACK APRON.

(For Illustrations see this Page.)

No. 8569.—Aprons of this style are not infrequently worn as dresses in the warm days of Midsummer, when the adoption of the coolest possible toilette is necessary to the comfort of the little ones.



8559

INFANTS' BIB.

(For Description see this Page.)



8569

Front View.



8569

Back View.

CHILD'S SACK APRON.

(For Description see this Page.)

The garment pictured in the present instance is represented in cross-barred muslin, a material suited to any purpose for which the garment may be desired. The front is cut on a fold of the goods, and the back is turned under in hems, which are slightly unequal in width in order to bring the button-holes and buttons used in closing directly in the center. Seams upon the shoulders and under the arms give all the adjustment which the sack shape requires, the under-arm seams being curved so as to remove all unnecessary fullness from the upper part of the garment and give ample width about the lower edge. The sleeve is in coat shape and fits the arm easily a frill of embroidered edging forming a pretty finish for the wrist. A handsomely shaped patch-pocket, with a rounding, turn-down lap, is sewed upon each side of the front, and the lap is bordered with the embroidery. A row of edging also finishes the bottom of the apron, and a narrower row is arranged as a little standing frill inside the straight band about the neck.

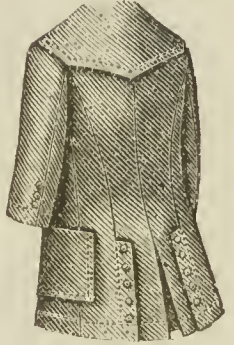
Print, percale, muslin, linen, lawn and all materials of similar texture are made up into aprons of this style and trimmed with narrow laces, edgings, ruffings, etc. Scotch ginghams are in high favor with sensible mammas, on account of their firm, even texture and their non-fading qualities. A neat, dainty finish is always in better taste than any attempt at elaboration, as such garments are supposed to receive the wear and tear incident to childish sports and really serve as a protection to the dainty little robes which they conceal.

We have pattern No. 8569 in five sizes for children from two to six years of age. To make the garment for a child of six years, will require one yard and a-half of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



8574

Front View.



8574

Back View.

CHILD'S JACKET.

(For Description see this Page.)

## ILLUSTRATED MISCELLANY.

## HATS AND BONNETS.

In many of the bonnet shapes admiration is shown by one kind for another, the *capote* having in plaits or brim a suggestion of the poke, while the poke is so much modified that one hesitates as to what it should be called. To a certain extent modification is the order of the day, and in the millinery world much that was in bad taste when great quantities were used, becomes delightful when only a *souçon* is visible. Not only are soft felt hats and bonnets worn in the early Spring, but it is probable that for travelling wear during the Summer soft felt hats in dark colors and with very little trimming will be chosen. Flowers will be worn more than in



FIGURE NO. 1.—LADIES' BONNET.

liked; and then the under-facing and ties could be of the same roseate hue. The combination described is, however, one much in vogue.

FIGURE NO. 2.—CHILD'S HAT.—This pretty hat is of dark blue felt and inclines to the ever-popular sailor shape, so that it may be worn far forward, shielding the little face, or may be placed back on the head, displaying the bang in all its perfection, as mamma may dictate. The edge is outlined with small pompons of scarlet silk, while a wreath of larger ones of similar color and material encircles the crown. If desired, a broad ribbon might pass around the crown in place of the pompons, and hang in long ends behind. This would be specially suitable for a boy. Dark-green and terra cotta, brown and cardinal, and blue and sage, are combinations liked on such hats.



FIGURE NO. 2.—CHILD'S HAT.

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



FIGURE NO. 3.—LADIES' CRAPE BONNET.

the past, but their use will be confined to dress occasions and they will be largely commingled with lace. Nothing is prettier than this combination, and there are so many possibilities arising from it that young and old, blonde and brunette, may each have a *chapeau* in which the "airy nothings" will predominate, and which will be an evidence of the capability of nothings to produce perfection in a bonnet.

FIGURE NO. 1.—LADIES' BONNET.—Black and white mingles itself daintily in this bonnet, making it useful with many costumes. It is a *capote* of fine black chip, under-faced with black velvet. At the back are arranged in regular curtain fashion two full frills of white lace. Around the front and sides of the crown is placed a *jabot* of the same lace, and on one side, extending towards the front, is a mass of pure white rose-buds, some fully closed and others just ready to burst. The ties are



FIGURE NO. 4.—LADIES' BONNET.

(For Descriptions of Figures Nos. 4 and 5, see "Hats and Bonnets," on Pages 224 and 225.)



FIGURE NO. 5.—LADIES' BONNET.

of white Ottoman-*rep* ribbon. If preferred, they could be of black velvet or silk ribbon, or of white lace. Pink flowers might take the place of the dead white ones, if a dash of color were

vail is laid aside, or if no vail is worn, is here pictured. The simple *capote* shape is first covered with a merino or cheap crape lining, and then over it the bonnet crape is laid in a perfectly smooth manner. The scarf that passes around the front of the crown is made off the bonnet and then arranged on it. The strings are of heavy Ottoman-*rep*, and are tied under the chin. The vail might be worn with such a bonnet, but, to have it drape properly, the scarf must then be omitted. Crape bonnets always have ties, and it is deemed in the best taste to arrange the bow under the chin, as tying at one side is rather coquettish-looking.

FIGURE NO. 4.—LADIES' BONNET.—A quaint-looking little bonnet is this, which is developed in straw of a deep yellow color. The edge is bound with velvet of a dark green shade, and in front is placed an elaborate Alsacian bow of the same kind of velvet. The strings, fastened to the crown as depicted, are of ribbon velvet of the same shade and are tied high up on one side. The

FIGURE NO. 3.—LADIES' CRAPE BONNET—A mourning bonnet, such as may be selected after the

very simplicity of this little bonnet gives it an air of good style, and in arranging one, much individual taste could be shown. Fans of lace or embroidery could take the place of the bow, and any colored velvet that would be becoming might be substituted for the green. All the crimson shades, dark-blue, pale-lavender, brown and pink will be found to look well with this yellow straw.

FIGURE NO. 5.—LADIES' BONNET.—The shape suggested by this bonnet is that of the old-fashioned "cottage," which poets and novelists so often refer to. The straw is a medium shade of yellow, under-faced with real *ciel* blue Surah silk, the facing not extending beyond the brim. Around the crown is a folded band of ribbon of the same heavenly hue, and the strings that pass over the back and fall at each side are like that around the crown. Just near the front are six large roses of that exquisite shade of pink that blends so well with blue. If desired, apple-blossoms, mignonette or white lilacs may take the place of the roses; but it is most probable that the latter will oftenest be chosen.

FIGURE NO. 6.—LADIES' POKE BONNET.—This bonnet, so becoming and picturesque, is the poke proper and positive. The crown is of Leghorn, while the brim is of deep crimson velvet on both the outer and inner side, the fabric being plainly applied. Beginning at the left side, three full tips of shrimp pink are arranged towards the front, and then they join a long plume of the same shade, which extends far down on the right side, the feathers contrasting artistically with the crimson of the velvet. The

ing, it might be of black silk and *point d'esprit* lace, with a cluster of violets instead of the tips.

FIGURE NO. 8.—LADIES' ROUND HAT.—Felt hats partaking of the Alpine shape have been growing in favor for some time, and the one illustrated is a good specimen of a design that is often made unbecoming by unsuitable trimming or placing. This is of deep gray felt, slightly curving at each side, and under-faced with black velvet. Two scarfs of velvet are tastefully disposed about the crown, their positive separateness being shown where each is drawn through a finely cut steel buckle just in front. When such hats are intended for travelling purposes, only a broad ribbon, with one buckle and a short end showing in masculine style, takes the place of the velvet scarfs. All the fashionable colors, noticeably the dark ones, are seen in this shape.

FIGURE NO. 9.—LADIES' BONNET.—The favorite *bébé* shape is the foundation for this bonnet. A piece of dark blue velvet is laid in plaits at the back, drawn over the crown in a loose *pouf* and then fastened in position in front in irregular but graceful folds. On the left side, drooping toward the back, are three full tips shading from pale pink to deep cardinal. The strings are of dark blue Ottoman ribbon and may be tied close to the throat or on the corsage, as preferred. Silk and cloth are both suitable materials for such bonnets, and, if it be found becoming, a fine plaiting of *crêpe lisse* edged with lace may be added. The lace edging is a necessity, else if the bonnet were all black, plain *lisse* might seem to sig-

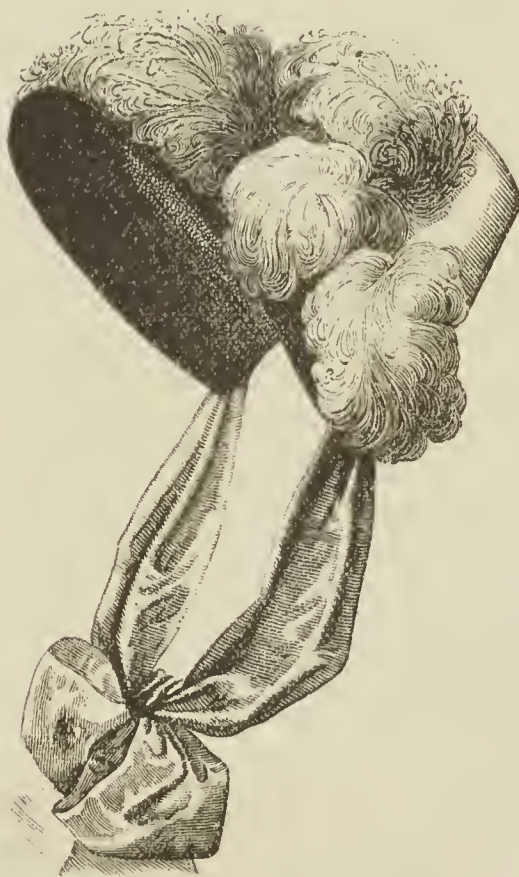


FIGURE NO. 6.—LADIES' POKE BONNET.  
(For Description see "Hats and Bonnets," on this Page.)



FIGURE NO. 8.—LADIES' ROUND HAT.  
(For Description see "Hats and Bonnets," on this Page.)



FIGURE NO. 7.—LADIES' BONNET.  
(For Description see "Hats and Bonnets," on this page.)

broad ties are of the pink, the material being soft *satin merveilleux* ribbon. Dark-blue and sage, green and pale terra-cotta, deep *chaudron* and pale blue, or *acajou* and lavender, would form desirable combinations on such a bonnet, the darker shade being chosen for the velvet.

FIGURE NO. 9.—LADIES' BONNET.—Black Spanish lace and black velvet are tastefully mingled in this bonnet. The frame, an enlarged *capote*, has the crown smoothly covered

with the velvet, and the brim is elaborated by alternate rows of lace and plaitings of the velvet, there being two of each. The lace is gathered quite full, while the plaits should be lined with tarlatan or stiff net, so that, while they apparently flare, they yet retain their position. At one side are poised two full tips, one of dark and one of light shrimp-pink, one falling forward and the other backward. The ties are of Ottoman rep ribbon of the darker shrimp shade. Such a bonnet, developed in white velvet or satin, with white lace or pearl fringe, and having tips of any becoming delicate shade, would be pretty for evening wear. For demi-mourn-

nify that it was a widow's cap.

STYLISH LINGERIE.

There are always some people in the world who must have everything firmly fastened and to whom the daintiest lace becomes a trouble when it has to be arranged every time it is worn. In many instances it is the busy woman who cannot find time to do all she wants, and in many more it is the woman who lacks deftness of fingers, and who must have her neck-dressing arranged on her. Not only are both these types provided for, but, in addition to other pretty adjuncts, there is offered a breakfast cap. There are few women who do not find these caps becoming, and their addition to the morning dress is always a refutation of the picture continually drawn of the average woman with her hair up in crimping-pins.

FIGURE NO. 1.—LACE FRILL.—A frill, that stays in its place and yet is becoming, is here shown. It is of creamy Spanish lace, gathered quite full and then sewed on the inner side of the standing collar of the gown, after which it is turned over in the manner pictured.



FIGURE NO. 9.—LADIES' BONNET.  
(For Description see "Hats and Bonnets," on this Page.)

A strip of the same lace, gathered and placed as illustrated, is carefully sewed on the front of the bodice on the side where the buttons are, so that nothing interferes with the easiness of the buttoning. In white, Valenciennes, Spanish, Mirecourt, Pompadour, *d'Aurillac* or any of the fashionable laces may be used, as well as Swiss or *appliqué* embroidery. In black, thread, Spanish or *guipure* lace will be in taste. A band of narrow satin ribbon, tied in tiny loops and ends, may be worn close around the throat above such a frill.

FIGURE NO. 2.—COLLAR AND *Jabot*.—Fine embroidery and Valenciennes lace are employed in making this tasteful collar and *jabot*. The collar, a round one, is shaped to fit the neck, the ends being allowed to hang over in front and folded to form the center of the *jabot*. Outlining this is a

plaiting of Valenciennes lace, while just at the termination of the embroidered ends is placed a bow of bright red ribbon. A gold lace-pinfastens the



FIGURE NO. 1.—LACE FRILL.

collar at the throat. Swiss or Hamburg embroidery may be used for such collars, though the finer weavings are, as a rule, easier to shape and always present a richer appearance. Any of the laces in vogue may take the place of the Valenciennes, which is chosen in the present instance because it contrasts well with the embroidery.

FIGURE NO. 3.—CUFF ORNAMENT FOR A SLEEVE.—One of the fastened ornamentations is here shown. It is in harmony with the collar and *jabot* illustrated at figure No. 2, but could as well be worn with any other neck dressing. A strip of fine embroidery is fastened across the coat sleeve with the fancy edge up, and is turned on the outer side and then extended a short distance up the arm, its termination being hidden under a small bow of satin ribbon. On the outer edge, and comparing prettily with the embroidery, is a full frill of Valenciennes lace that falls gracefully and extends as far up as does the embroidery. On a black sleeve a pretty result would be obtained by arranging black silk embroidery and Spanish lace in this way.

FIGURE NO. 4.—RUCHE AND *Jabot*.—A full ruche of *crêpe lisse* that fits the neck, is the first requisite for this pretty adjunct. It is fastened in front under a long and full *jabot* of *d'Aurillac* lace, having near the top a prettily arranged bow and falling ends of *chaudron moiré* ribbon. A foundation of stiff net will be found desirable in arranging the *jabot*. *Crêpe lisse* or lace in rose-quilling may be used for the ruche; and, if a liking be entertained for the ruching that shows black point *d'esprit* contrasting with white, black lace may take the place of the pure white. If carefully made, the *jabot* will be found to outwear many ruches.

FIGURE NO. 5.—LACE BREAKFAST CAP.—This dainty little cap is made of white figured net after the shape that is known in caps as the Marie Stuart, being cut and plaited to assume the shape delineated. The edge is outlined with Mirecourt lace laid on in cascade fashion, which, while really very simple, gives it an air of elaboration. On the left side is arranged a bunch of deep red silk roses. If desired, a coquettish bow, made after the pompon fashion, with its ends pointed and standing up, may take the place of the flowers. This bow may be all one color, or, if the complexion and hair will

allow it, a "harlequin" one showing many different colors would be pretty. The pattern used in making the cap is No. 8539, illustrated on page 206 of this issue, and costing 5d. or 10 cents.

FIGURE NO. 6.—LACE CAPE.—The foundation of this cape is dotted Spanish net, shaped to fit the shoulders and then cut out at the neck in heart fashion. To the lower edge are added four full frills of Spanish lace, headed by a tiny cascade of narrower lace. Around the throat and down the front is a very full double ruche of *crêpe lisse*. A pretty bow of dark crimson satin ribbon is fastened just in front. A cluster of flowers might be used instead of the ribbon, if desired. Made of plain black net combined with Spanish or *point d'esprit* lace, and finished with a lavender or black bow or, maybe, a bunch of violets, such a cape would be suitable for mourning wear.

## DRESSMAKING AT HOME.

April presents a numerous and varied array of pretty garnitures for sleeves, skirts and dress-bodies, and introduces some very novel features in their arrangement. Indeed, the spirit of originality is carefully fostered, for Fashion not only devises many unique departures, but invites every woman to exercise her own taste and judgment in doing the same. An arrangement of tongue or leaf points, which may first be developed upon the bottom of an over-skirt or attached drapery, may be just as stylishly reproduced on the bottom of the skirt gores; and many varieties of finish which are effective on the bottom of a basque, are equally so upon the sleeves. These suggestions may be made the key to many charming variations which this month's styles are capable of undergoing.

FIGURE NO. 1.—DRESSY DECORATION FOR A WAIST.—Quite an elaborate arrangement of trimming for a waist or dress-body of any style is here represented, the effect, however, being quite easily reproduced. The foundation of the collar ornament about the neck may be cut in one piece and carefully fitted to the waist, or it may have a seam at the center of the back. Upon it the velvet or whatever contrasting fabric is chosen is applied in triple sections as represented, the one nearest each end being overlapped by the one next above, and the latter by the portion that passes about the neck. The closing is invisibly performed, and a dainty bow of ribbon is fastened over the ends of the decoration. Between this

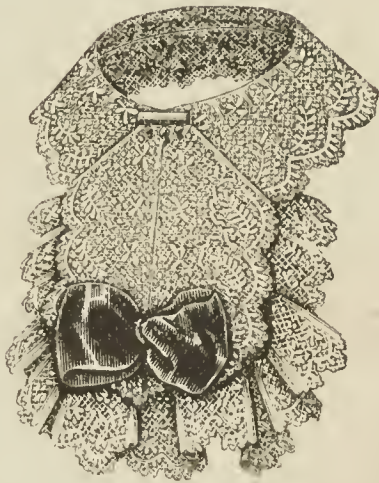


FIGURE NO. 2.—  
COLLAR AND  
*Jabot*.

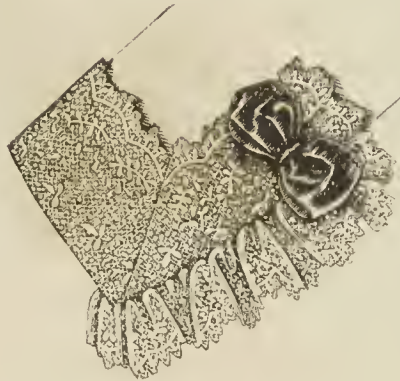


FIGURE NO. 3.—CUFF  
ORNAMENT FOR A  
SLEEVE.



FIGURE NO. 4.—RUCHE AND *Jabot*.

and the throat ornaments of silk cord are arranged as represented, and below the bow Valenciennes lace is arranged in a full *jabot*.

The lace may be omitted, and the effect will still be very handsome.

FIGURE NO. 2.—POMPON GARNITURE FOR A WAIST.—Silk and plush pompons are much used as garnitures at the present time, and, as they are particularly effective and rich-looking, there is a likelihood that their popularity will outlast the Summer—during which they will perforce be laid aside for cooler-looking trimmings—and that they will appear again in the Autumn. Silk pompons are here represented upon a velvet waist, their arrangement being novel and pleasing. The waist is invisibly closed, and upon the overlapping

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "English Lingerie," on Pages 225 and 226.)

edge is placed a row of quite large pompons. At each side of this row is a row of smaller ones, and next in order are parallel rows still smaller in size. If it were preferred to close the waist in the ordinary manner, the largest pompons might be omitted and the smaller ones arranged as illustrated.

FIGURE NO. 3.—FANCY CUFF-FACING.—The outlines and the method of applying this facing are so clearly indicated by the engraving that but little explanation is required to make the process very clear. The facing is usually of contrasting goods, and is always lined with crinoline, so as to give it a smooth effect and make its application as easy as possible. The back edge overlaps the front a little in front of the outside seam, and three buttons are placed on the overlapping side.

FIGURE NO. 4.—PLAIN, ROUND CUFF-FACING.—A plain, round cuff-facing about five or six inches deep is the basis of this sleeve garniture, and this portion is usually of fabric contrasting with the sleeve and perhaps like some other portion of the costume. Upon the upper side are arranged two little *revers* of the sleeve fabric, the smallest ends of which meet a little above the middle of the cuff-facing. The cuff-facing and the *revers* are both lined with crinoline. Sleeves finished in this style cause the wearer no difficulty, no matter how close may be the jacket or coat sleeves that are worn over them.

FIGURE NO. 5.—STYLISH CUFF-FINISH FOR A SLEEVE.—Two materials or three may be united in a sleeve trimmed in this fashion, the result being particularly pleasing. A cuff-facing of velvet or any contrasting goods is applied with its lower edge even with the wrist, and its ends are lapped as represented back of the inside seam. A small, geometrically-shaped piece of figured goods is sewed into the outside seam and blind-stitched upon the upper side of the velvet portion, its lower edge also being

being folded nearly double through the center, brought down in V outline to disclose a heart-shaped bust-ornament of velvet, and tied in a large bow at the waist-line. These sashes are manufactured in soft Surahs and rich brocades, and their ends are frayed to form a fringe, while upon the sides a soft fringe is woven outside the selvage.

FIGURE NO. 8.—GARNITURE FOR AN EVENING WAIST.—Any style of dress-body may be cut out in this fashion, the outline pictured being much in vogue for evening waists. Double frills of lace are sewed inside the neck, and outside is applied a row of pearl *passementerie*. The sleeves are shortened nearly to the arms'-eyes and bordered with full frills of lace, and each one is gathered up in a curve upon the top of the arm under a *passementerie* ornament.

FIGURE NO. 9.—SHIRRED-AND-PLAIN CUFF-DECORATION.—A cuff decoration of this style may be effectively composed of two varieties of suit goods of any kind, or it may, if preferred, be of one material throughout. Across the outside seam of the sleeve is a section, which extends half-way across the upper and under sides and is shirred to form a tiny ruffled finish at its lower edge and at intervals of half an inch between this and the top. A tiny ruffle is sewed about the remaining lower edge of the sleeve, and across the inside seam is arranged a deep cuff-section, which overlaps the adjoining edges of the shirred portion. Three buttons and simulated button-holes are placed on the upper side of this cuff section, and over the top of the shirred section is sewed a narrow, *revers*-like piece, which is turned down over its own seam. In this instance the shirred section and the ruffles are of cashmere and the plain portions of velvet, the effect being tasteful and stylish.

FIGURE NO. 10.—CUFF DECORATION FOR A SLEEVE.—Silk, velvet or any fancy goods may be used in finishing sleeves of



FIGURE NO. 5.—LACE BREAKFAST CAP.—Cut by Pattern No. 8539; one size; price, 5d. or 10 cents.

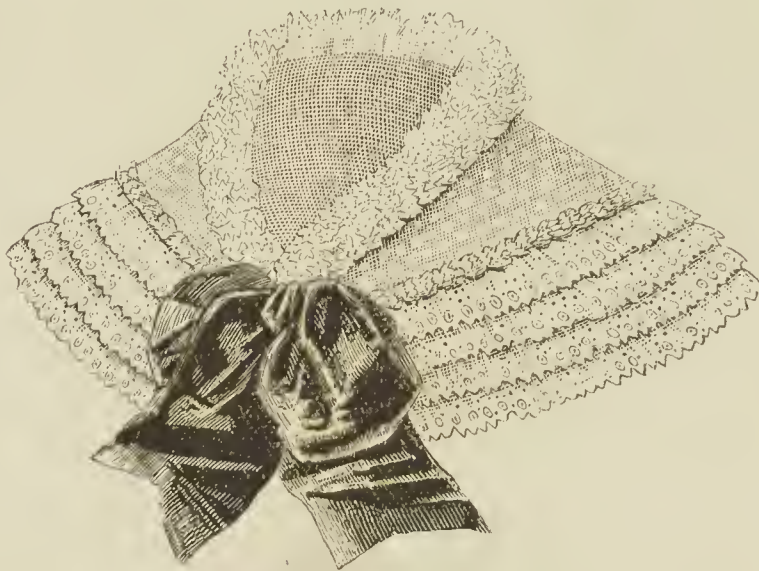


FIGURE NO. 6.—LACE CAPE.

(For Descriptions of Figures Nos. 5 and 6, see "Stylish Lingerie," on Page 226.)



FIGURE NO. 1.—DRESSY DECORATION FOR A WAIST.  
(For Description see "Dressmaking at Home," on Page 226.)

wrist, and above it are four bias folds, which pass entirely about the sleeve. Another fold crosses the outside seam and terminates about at the center of the upper and under sides. Surmounting this fold is a row of *passementerie*, which is turned in V shape at the ends of the topmost fold, breaking the outline prettily and imparting a very tasteful finish.

FIGURE NO. 7.—THE NEWPORT SASH, ARRANGED AS A CORSAGE SCARF.—The Newport sash is a fashion which has recently become popular, and which will continue to grow in favor. This engraving shows such a sash arranged as a corsage scarf, the article

even with the wrist of the sleeve. Linnen cuffs are worn with such sleeves, and the small applied section is sometimes of a third contrasting goods.

FIGURE NO. 6.—FANCY SLEEVE-FINISH.—Velvet or silk sleeves may be handsomely trimmed in this style, or either of these textures may be utilized in the manner illustrated in trimming sleeves of woolen goods. A frill of lace forms a soft finish about the

suit goods in this way, and with such sleeves *lisse* or lace ruffles or linen cuffs may be worn. Such a style of finish is appropriate for sleeves of the richest goods, and is adapted to full-length or slightly shortened sleeves. A fancy cuff-section of velvet, shaped as indicated by the engraving, crosses the inside and outside seams and encircles all of the sleeve, except a small portion at the center of the upper side. Over the longer end is sewed a lengthwise piece of velvet, which is neatly slip-stitched over a lining of crinoline, turned back on the cuff section and apparently fastened to position under a row of buttons. A similar but shorter section is sewed over the opposite end and turned backward and fastened to position in the same manner upon the lengthwise portion first added.

FIGURE NO. 11.—DRAPED FRONT OF SKIRT.—The drapery here illustrated is composed of three short apron-sections, and is arranged in a style that may be easily reproduced on any skirt. Satteens in pale tints, nun's-veilings, mulls, lawns and all kinds of Summer tex-

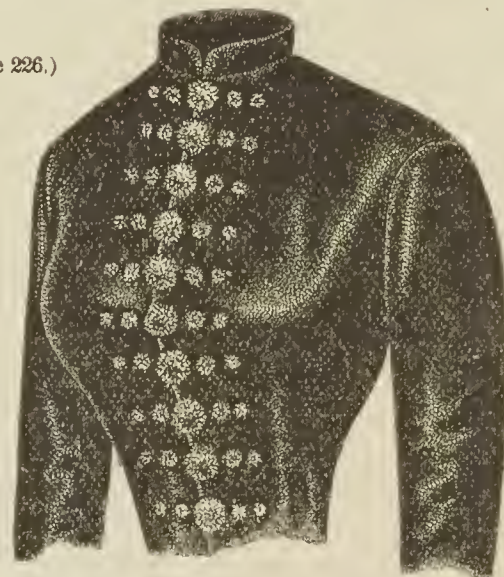


FIGURE NO. 2.—POMPON GARNITURE FOR A WAIST.  
(For Description see "Dressmaking at Home," on Page 226.)

tures, as well as silks, satins, etc., are very effectively arranged in this way, and the disposal is particularly favorable to the application of laces, embroideries and other garnitures that show off best against colored backgrounds. The foot trimming represented in the present instance is a side-plaiting of contrasting material, the top of which is concealed by two rows of lace sewed upon the skirt, their outline being slightly curved at the center to accord with the contour of the drapery. Each apron section is shirred once at each side and four times lengthwise through the center, and the central shirrings are drawn up a little shorter than those at the sides, the

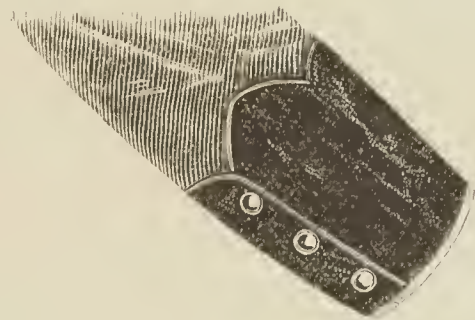


FIGURE NO. 3.—FANCY CUFF-FACING.

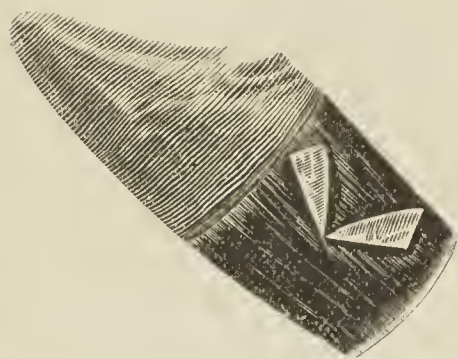


FIGURE NO. 4.—PLAIN, ROUND CUFF-FACING.  
(For Descriptions of Figures Nos. 3 and 4, see "Dressmaking at Home," on Page 227.)

process producing double curves at the lower edge, that are very effective. Lace borders all the lower edges. The aprons are of equal depth, and the fullness of the upper one is kept below the hips so as not to interfere with the smooth adjustment of the dress-body. Embroidery may take the place of lace, and fringe may also be employed with satisfactory results, though it is just now less in favor than formerly.

to the wrist, and about the lower part is arranged a shallow cuff, which is lined with crinoline. Beneath the top of this cuff portion, upon the upper side of the sleeve, is inserted a fan-shaped piece of contrasting goods, which is laid in backward-turning plaits and caught beneath the fold of each plait near the top. The fan portion is also lined with crinoline, and its upper edge is neatly under-faced to the same depth. Linen cuffs, lace or *lisse* frills are worn with sleeves trimmed in this way, the former style of *lingerie* being usually preferred.

FIGURE NO. 12.—FANCY CUFF-DECORATION.—This style of sleeve finish is pretty in itself and possesses the quality of developing the beauty of contrasting fabrics. Sleeves ornamented in this way usually reach nearly or quite

FIGURE NO. 13.—STYLISH SLEEVE-FINISH.—This illustration depicts a pretty finish for either a coat or dress sleeve. A long, narrow lap is sewed into the outside seam and turned forward on the outside. Its edges are machine-stitched, and along the front edge is placed a row of small ball buttons, which apparently hold it in position. Beginning at the inside seam of the sleeve are three ornaments of soutache braid, each of which consists of double lines forming a trefoil ornament in front of the lap.

FIGURE NO. 14.—WAIST FRONT, WITH VEST FACING AND INVISIBLE CLOSING.—A prominent feature of many new styles of basques is the invisible arrangement of the closing: and while the adoption of buttons and button-holes for any basque thus closed is optional with the wearer, ladies of fine figure, desirous of a change from the multitudes of buttons but recently in vogue, have at least one or two waists fastened with hooks and loops or button-holes and small flat buttons on a fly. Such accessories should not, however, betray their presence by the slightest "yawn." The waist here illustrated is closed invisibly, and a vest facing of plaid goods, cut bias, is applied upon the front, the shape of the facing taper-

ing toward the waist-line in accordance with the curve of the figure.

FIGURE NO. 15.—PLAITED SLEEVE-FINISH.—A very unique and fashionable method of garnituring a sleeve is shown by this engraving. The outside is cut away from the lining for some distance from the hand, and the inside seam is left open a few inches above. The corners of the outer portion are then turned back in triangular fashion upon the outside and faced with velvet. From beneath the reversed edges to the hand the lining is overlaid with contrasting material laid in shallow plaits, which may, if desired, be stitched in tuck fashion, the stitchings terminating sufficiently far from the lower edge to leave a little ruffled finish. Half-way from the reversed portion and the lower edge the sleeve is crossed diagonally by a *revers* ornament matching the facing upon the outer portion, this ornament being turned up over its own seam and slip-stitched to position. When light dressy fabrics are selected, the plaited portion will often be of Swiss or mull.

FIGURE NO. 16.—DRESSY SLEEVE-GARNITURE.—This garniture, though quite dressy, is very simple in detail, and one of its chief charms is its becomingness to the hand. Double ruffles of white and black lace are sewed into the wrist, and upon the outside is arranged a fancy cuff-facing of velvet, the ends of which flare from the termination of the

outside seam, the upper edge being slanted toward the inside seam, where the cuff decoration is quite narrow. Such a cuff facing should be lined with crinoline and slip-stitched to position all around.

FIGURE NO. 17.—FRONT OF BOX-PLAITED SKIRT.—The pattern used in shaping a box-plaited skirt of this style is No. 8445, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 6d. or 35 cents. It is a fashion much admired, and justly so; for, aside from its own beauty, it is particularly becoming to all but very tall and slender figures. It will be as popular during the Summer for nun's-vailing and other thin goods as it has been during the colder season for cloths and heavy textures, and trimmings of seasonable style may be added to it, with fine effect. The garnitures represented in the present instance comprise a knife-plaiting of the material, which is light French bunting, and ruffles and a heading of Oriental lace. The plaiting is sewed to the lower edge before the plaits are laid, and two ruffles of lace are arranged above it, the lower ruffle falling over the top of the plaiting. The heading is in *jabot* fashion, and, after it is applied, the skirt is folded in broad box-plaits as represented and sewed to a shallow, fitted yoke, the provision of the latter portion doing away with all fullness about the hips. The trimming represented may terminate at the sides or be

continued entirely about the skirt, as preferred. In applying the lace, considerable may be saved, and a better effect obtained, by leaving as little fullness as possible beneath the folds of the plaits.

FIGURE NO. 18.—RUCHING FOR A SKIRT.—This ruching is a variation of a mode that has received some very attractive representations

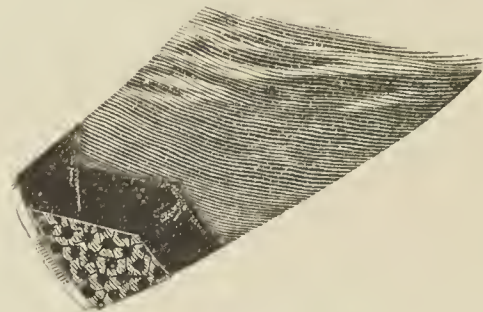


FIGURE NO. 5.—STYLISH CUFF-FINISH FOR A SLEEVE.

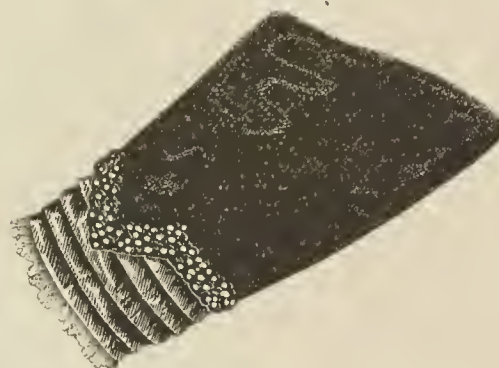


FIGURE NO. 6.—FANCY SLEEVE-FINISH.  
(For Descriptions of Figures Nos. 5 and 6, see "Dressmaking at Home," on Page 227.)



FIGURE NO. 7.—THE NEWPORT SASH, ARRANGED AS A CORSAGE SCARF.

(For Description see "Dressmaking at Home," on Page 227.)

FIGURE NO. 18.—RUCHING FOR A SKIRT.—This ruching is a variation of a mode that has received some very attractive representations

in previous issues of the DELINEATOR. It is a very effective garniture for skirts of silk or wool goods, and will often be reproduced in the delicate satteens and other cotton goods that are classed among washable goods, but are destined never to enter the laundry. Straight strips, which may be from five to eleven inches in depth, are joined together for the outside, and a corresponding number of the contrasting fabric are also joined for the lining; and, after these are run together at their lengthwise edges, the trimming is turned, bringing the seams upon the inside. The ruching is then laid in double box-plaits, with no spaces between the plaits, and is stitched to position through the center. A shirring is now made above and below the stitching in the right half of the outer fold of each plait, and when the shirrings are drawn up, the lining is disclosed in the stylish manner illustrated. Such a ruching may serve as a heading or constitute the foot trimming.

FIGURE No. 19.—PUFFED RUCHING FOR A SKIRT.

—Novel applications of shirring convert a very simple trimming into an entirely new style of garniture, as here illustrated. The material for the puffed ruching may be either straight or bias, and, unless very heavy and wiry in texture, should be lined with thin crinoline or at least with tarlatan. A narrow knife-plaiting is first applied upon the bottom of the skirt to serve as a foot trimming, and then the puffed portion, which is shirred at each edge and four times through the center, is sewed over the top of this plaiting and to the skirt through its own upper edge, which, however, instead of being drawn up as far as the width of the puff will permit, is "crowded" considerably so as to allow the extra fullness of the puff to come up over the seam and be tacked at intervals to position. The puff is, of course, sewed to the skirt through the middle shirrings, and sufficient extra length is allowed below these shirrings to fall over the lower joining. This garniture is especially charming in thin goods.

FIGURE No. 20.—PLAILED SKIRT-TRIMMING.—A simple arrangement of plaiting is much enhanced in beauty by the addition of bands of velvet or other material in the manner illustrated. The flounces are laid in narrow box-plaits, with short spaces between them, and are lined with the crinoline or blind-hemmed at their lower edges, according to the preference of the wearer. A tacking, made with stout thread upon the under side about one-third of the depth from the top, is a wise precaution to retain them in their folds. Over the top of the lower one is a broad, bias fold of velvet, which is lined with crinoline and turned up over its own seam. The top of the fold is concealed by the lower edge of the upper flounce, and over the top of the latter is similarly applied a narrower fold of velvet, which is headed by a tiny, standing box-plaiting. Summer silks, made up in combination with velvet, may be effectively garnitured in this way.

FIGURE No. 21.—COMBINATION OF TABS AND PLAILED TRIMMING FOR A SKIRT.—Tabs or, as they are variously called in fashionable parlance, "tongues," "blocks," "leaf points," etc., are distinctive

features of this season's garnitures, and will be called into requisition all through the Summer in the ornamentation of all kinds of seasonable silks and woollens. This engraving shows a pretty combination of tabs and plaitings, the arrangement of which is especially pretty and practical. Three narrow side-plaitings, lined with crinoline or hemmed, as preferred, are set upon the foundation of the skirt; and the tabs are cut from an added section or are shaped upon the lower parts of the gores and breadths, whichever seems best adapted to the style of drapery preferred and the general formation of the skirt. By experimenting with a piece of paper, the dimensions of the tabs and the length of the intervening straps are soon obtained and may be quickly duplicated in the fabric. The tabs are lined with contrasting goods, and the straps are under-faced with the same and turned up on the outside, each one being fastened to position beneath a button and simulated button-hole, which, of course, add to the ornamental effect.

The tabs may be shortened a little, if desired; but care should be exercised to have the upper plaiting extend up beneath the slashes. FIGURE No. 22.—FANCY PLAILED TRIMMING FOR A SKIRT.—In developing a skirt trimming of this style, two knife-plaitings, each about three inches wide when finished, are first applied upon the bottom of the skirt, and over them is arranged the deeper portion, which is plaited in groups of five plaits each. The easiest and surest way to arrange these groups is to take a straight section of material from five to eleven inches deep and fold it in five side-plaits. Then cut the lower edge off diagonally, so as to leave a decided slant from one lower corner to the other. When this has been done, the section may be smoothed out to serve as a guide in cutting all the other sections, and they should all be lined with thin crinoline or tarlatan and plaited in the folds indicated by the sample section. The deepest portion of each group reaches nearly to the lower edge of the foot trimming, and the top of the side-plaiting may be stitched on to form its own heading or it may be slip-stitched to position. This trimming, though requiring care and deft handling in its formation, is not difficult to make and is very rich and effective. The foot trimming may contrast in color or texture with the side-plaiting, two fabrics uniting very prettily in this fashion.

FIGURE No. 23.—DIAGONALLY DRAPE FRONT OF SKIRT.—Any skirt having a diagonal drapery upon the front may be trimmed in this manner. The three rows of lace are sewed upon the drapery, each successive one overlapping the one below it; and sufficient fullness is allowed in sewing it on to insure a graceful effect. Five upturning plaits, extending diagonally from right to left, are folded in the drapery in this instance, and sufficient material is allowed below the lowest plait for the lace to rest upon. A double box-plaiting about five inches deep constitutes the foot trimming, and surmounting this is a drooping puff, which is turned up over its own seam, shirred once at the top, once about two inches below the top-most shirring and three times below the second row from the top, the last rows being only half an inch apart. These rows are

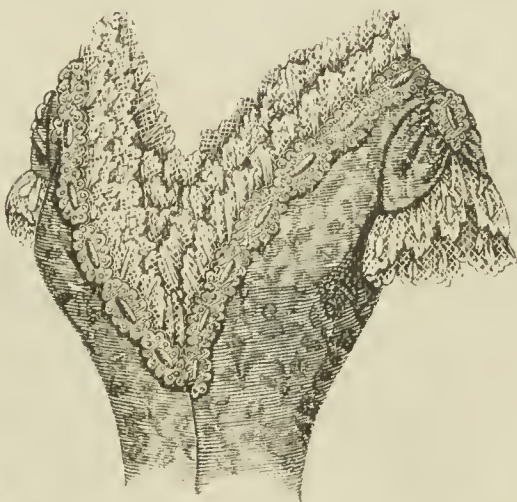


FIGURE No. 8.—GARNITURE FOR AN EVENING WAIST.

(For Descriptions of Figures Nos. 8, 9 and 10, see "Dressmaking at Home," on Page 227.)

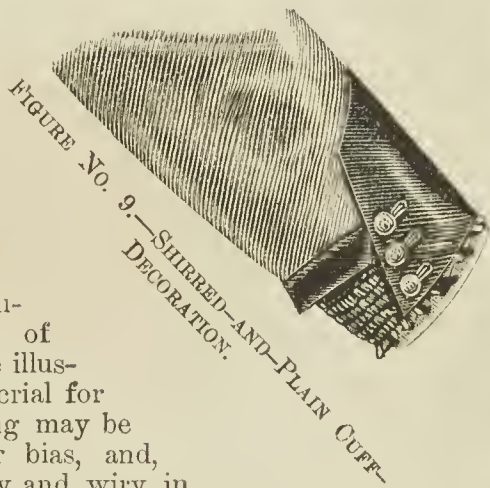


FIGURE No. 9.—SHIRRED-AND-PLAIN CUFF-DECORATION.

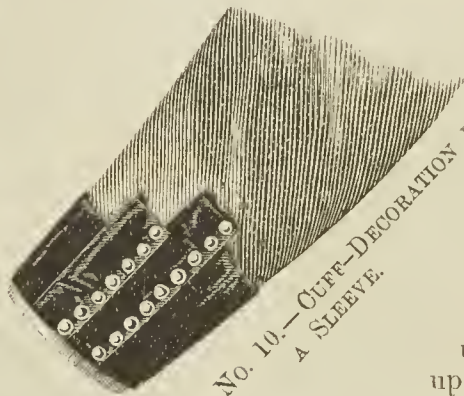


FIGURE No. 10.—CUFF-DECORATION FOR A SLEEVE.



FIGURE No. 11.—DRAPE FRONT OF SKIRT. (For Description see "Dressmaking at Home," on Page 227.)

sewed to the skirt so as to form tiny flat puffs between them, but the top of the trimming is crowded slightly and blind-sewed to the skirt, giving to the narrow puff that forms the heading a full, round effect. The plaiting and puff will usually be continued entirely around the skirt. Draperies and foot-trimmings of this style are very effective upon costumes of either one, two or more materials, and contrasts may be developed in any way preferred by the maker.

**FIGURE NO. 24.—ORNAMENTED SKIRT—FRONT.**—The front-drapery of costume No. 8495, which costs 1s. 8d. or 40 cents, and was issued in the March DELINEATOR, has much the same effect as the drapery upon this skirt; and either this costume, or any other costume or skirt the drapery of which terminates some distance from the lower edge, may be ornamented in the manner here illustrated. The lower edge of the skirt is cut in deep tongue points, which are lined and then underlaid with a knife-plaiting, the latter being deep enough to entirely fill the openings between the points. The drapery represented in this instance is of contrasting goods, and its lower edge is blind-hemmed or under-faced and bordered with a deep ruffle of Andalusian lace. Velvet and Surah, silk and cashmere, or any two fabrics that contrast handsomely in color or texture, combine prettily in this way.

**FIGURE NO. 25.—STYLISH SKIRT—TRIMMING.**—Decorations of this description are very effective upon skirts of bunting, nun's-veiling or any material not too heavy to draw up into the festoons represented. The plaiting at the bottom may be of contrasting color or material, and may be from three to seven inches deep. The festooned portion is usually deep enough to terminate beneath the drapery, and is formed of straight breadths joined together and blind-hemmed at the lower edge. The festoons are of two widths, and double, lengthwise lines of shirring are made between every two. These shirrings are concealed by upright lines of *passementerie*, which also add much to the beauty of the ornamentation.

## CROCHET WORK.

Though knitted work is as ancient as art itself, it has, like art, progressed with age, and articles as fleecy as snow, airy and beautiful as floating Summer clouds, and in usefulness, utility itself, have come into being by the aid of this simple and interesting domestic employment. The stitches, especially in crochet work, are manifold in variety and as beautiful as they are numerous, and, by combining two or three fancy stitches in one article, a very tasteful and artistic bewilderment of threads will result.

This month we have selected for illustration and explanation a pretty and effective stitch called "star" stitch. The basis on which crochet work of all kinds is founded is also fully explained both by description and illustration, so that those who are in blissful ignorance of the work may become as blissfully wise.

An important item in the work is the crochet hook or needle.

This should be fine or coarse to suit the worsted, thread, floss, cord or yarn selected; and no matter how fine or how coarse it may be, the hook should be a perfect hook, or it will not "catch" well.

Saxony yarn, Shetland floss, split, double and single zephyr wools, thread, floss, macramé cord, etc., are all suitable for crochet work; Shetland floss and split zephyr wools resulting in the most exquisite of cloudly or fleecy effects.

**FIGURES NOS. 1, 2 AND 3.—DETAIL OF CHAIN-STITCH.**—The fundamental principle of all crochet work, whether the pattern is simple or intricate, is the chain-stitch, the method of making which is fully illustrated by the engravings and accomplished in the following

way: Take an end of the thread or wool to be used in the work in the left hand; twist the thread so as to form a loop, and hold the loop between the left fore-finger and thumb; throw the thread *over* the first and second fingers, *under* the third finger and *over* the fourth finger. The fourth finger, by pressing against the third finger, serves as a sort of tension for the thread, so that

the work may be done loose or tight, as desired. This is the method for holding the thread properly, and is illustrated at figure No. 1.

Pass the hook through the loop, and under the loose thread over the first fingers, as shown by figure No. 2.

Then pull the hook through the loop; keep the loop thus formed on the needle, and pass the needle under the thread and pull it through the loop, as shown by figure No. 3.

Continue in this manner, till a chain of suitable length is obtained.

Each time the hook is pulled through a loop, counts as one stitch.

**FIGURES NOS. 4, 5, 6, 7, 8, 9, 10 AND 11.—METHOD OF MAKING STAR-STITCH.**—To make this stitch, first make a chain of stitches of whatever length the article to be made is to be. Then take up the first stitch in the chain nearest the hook, and pull the thread through the loop in the manner illustrated by figure No. 4.

Then take up each of the next five stitches in the chain in the same way, retaining all the loops on the crochet hook and carrying the thread on the hook as represented by figure No. 5; pull the hook through all the loops at one time, as illustrated by figure No. 6.

Then make one chain so as to close the star, as shown by figure No. 7; take up each of the loops, lettered A, B, C, D and E, at figure No. 7, in the same way as the stitches just described, retaining all on the hook as shown by figure No. 8; then draw the hook through, as described at figure No. 6; and make a chain-stitch to close the star, as described at figure No. 7.

Continue in this way till all the stitches in the chain have been used; then fasten the thread by making a chain-stitch, breaking the thread and pulling the end tightly through the loop.

*To make the second row of star-stitches:* Draw the thread through the first loop of the star-stitch first made, as shown by figure No. 9; make three chain-stitches from this loop, as shown by figure No. 10;



FIGURE NO. 12.—FANCY CUFF-DECORATION.



FIGURE NO. 13.—STYLISH SLEEVE-FINISH.



FIGURE NO. 14.—WAIST FRONT, WITH VEST FACING AND INVISIBLE CLOSING.

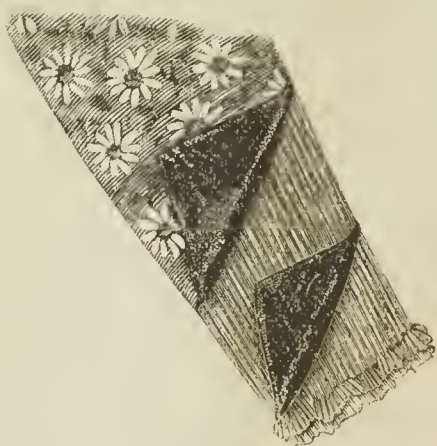


FIGURE NO. 15.—PLAITED SLEEVE-FINISH.

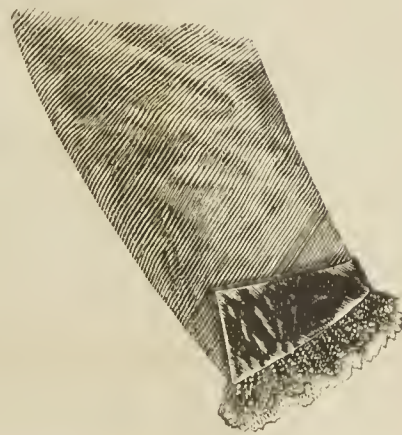


FIGURE NO. 16.—DRESSY SLEEVE-GARNITURE.

(For Descriptions of Figures Nos. 12, 13, 14, 15 and 16, see "Dressmaking at Home," on Page 228.)



and take up the stitches lettered A, B, C, D and E at this figure, keeping all the loops on the hook till the five stitches are taken up; then draw them off the needle and close them with one chain-stitch.

Take up the next five stitches from the star in the first row, and close this starlike the other one.

Then proceed in the same manner all along the line, and, when finished, commence the third row in the same way as the second, and so on till the article is completed.

The effect of the stitches, when several rows have been made, may be seen at figure No. 11.

For Nubias, shawls, fascinators, Afghans, baby-carriage robes and blankets, shopping-bags, covers to hunting-bags, etc., this is a beautiful and effective stitch. Of course, cord is preferable for shopping and hunting bags, as it is very durable and can be easily renovated when soiled.

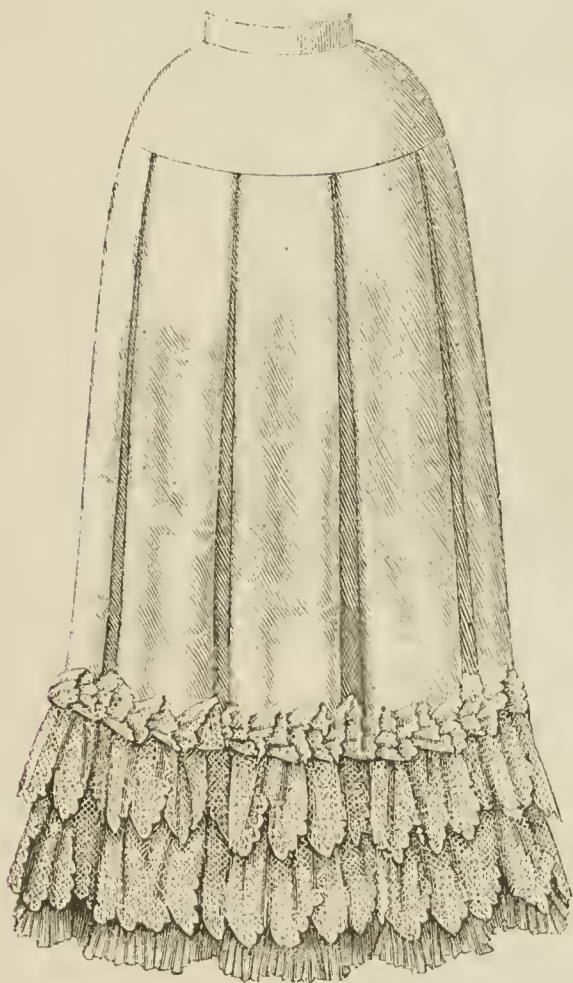


FIGURE NO. 17.—FRONT OF BOX-PLAILED SKIRT.—  
(Cut by Pattern No. 8445; 9 sizes; 20 to 36 inches, waist measures; price, 1s. 6d. or 35 cents.)

In shawls, Afghans, Nubias, fascinators and similar articles, a very rich and beautiful effect may be obtained by using a thread of wool and a thread of silk floss together in a stripe. This may be continued throughout the entire article, or in alternating stripes, as desired. Contrasting colors may be introduced in Afghans and carriage-ropes with beautiful effect, making three or four rows of one color for a stripe, and the same or a smaller number of rows of another color for another stripe, and so on.

STYLES FOR GENTLEMEN.

Sunshine and shadow, and a general adoption of Spring styles in clothing, are the features characterizing the present month. March, although nominally commencing the vernal season, in reality finishes that of Winter, and the changes made in the attire are so few and so undecided that they pass almost unnoticed.

Spring overcoats will continue to be worn short, reaching to within about five inches of the knee. Melton will be the favored material, and brown, drab, green and fawn the colors.

The small puffed scarfs in satia, silk and plush will be worn until

the hot weather, and then in fancy washable materials. Solid colors in the new shades of terra-cotta, green and blue; black and white effects in checks and stripes; and stripes of two colors alternating, are most fashionable. The small flat scarfs are in the same colors and combinations, but will not be so generally popular.

Terra cotta and light mode chevrette gloves, with heavy embroidery in the same colors or black, are the recognized styles for street wear. Others, with embroidery of two colors, one the color of the glove and the other brighter and showing between the chain stitching, are stylish and a novelty.

Bright colors will continue the rule in hosiery, but solid colors—terra-cotta, olive, bronze, gray and black—will be in better demand than last season. Fancy spun silk  $\frac{1}{2}$ -hose in hunter's green, Oxford blue and the terra-cotta shades will be fashionable for dress wear.

Fancy-bordered linen handkerchiefs have become staple, almost entirely superseding the plain white, and limiting the use of silk to plain colors and pongees. The borders are one, one and a-half and two inches in width, with designs in rings, spots, stripes, cubes and an infinite variety of sporting and other pictures.

For illustration this month, we present three puffed and two knot scarfs.

FIGURE NO. 1.—GENTLEMEN'S PUFFED SCARF.—Gray silk in one of the new dark tones, with peacock feathers in two shades of green and here and there a suspicion of blue, is represented in the scarf here pictured. The shade will accord well with the gray woolen suitings that are at present so fashionable, and, if preferred, may be obtained perfectly plain.

FIGURE NO. 2.—GENTLEMEN'S PUFFED SCARF.—Figured cambric is the material of which this scarf is made, the pattern being very neat and pleasing. The light washable materials for Summer wear seem to be in a larger and choicer range than formerly, and their adoption is only a question of time.

FIGURE NO. 3.—GENTLEMEN'S PUFFED SCARF.—This scarf is puffed at each side, and the center piece is plain. Heavily corded silk is the material, and dark blue the color. The larger leaves have one half puce and the other medium-blue, while the outline is followed with cadet blue, which is also the color of the trefoil.

FIGURE NO. 4.—GENTLEMEN'S KNOT-SCARF.—The well known shepherd's-plaid in black and white silk is here illustrated. These goods have been lately revived, and are expected to be worn considerably during the coming season. They always look neat and wear well, and are shown in many different combinations.

FIGURE NO. 5.—GENTLEMEN'S KNOT-SCARF.—One of the most

stylish designs that have appeared in neck-wear is represented at this figure. The material is satin, and the ground-color chocolate. Each side of the cubes has a pattern differing from the others, and the top and bottom are worked with silk floss in Oriental colors. The dark shade of

the ground has a subduing effect, and the whole is very handsome.



FIGURE NO. 18.—RUCHING FOR A SKIRT.

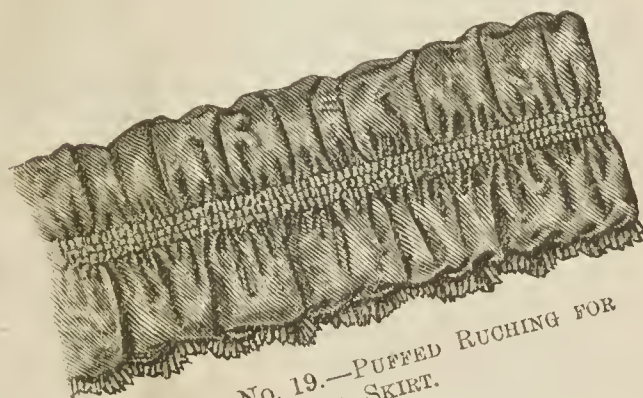


FIGURE NO. 19.—PUFFED RUCHING FOR A SKIRT.

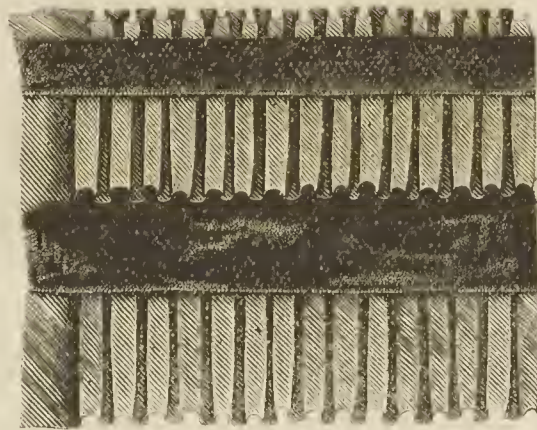


FIGURE NO. 20.—PLAILED SKIRT-TRIMMING.

(For Descriptions of Figures Nos. 17, 18, 19 and 20, see "Dressmaking at Home," on Pages 228 and 229.)

ARTISTIC NEEDLE-WORK.

Very useful and beautiful are the specimens of needle-work illustrated in this department for this month. They are artistic in the full sense of the word, and a careful following of the illustrations and descriptions will result in pleasing success.

FIGURE NO. 1.—SPRAY OF COREOPSIS.—A graceful spray of coreopsis blooms and foliage is shown by this engraving. The petals of the flowers are worked in South-Kensington stitch with floss in the pure golden hue of the natural blossom, and the center is a deep, lovely brown done in the effective knot-stitch, which was fully illustrated and explained in the DELINEATOR for October, 1882. The leaves are also done in South-Kensington stitch with green floss. For

lambrequins, table or piano covers, sofa-pillows, etc., the design is beautiful and rich-looking, and may be wrought on cloth, silk, satin, velvet, plush or any desirable texture. At figure No. 3 it forms the embroidery design on the ribbon band crossing the pen-wiper or needle-book there illustrated.

FIGURE NO. 2.—HAT RIBBON OR BOOK-MARK.—Without the fringe this forms a handsome initialed ribbon for the inside of a hat, and with the fringe-finished ends it becomes a beautiful book-mark. The letters are artistically planned and are worked in the well-known South-Kensington stitch. The width of the ribbon and the size of the letters are accurately portrayed. To secure a thoroughly good effect, the ribbon must be of fine quality. Any preferred color may be selected for the ribbon, and a striking contrast in colors is most effective in the letters. Lavender and purple, pink and deep red or pale blue, dark red and golden yellow, black and orange, olive and blue, shrimp-pink and very dark green, are all pretty combinations for either hat ribbon or book-mark. The ribbon is carefully fringed out at the ends when a book-mark is to be formed, and is then over-and-over stitched to prevent further ravelling. The process of ravelling is helped by first cutting the ribbon for the requisite depth as close to the selvage as possible.

FIGURE NO. 3.—PEN-WIPER OR NEEDLE-BOOK.—This dainty article is cut in the shape of a whisk-broom. The outside covering is of velvet, and across it near the bottom is a band of ribbon elaborately embroidered in a floral design. Between the covers are sections or leaves of flannel or cloth in different tints, all pinked and notched at the edges. About the handle is bowed a wide ribbon, that has its ends gathered and tipped with a trio of plush balls. The ribbon and velvet may be alike or different in color, as desired. Such an article is usually cut of the size and shape of an ordinary-sized whisk-broom, and a loop of tape or cord is fastened to the back, by which it may be suspended on the wall. The design wrought upon the ribbon is illustrated and described at figure No. 1 of this department. Any other design may, however, be used, or if preferred, the cover may be embellished with hand-painting or embroidery, and the ribbon omitted altogether.

FIGURE NO. 4.—SPRAY OF FORGET-ME-NOTS IN CROSS-STITCH.—The flowers in this pretty little pattern are usually worked in pale blue, and the stem and leaf in olive green. A cross-stitch of golden yellow in the center of the flower gives a charmingly realistic effect, and brightens the work beautifully. The design may be embroidered on canvas and perforated cardboard, and also on cloth and other textures. To render the work neat and regular on cloth, flannel, etc., a section of canvas is basted on and the design then embroidered in; and when the design is completed, the threads of the canvas are carefully drawn out. In this way the pattern may be wrought without difficulty on any fabric.

FIGURE NO. 5.—MONOGRAM.—This beautiful monogram is worked in satin stitch, and may be all of one color or of three distinct colors, as desired. For corners of handkerchiefs, centers of tidies, *mouchoir-cases*, etc., it is quite artistic in effect, working well in silk, cotton or wool.

## THE WORK-TABLE.

For the woman who likes to make pretty things, not only for her home and herself, but to gratify others, there must be wonderful pleasure in each new way of beautifying the useful, which is really, after all, the end and aim of truthful decorative work. But it ought to be truthful work—there should be no neglect of detail, and no taking for granted that something will not be noticed. No, only that work is beautiful into which indifference, the necessary forerunner of carelessness, never comes. So, gentle workers, take heed unto yourselves! So much may be made pretty, too, and with such simple materials—the bits of satin, the grasses collected in the country last Autumn, and perhaps the pretty shells brought home from the sea-side. It would seem as though the good worker in beautiful articles had learned the secret of Nature's success—no wastefulness. And then there is another thing to remember, and that is: in copying natural effects, success is not gained by attempted improvements. Choose or design a study that is pleasing in itself, and then adhere to it faithfully.

FIGURE NO. 1.—DECORATED CRUMB-TRAY.—There is no reason why the crumb-tray, that necessity in all well-regulated households, should not be made pretty as well as useful. In this instance the tray is of ordinary tin painted a dark olive tone, and has upon one corner a cluster of daisies and golden rod, as well as the butterfly that would naturally seek the blossoms. If one has not the ability to handle the brush, a decalcomanie picture, floral or otherwise, may take the place of the hand-painted one. A bow of olive satin ribbon is fastened securely on the handle, close to the hook by which it hangs. In regard to the background, as well as the ribbon bow, individual taste will, of course, govern the coloring. If preferred, the tray may be purchased already ornamented and the bow alone added by the hand of the busy housewife.

FIGURE NO. 2.—SCRAP-BAG.—A convenient shape for a scrap-bag or catch-all or, indeed, for a diminutive pair of slippers, is here shown. It is formed of a large slipper shape in soft, untanned leather, lined with glowing scarlet satin, carefully quilted. On the front of the slipper are painted in their natural tints several branches of leaves. The edge of the sole and the instep of the slipper are outlined with red silk cord, while a pretty bow of satin ribbon of the same shade is fastened just at the top. As odds and ends, the value of which is never fully appreciated until their want is felt, *will* get in the wrong place, the advantages of such catch-alls are much appreciated. Perforated cardboard, or Bristol-board or cardboard covered with any desirable material, may be made up into pockets of this kind. The joinings may be made with over-and-over stitches and covered with cord or plaited ribbon.

FIGURE NO. 3.—FAN WALL-POCKET.—A pretty wall-pocket in which to stick letters and cards is of great use, and such a one is here shown. An ordinary Japanese fan forms the foundation; and the back may be covered with Silesia of any shade, while the front

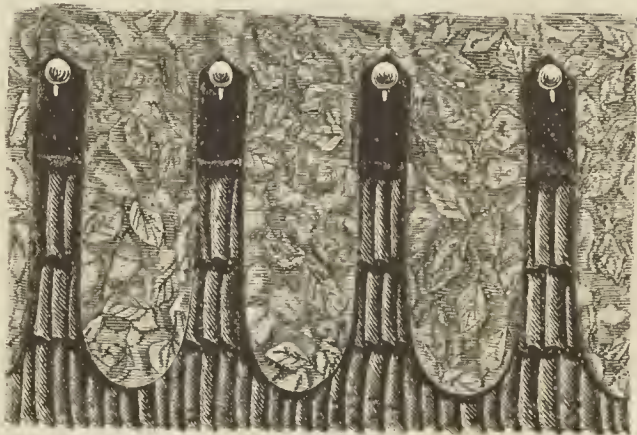


FIGURE NO. 21.—COMBINATION OF TABS AND PLAITED TRIMMING FOR A SKIRT.

(For Descriptions of Figures Nos. 21 and 22, see "Dressmaking at Home," on Page 229.)

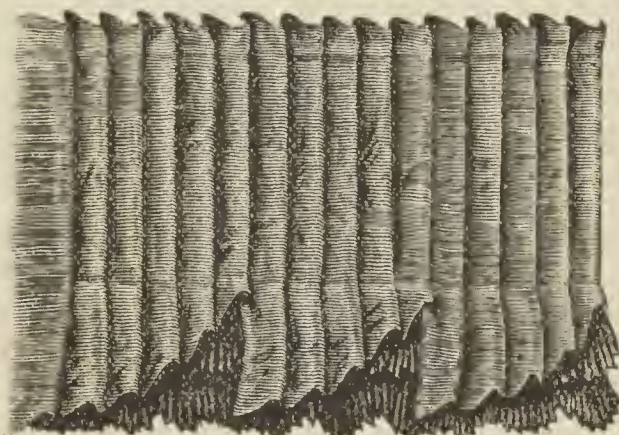


FIGURE NO. 22.—FANCY PLAETING FOR A SKIRT.



FIGURE NO. 23.—DIAGONALLY DRAPED FRONT OF SKIRT.

(For Description see "Dressmaking at Home," on Page 229.)

part is hidden under a cover of bright terra-cotta satin. A paste-board, shaped like the fan, forms the pocket. It is neatly fitted, and is covered on the outer side with terra cotta and lined with pink satin. A good contrast of the two colors is shown by the slash down the center, which is turned back *en revers*. At the point of this V-shaped opening is a bunch of dried grasses and flowers, and long loops and ends of terra-cotta ribbon. A similar cluster of grasses and ribbon is at each corner of the fan and on the handle. The joining of the pocket portion to the fan is neatly hidden under a silk cord, and all the edges are finished in the same manner. Sage and pale-blue, and cardinal and pale-blue, will be found very pretty combinations for such pockets.

FIGURE NO. 4.—SHELL PINCUSHION.—A pretty present for a bachelor friend—who may have helped find the shells—is here shown. A bag of dark crimson velvet is cut of the proper shape, and, after being securely sewed, is filled with bran or any desired stuffing. The shells chosen are decorated either with the brush, as in this instance, or by a pretty decalcomanie picture, and then securely glued to position, their upper portions extending beyond the cushion. In these holes have been bored, through which gay red silk cords are run, that, after forming loops and ends (ornamented with pretty tassels) at each side, are drawn up to the center and tied there, to form the loop by which to hang the cushion. When the article is for a bachelor, the last thing to do is to fill it with pins, as he would forget to do that himself, and the cushion would then be only ornamental and not useful.

FIGURE NO. 5.—FANCY MAT.—Actual diamond shapes, and squares set to look like diamonds, are arranged to form this mat.

The center pieces are of pale pink satin, and the outer ones of deep crimson plush. After being cut in the necessary shapes, they are pinned together on the wrong side in the neatest manner. Then the whole is firmly basted on a Silesia lining, and the seams are hidden by an outlining with yellow crewel at each section. If desired, each outer point might be tipped with a silk or crewel tassel, or a brass crescent or ring. Enlarged, such a design would be a pretty cover for a fancy table, and then the happy possessor of many pieces of silk, satin or plush could have a "harlequin" or "crazy" effect by arranging them so that no two were alike in color. If preferred, gilt thread could be used instead of the yellow crewel. Crimson and pale blue, myrtle and pink, sage and *ceil*, deep terra-cotta and bright orange, would be suitable combinations where only two tones were used. The first mentioned colors are intended for the heavier material, plush, velvet or felt, while the last are intended to be selected in silk, brocade or satin. Black velvet or plush will combine with any tint favored by the maker.



FIGURE NO. 24.—ORNAMENTED SKIRT—FRONT.  
(For Description see "Dressmaking at Home," on Page 230.)

FIGURE NO. 6.—LAMP—SHADE.—This lamp-shade is easily formed of squares of satin cut in the desired shape and joined to fit by lace insertion. In this instance, as a contrast to the sage green of the lamp itself, the shade is of pale blue satin, and white lace insertion joins the sections together, while a full frill of white lace finishes the lower edges. On each panel or section is a bit of hand painting, a contrast in subject, as well as in coloring, being deemed desirable. Much individual taste may be shown in the making of such a shade. It would be pretty to have either the initials or the crest of the owner on one of the sections.

DRESS MATERIALS.

Nobody who can remember twenty-five years ago can doubt the great increase of wealth and consequent development of luxurious habits since that time. Who does not remember the thoughtful purchase and great care taken of a new silk gown? A silk costume meant undoubted elegance, a certainty of a proper dress for all occasions; and, maybe, it also meant a certain feeling of superiority in its possession. Now everything is changed; silk frocks are no rarity, and she who is without one does not repine, while she who has one cannot be contemptuous of her neighbor in wool, because that is approved quite as much as silk.

There is one type of woman, large-boned and very thin, who should never wear silk. Soft woollens should drape her, and, if she wish, velvet may be employed to improve her appearance; but silk, except for draperies only, should be shunned. She is the only type that cannot wear the rich material; slender women can make it becoming by lavishing garnitures in frill fashion about the bodice, but in her case the broad, plain expanse across the back is to be dreaded. So this style of woman may be glad that a silk gown is no longer indispensable to a fashionable wardrobe. Instead of serving as a reminder of angles, she may, by a skilful arrangement of draperies of cashmere, nun's-veiling or any soft material, have herself likened to an angel. To such a figure the Watteau effects are also quite as becoming as they are to tall, slender women who have

no breadth across the shoulders. Indeed, by skilful loosening or tightening of the fold, a Watteau is pretty on most persons; and, as this peculiar style is likely to be much in vogue during the coming season, one is glad to be able to make the assertion.

So far, the coquettish Spring sunshine has had some of the most magnificent brocades to look upon, and one begins to surmise that even the sunshine may be dazzled. Such perfection of color, design and weaving is the result of much study. Artists need no longer seek the heavens for a bit of rich color, for the shop windows will furnish all they desire. Doubtless this is Philistinism, but then Philistinism is very often truth. One gorgeous specimen of brocade shows a heavy satin of creamy white, with the *fleur de lis* of France in the natural size and of the proper blue tint. Contrasting with, and just beside this, is a shrimp pink, having Japanese lilies in deep crimson upon it—like the other flowers, they are in the natural size. Wonderful palm leaves in Oriental shadings are thrown upon grounds of pale *tabac*, pink, blue, mastic and lavender. These brocades are very heavy, and, in most instances, constitute either a petticoat front or a court train of an evening costume; plain Ottoman silk or satin forming the rest of the toilette. A very rich specimen has a petticoat front of mastic satin, with deep red cabbage roses outlined with gold thread upon it. A rose-quilling of plain mastic satin is at the lower edge; the train is of the plain satin, long

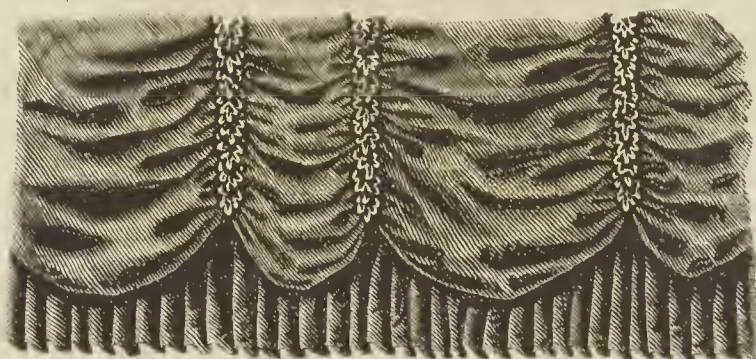


FIGURE NO. 25.—STYLISH SKIRT—TRIMMING.  
(For Description see "Dressmaking at Home," on Page 230.)

and narrow, and with a *balayuse* of gold lace. The satin bodice is cut *en Pompadour*, has a postillion-like back, and is pointed in front; the neck is exposed and, as a relief, the square is outlined with the gold lace, which lies against an inner frill of white *crêpe lisse*. The sleeves are half-long, and are finished with the gold lace and *lisse*; gold colored mittens are worn. Around the throat is a velvet dog-collar, overlaid with a string of gold beads. The slippers are of mastic satin, with gold buckles; and the stockings are golden-yellow. This combination doubtless sounds *bizarre* and trying, but in reality it is very elegant, especially when worn—as it was—by a very dark brunette.

Less heavy brocades have silk *Armure* backgrounds of a light tone, with arabesques of the same shade deepened upon them. In this style are shown lavender, shrimp, rose, *chaudron* and electric. These materials will be pretty in combination with Surah, nun's-veiling or fine cashmere for short dancing costumes. A modest and very attractive pattern is of checked silk, with satin brocade roses upon it. The roses show the coloring of the fine plaid, and brown and *écru*, blue and *mode*, sage and *chaudron*, dark *grenat* and cream, *mazarin* and cream, and fuchsia and *écru*, are admired comminglings. Because of the smallness of the figures, this design will be selected for polonaises, basques, draperies, etc., over silk, satin or velvet skirts.

Ottoman silks are gaining in popular favor, because of their positive beauty and possible pliability; the possibility being dependent on the deftness of her who handles them. Beside black and the standard tones of brown and green, there are displayed two shades of electric blue, four of *grenat*, two of shrimp, two of sage, and one each of salmon, mastic and heliotrope. The last, by-the-by, never received anywhere the appreciation that it did in Paris—which proves that the world of women is rather more independent than they are usually supposed to be. A demi-mourning costume is of pale gray Ottoman: The skirt has a fan front, and the lower edge of the other portions is trimmed with a deep, double box-plaiting of the same material; the drapery starts from the sides and is outlined with real Spanish lace, the edges being plainly hemmed and the looping very simple. The close-fitting basque is pointed both back and front, and its edges are all finished with a full frill of lace; a long *jabot* of lace conceals the closing, while the coat sleeves are each ornamented with a similar *jabot*. A full *ruche* of lace is around the throat, fitting tight, and tied with long loops and ends of narrow satin ribbon. The bonnet worn with this toilette is a black lace *capote*, with a pompon cluster of gray Ottoman ribbon and gray Ottoman strings. The gloves are of black undressed kid.

Notwithstanding the greater weight of their rivals, the lighter and less expensive foulards and pongees will be in great demand for the coming season. The heavy brocades are only for very full dress occasions during the Summer, while the other fabrics may be so elaborately trimmed as to suit the festival time, or so plainly made as to be in perfect taste, not only for street but for travelling wear. In foulards, both the corded and the China—or plain—will be worn; and while one design will seem almost Quakerish in its plainness, another will astonish and startle you by its many colors, as well as by the size of the figures or flowers that cover it. With the large-figured ones as over-dresses, plain materials that contrast or correspond perfectly are used as skirts. One of the most remarkable shows in its natural size a prickly pear and its foliage in various tones of sage and crimson on a creamy ground, and with it is used a plain sage petticoat. A dull dark green has upon it the pomegranate in full bloom, accompanied by half-blown buds and leaves. With this, one may

have a choice; for the skirt may be of either the green or pomegranate. A pink has a deep crimson rose upon it, and *la Mode* would ordain dark-green, brown or crimson for the skirt; while deep blue would certainly be selected to go with a creamy ground showing many colored flowers. The most beautiful, as it is the most remarkable, has no ground visible, for it is entirely covered with roses and their foliage. Taking the width right across, one counts in succession a pale pink, a deep crimson, a pure white, a deep crimson, a pale pink and a pale yellow rose, with the foliage in different shades of green—sage predominating—filling up the different spaces between. If you can remember the floral patterns over the ehintz hangings of some old-fashioned bed, you will have a perfect idea of this silk design. And yet it is really beautiful. Made up after the Watteau fashion, trimmed elaborately with creamy lace and worn over a sage green skirt, and by one who knew how to fix her throat with a lace kerchief to harmonize with the ladies on her Watteau fan, with long mittens on her arms and high-heeled French slippers on her feet, why, she would be a picture of *Madame la Marquise* and could dance—as she will, the new-old minuet, with positive suitability.

The plainer foulards are the soft India ones and few large—no exaggerated—patterns are seen on them. Pale grounds predominate, and violent contrasts are not seen. The small rose-bud design is in pink upon white and pale blue, and in light lemon on pale green. A clear white has alternate circles of shrimp and sage that have small white dots over them, and a pale rose color has clusters of pink flowers thrown over it, while a deep crimson shows arabesques in Persian colorings. Black is made bright with small clusters of glowing red poppies, and a dark blue is a good background for tiny yellow berries. When small patterns, such as those described, are selected, the entire costume is usually made of the figured goods. The polka-dot is presented in all the fashionable shades, and is likely to be as popular as in the past. A costume of India foulard has a dull white ground, with a sage polka-dot upon it. The short skirt is trimmed with three shirred ruffles, and the drapery, a much-wrinkled *tablier* in front and a simple curtain arrangement behind, is ornamented with a full frill of deep Moresque lace. The basque is made to look elaborate by ribbon ends of sage satin outlining it in the fashion referred to last month, and a *jabot* of lace and ribbon is placed down the front. A *ruche* of the lace around the throat is fastened with a silver bar-pin. The hat is a small round one of sage straw, trimmed with a *monture*

of scarlet poppies, which supplies the needed coloring. The gloves are of sage undressed kid, and the parasol is of sage silk, lined with scarlet and having a much-twisted bamboo handle.

The useful black and white foulards are by no means dedicated solely to people in demi-mourning, but are much liked for street and home wear even by ladies having the privilege of colors. The designs are not numerous, though there are several sizes of polka-dots and rings, as well as cubes and their outlined shadows, Saturn and his rings, and a wee little star that, because of its minuteness, shines out like a ray of light from a very dark sky. White and black laces used separately or in a commingling, as well as clear white French embroidery, are employed as garnitures on goods of this description. A specimen gown has the medium-sized white polka-dot on the black ground; the foot trimming is a narrow knife-plaiting of the material, and above this is a deeper box-plaiting; next comes a frill of white embroidery, only gathered enough to make it fall easily in position, so that its fine work is distinctly seen. As a heading, there is a narrow rose-quilling of the silk. The much-



FIGURE NO. 1.

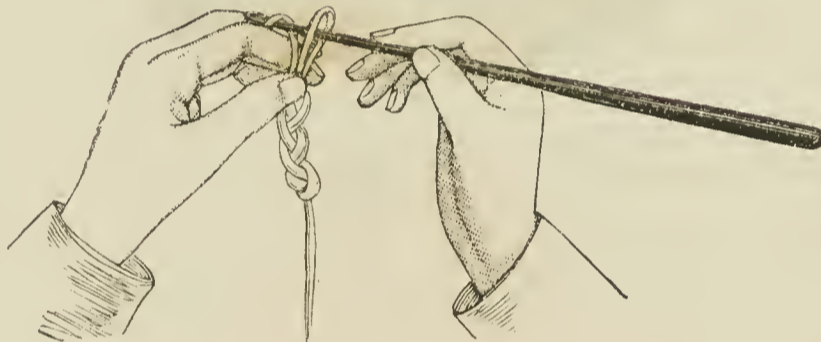


FIGURE NO. 2.

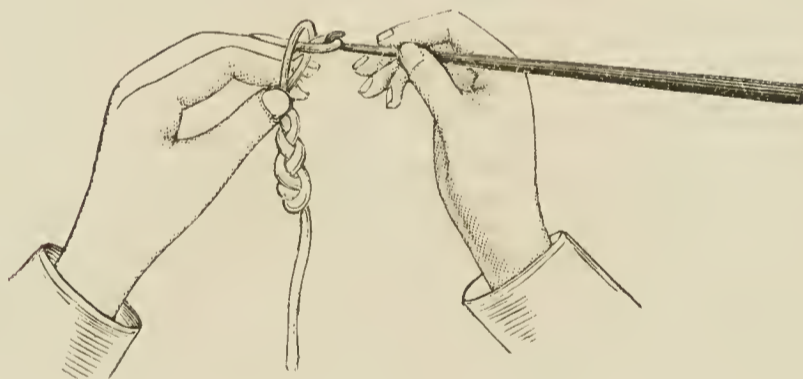


FIGURE NO. 3.

FIGURES NOS. 1, 2 AND 3.—DETAIL OF CHAIN-STITCH.

(For Explanations see "Crochet Work," on Page 230.)

wrinkled *tablier* has on its edge a frill of embroidery, but the drapery in the back is simply hemmed. The bodice fits smoothly, and is untrimmed. Over the coat sleeves are turned-back cuffs of the embroidery, and a collar of the embroidery is at the throat and rolls slightly. A black ribbon passes under it, and is tied with long loops and ends in front. Two-buttoned black kid gloves are worn, and the small *capote* is of black lace, with pomegranate blossoms upon it.



FIGURE NO. 4.

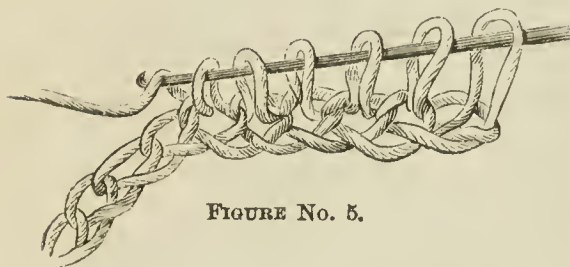


FIGURE NO. 5.



FIGURE NO. 6.

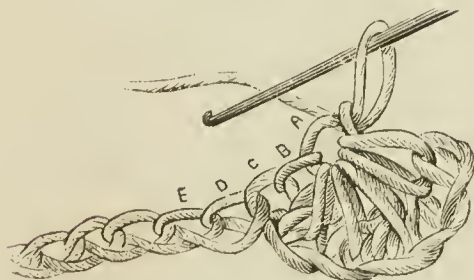


FIGURE NO. 7.

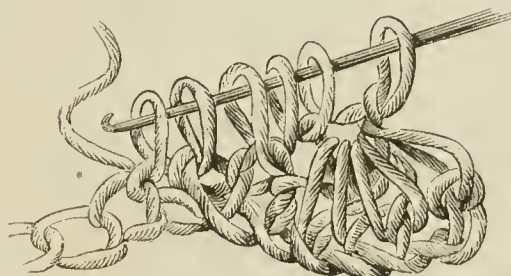


FIGURE NO. 8.

FIGURES NOS. 4, 5, 6, 7 AND 8.—METHOD OF MAKING STAR-STITCH.

(For Explanations of Figures Nos. 4, 5, 6, 7 and 8, see "Crochet Work," on Page 230.)

In woolen goods, the small plaids in black and white are in great demand—indeed, small plaids in all comminglings are liked. *Mélange* and brocade effects are in many instances mingled with them, but then the plain plaid is always used for some entirety of the costume, the part being left to the option of the wearer. A close plaid, almost a hair-line, is of green and white, and with it for the skirt is the same plaid having upon it stripes of silk *mélange* in rich Oriental tones. The same result is shown in many different colors, so that every-

The pongees come in all the high-art colors, and, one is tempted to believe, in all the "low art" colors as well. They come in lengths of plain and figured—the one enough for the skirt, and the other sufficient for the polonaise or basque and drapery. The designs are much like the foulards, though a dingier color pervades them—an attribute that will doubtless commend them to people who see in dinginess a charming result of the cultivation of high art. There are bright colors too, but, after the saddening effect produced by sickly greens, sages, and pinks that ought to blush (and then they would be a great deal prettier) to hear themselves called pinks, one scarcely dares be happy in a natural red or heavenly blue. Pongee in its *écru* tone will be in vogue, and one can always commend it because of suitability, durability, and dust-ability. This last word seems an appropriate coinage that might be translated as ability to dust the dust—a phraseology that housekeepers will understand and gown-wearers appreciate.

body may have just what her style and coloring demand. Beside being in familiar tints, nun's-veiling is displayed in a dreadful sulphur, too disagreeable to aid in making a match (chemistry to the contrary notwithstanding) a pale terra-cotta, a very pale green slightly tinged with yellow, the brightest tone of purple that the violet knows, and a rich cream, the yellowness of which would never be recognized as belonging to the article from which it is named, save by dwellers in "green fields and pastures." Dark-brown, green and gray will undoubtedly obtain in cloths and flannels, and simplicity will pervade their making up. The close-fitting Newmarket coats, will be frequently seen in these materials, and people who do not like to go without a wrap, and yet find it and the basque both too heavy, will like these coats, which give the appearance of an outside garment and yet will allow one to dispense with a dress-bodice underneath. As they extend almost to the edge of the gown, a piece of economy may be practised by having a cambric skirt finished with a kilt or box plaiting of silk, velvet or suiting to wear underneath. It will be wise to have a special skirt to accompany your coat, and then the slight fullness of the upper part of the skirt will make the coat fit closer around the hips. If one has considerable black silk, even if it is shabby, it could be cleaned with ammonia, hemmed by hand and then laid in close knife-plaitings for the lower edge of the skirt. If silk is bought, it is advisable to get an inexpensive quality, as it shows so little that the only absolute needs are that it should be well brushed and not in rags or tatters. These coats are pretty and becoming, but it is neither pretty nor becoming to see a young lady wearing one and carrying her brother's cane and apparently his hat. The soft Alpine hats to wear with cloth costumes are picturesque and stylish, but when they are gotten a size too small, and worn on the head in a rakish way, they become loud and offensive. Neither the general woman nor the general girl gains anything by her willingness to imitate her brother in her attire. A Frenchman said that he could imagine a woman imitating an anaconda, "but a man!" In that exclamation, all was said. The mannish woman is fully as ridiculous as the womanish man. Eve was never told to imitate Adam, and, as far as we know, she never did. The women who have had the greatest honor shown them, have been women who never forgot the respect due to their womanhood. And the fact remains that to preserve this respect intact, all appearance of evil must be avoided. So when you put on your coat, do not add the cane and Derby hat—maybe you have seen how charming you look with them and it is hard to resist their attractions, but just ask your brother's opinion and see if he does not say "that you look awfully nice, and if you were some other fellow's sister he wouldn't object, but being his, he would rather see you without the hat and cane." And the moral is, "Be as bright and piquant as possible, have the best-fitting Newmarket coat that can be obtained, but eschew mannishness in your attire."

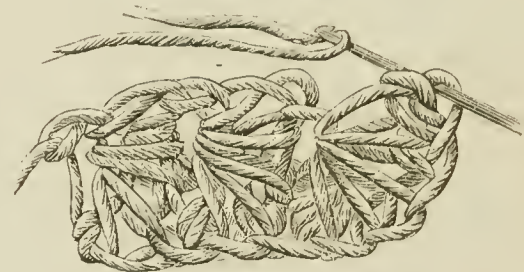


FIGURE NO. 9.

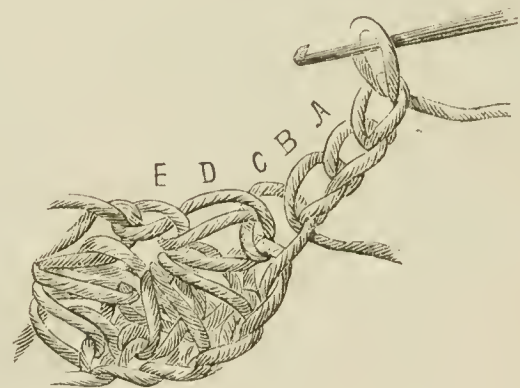


FIGURE NO. 10.

FIGURES NOS. 9 AND 10.—METHOD OF MAKING THE SECOND ROW OF STAR-STITCHES.

(For Explanations of Figures Nos. 9 and 10, see "Crochet Work," on Pages 230 and 231.)

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## STYLISH TRIMMINGS.

One of the greatest of novelists has said something that will apply to all people and all times in regard to their attire. To wit: "Never in your dress altogether desert that taste which is general. The world considers eccentricity in great things genius; in small things, folly."

And never was this advice more needed than now. Now, when after having found out the beauty of individuality in gowns, it seems as if some very unwise people had discovered this beauty only to abuse the privileges it permitted. In taste, as in other matters, an occasional revolution may be of advantage, but it should only be in the way of overthrowing the bad and saving that which we know to be good. One really interested in the art of dress cannot help but grow warm on this subject. The very proper feeling that arose and insisted that every woman need not be a fac-simile of her neighbor was a needed reform. Sensible women recognize this fact, but alas! there are some

without sense. The drapery of a Grecian goddess is exquisite, but it is only becoming to a woman possessing a figure of equal loveliness. Therefore, when a tall, slender girl, with pale complexion, light hair and light eyes, confidentially tells one that she sees the folly of all trimmings; that there is no true art in them; that she will have her gown fall in long, straight folds, and the bodice plain; that no device of the *modiste* shall improve her form, "since that would not be true art"; and that she prefers, above all, a severe and true simplicity; then you feel as if you would like to talk plainly to her and say, as her school-boy brother would, that in such a costume she would "look like a guy," and as for the "severe simplicity," the severity would be most felt by the unfortunate people who had to look at her. A true *artiste* would dress such a girl in a much-trimmed, bright-colored Watteau costume that would give her the color and piquaney she lacked, and which would brighten her so outwardly that it would certainly have some spiritual result; for only the people who have pondered over such matters know the tie between external and internal brightness.

Neglect trimmings? Why, they are the life of the gown. To be sure, the trimming may be only a few rows of shirring; but if it be ornamental, then it will be in deed and in truth a garniture. A beautiful republican feeling exists in fashionable trimmings, liberty ruling in their choice while fraternity is shown in their combinations. For Spring and Summer wear, embroideries and laces will undoubtedly be the favored garnitures. In white a preference is shown for the embroideries, as *la Mode* has doubtless discovered how easily a costume may be ruined by the frailty of a lace decoration. These embroideries are done on Swiss, batiste and fine cambric. Both floral and geometrical patterns prevail in the designs, the one necessity seeming to be that, while much open-work is displayed, the grounding be entirely covered with needlework and the material only show at the top. Pure white is best liked, though some *écru* tints are shown. Beside being employed on wash costumes, these

embroideries will be used on foulards, pongees, Summer silks and woolen materials. A terra-cotta pongee has a short skirt trimmed

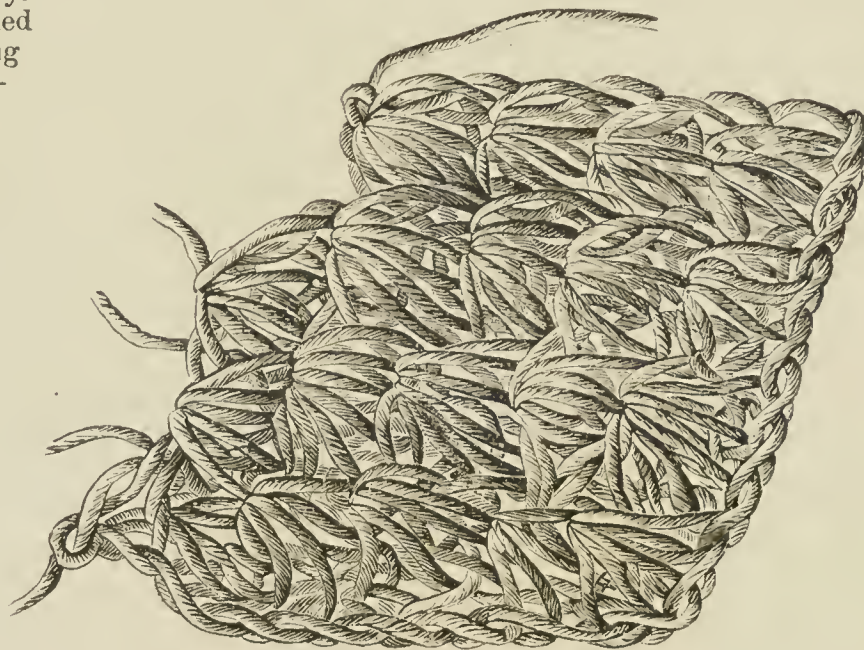


FIGURE NO. 11.—SHOWING THE EFFECT OF SEVERAL ROWS OF STAR-STITCHES.

(For Explanation see "Crochet Work," on Page 231.)

with two ruffles of the silk and one very deep frill of white embroidery. The polonaise is a gaily figured one, showing tones on a light terra-cotta ground. It closes with small, bullet-shaped, smoked-pearl buttons to a little below the waist, and from there it is open, being drawn in curtain fashion to the sides and looped high on the hips; in the back it is very simply draped. The edges are finished with an embroidered frill, which, while narrower, matches that on the skirt. A collar and cuffs, both deep and turning back, are made of the widest embroidery, and the collar is caught in front with a harlequin bow showing the colors in the polonaise. The bonnet is a small poke of terra-cotta chip, under-faced with velvet of a darker shade and ornamented with a *monture* of ivy leaves; the gloves are of terra-cotta kid, and the parasol is made of pongee silk like the skirt lined with the same and having a quaintly twisted handle.

In black laces undoubted preference is given to the Spanish, which shows so many new and strange designs that one is tempted to call it versatile. In real *guipure* designs it looks as heavy as the lace it imitates; then again it is seen almost as airy as thread; while a fine contrast is displayed in one piece where a section of heavy Spanish alternates with one of real thread, the first showing a heavy geometrical design, and the last a dainty floral one. A lace like the last-mentioned, to have the pattern displayed to perfection, should be worn as a flounce on a skirt of some bright color, and it is obtaining for such purposes on black silks, satins, and *moirés*. An evening toilette worn by a young matron had a long serpent train of shrimp satin. The front was of the same material, arranged in a fan that flared at the lower edge. The lace flounces, three in number, started from each side and trimmed the train. The drapery was of shrimp satin brocade, with white and gold mingled with it. The sleeveless bodice, cut low in the neck, was also of the brocade. It was outlined with a frill of narrow black lace against a plaiting of white *lisse*; a narrow velvet, run through the lace, drawing it to fit the neck of the wearer. A velvet dog-collar, fastened close to the throat,



FIGURES NOS. 1, 2 AND 3.—GENTLEMEN'S PUFFED SCARFS.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Styles for Gentlemen," on Page 231.)

was worn. Shrimp mittens of undressed kid, extending far up the arm, were added; and three small shrimp tips were in the hair. The fan was of black lace laid over white satin, the slippers were of black satin, and the stockings of black silk.

A walking costume, that is lace-trimmed, has a short skirt of black Ottoman rep laid in large box-plaits, with a narrow knife-plaiting of the same as foot trimming. The drapery, very full and much looped, is of nun's-vailing, the *tablier* portion being trimmed with Spanish lace, while the back is simply finished with a hem. At one side is a cascade of lace, while on the other is disposed Ottoman ribbon in long loops and ends. The basque is

smooth-fitting, with the pointed Spanish outline. A frill of lace edges it, and a cascade of lace ornaments each sleeve. A pretty effect is achieved by having a small puff of the silk inserted at the elbow of the tight coat sleeve. With the lace ornament it has a full look, which, however, relegates such a design to slender people. At the throat is worn a fichu of Spanish lace caught with a curiously carved silver pin, the ends of the fichu being very long and allowed to hang. The bonnet is a *capote* of black lace, with Ottoman rep strings and a *monture* of deep red roses. The gloves are of black undressed kid.

For plaitings and full frills of white lace, especially on wash materials, are shown Mirecourt, *point d' Aurillac*, *point d' esprit*, and the many other machine-made laces that have been the outcome of the Breton furor. But when there is a desire to show the pattern of the lace, as in a single frill or in the lining of a *gilet*, then a good Valenciennes or point is chosen. Sometimes an imitation of first is selected, being frequently so good that even experts are deceived; but when the Irish lace is chosen, the moderate price asked for it allows of its being the Simon Pure. Both of these laces are also used on pongee silk in its well-known *écru* tint. The Pompadour lace, with its raised figures of flowers and butterflies, will, it is likely, be chosen for cuffs, collars, and any styles of flat trimming that will display its special beauty, which would be hidden under a frill or plaiting. A satteen toilette has a short skirt of dark *grenat*, trimmed with two box-plaitings of the same material above a foot trimming of the usual narrow plaiting. The polonaise displays a creamy ground, with large roses of the *grenat* shade scattered lavishly upon it. A *gilet* of the plain *grenat* is outlined with Pompadour lace, the latter coming over on the vest so that it is well brought out by its dark background. A full *ruche* of lace of the same hue is worn at the throat and tied with long ends of *grenat* and cream ribbon, commingled in a manner at once confusing and attractive. The coat sleeves have deep cuffs of the plain fabric on them, with the lace laid on in the same manner as on the *gilet*. The hat is a rough *grenat* straw, very elaborately trimmed with the Pompadour lace and crush roses; while the parasol is of the figured material, lined with the plain.

The popularity of *gilets* is increasing, and both those simply applied and those inserted are liked. A vest certainly does much to brighten an old costume, and, as it is generally becoming, it is equally desirable on a new one. Cascades of lace combine well with vests of satin when the gown is of wool or silk, and of satteen when it is of wash goods. The effect gained by the wearer is the same as that given in many of the pictures of *Louis le Grand*. A black toilet may be made fresh for evening wear by the addition of a white satin vest, overlaid at the edges with black lace. One says

"white satin," because then any colored flowers or tips may be worn; but more individual effects are obtained when some specially becoming color is employed.

A novelty in trimmings, that shows how much the so-called Roman colorings are liked, is shown in a deep collar of the dress material edged with a fringe formed of the tiny silk acorns in many colors that have hitherto seemed only to belong to the field of decorative needlework. All the sage, scarlet, blue and white tints are selected, and no two shades are placed closely together. Some little knowledge of color is necessary for arranging these pendants, and care should be taken that they are not placed too close together, and that they are sewed on firmly, but yet so that they will swing and not hang stiff. On any dark woollen material, a collar or cape, so trimmed, makes a very pretty adjunct.

For the gingham gowns of small people, embroidery in white, done on grounds of the same color as the dress fabric itself, is admired. These ginghams show the "eram" coloring—two parts of the color and one of white—; and as the neutral effect presented does not show every bit of dust, mammas appreciate it rather more than the delicate figures and tones they select for themselves or for older sisters. Sometimes frills of embroidery at the neck and wrists are considered sufficient garniture; but again the short skirt will consist of a deep flounce of embroidery, while a narrower variety will outline the pretty *guimpe*. However, this style of trimming is most frequently reserved for what the small person would call "the bestest frock," and for which, if he or she be especially healthy, there would be a certain amount of disapproval (because of the care that must be given it) mingled with pride in its possession. Flannel costumes are oftenest trimmed with machine-stitching, though some are shown with rows of white linen braid very narrow, applied in the style that was in vogue some years ago.

Long, close-fitting coats of cloth, flannel or any of the wool materials are trimmed best when without visible trimming. The trimming should appear in their perfect fit, in the exactness with which the dressing is accomplished, and in the general perfection in detail. The collar worn with such coats may be of linen in the curate shape, fastened with a stud of any style desired. An elaborate neck-dressing would be in as bad taste as a fringe around the lower edge. If not found too warm, and one is brunette enough to bear the effect of such an addition, a picturesque look may be given by arranging a deep orange silk kerchief about the throat. It is folded very much, laid under the coat, and shown for about an inch above it, but should be long enough to have the two ends peep out coquettishly through a button-hole or from under the closing just above the waist. Of course, this is only suitable with a very dark coat, though one daring woman wore

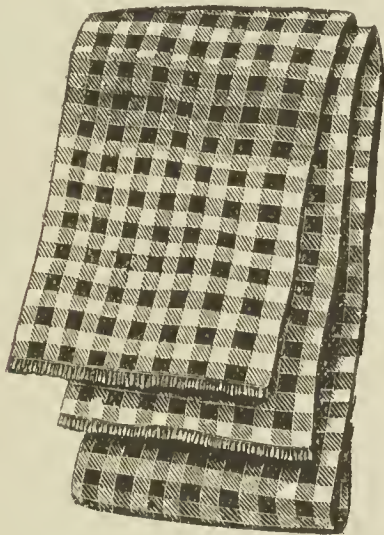


FIGURE NO. 4.—GENTLEMEN'S KNOT-SCARF.

(For Description see "Styles for Gentlemen," on Page 231.)



FIGURE NO. 5.—GENTLEMEN'S KNOT-SCARF.

(For Description see "Styles for Gentlemen," on Page 231.)



FIGURE NO. 1.—SPRAY OF COREOPSIS.  
(For Description see "Artistic Needle-Work," on Page 231.)

the kerchief with a terra-cotta coat and suggested nothing but Seville oranges.

To-day there are collars and collars. The narrow band that stands stiff and straight around the throat, with outline unbroken and unbending, continues in very general favor. With this a pretty stud is usually worn, and, if desired, a narrow ribbon may be tied inside the collar, with its long loops and ends hanging over on one side of the dress. This takes away somewhat from the severity of the plain linen.

An especially pretty style in collars is of fine linen and perfectly straight, but the upper portion turns over about half an inch and is finely embroidered in close work by hand. Another style has the corners sharply turning over in front and elaborately hemstitched, but there is no doubt that women who find standing collars becoming choose the perfectly plain, straight "curate" style in preference to all other varieties.

Deep, round, rolling collars are worn, but are not generally seen in the shops, the reason being that few women find them becoming and that those who do have them made to order. With these is worn a ribbon passing under and tied with long loops and ends in front.

Young ladies who like to copy their brothers in costume, and whose top-coats are dreadfully tight, turn them back at the throat in masculine fashion and wear a white satin "Claudent" scarf with a scarf-pin stuck in, which, with the straight collar, gives the effect they desire.

Straight linen cuffs are most in favor, and but very little of the white is allowed to show. Some few turned-back cuffs are to be seen, but as yet there seems no general adoption of them.

Lace and fine lawn, silk, mull or tissue are used for making the pretty collars and *jabots* that, when properly chosen, are in such good taste. A decoration much favored is a full rose-quilling, double and sometimes triple, of any admired lace, mounted on a smooth strip of net and having a long ribbon on each end. This is about a yard long and is used for outlining V-shaped corsages, or may be worn with a high-necked bodice, by being caught with a long lace-pin at the throat and held together all the way down the front, and then having the ribbons knotted at the waist.

An ornament, that may be worn with a collar or ruche, and which is called a *jabot* though it is not one, may with all ease be made at home. Something over a quarter of a yard of silk, mull, lawn or net is chosen, and the ends are hemmed and finished with lace plainly applied.

Then in the center three or four rows of shirring draw the fabric together as close as possible, and let the sides fall in full folds, as does the lace. One of cardinal Surah has Spanish lace trimming it; a pale blue has the raised Pompadour; one of mull is neatly finished with Valenciennes; and a black silk, for mourning, has black *point d'esprit*. Sometimes fine French embroidery on Swiss or mull takes the place of the lace, but so soft a result is not achieved.

Dog collars of black velvet are much liked, though the pleasant, plump little woman should avoid them. Having to be drawn in closely they are only suitable on slender-necked women, and on a short throat are an irresistible reminder of the comicality of a bantam with a cravat about his neck. Satin backed velvet ribbon will be found not to blacken the skin, and it is well to measure and see just how much one wants, for the end should not lap over-much, as an ugly bulkiness is the result. It is best, if possible, to have a dog-collar sewed on; but if this cannot be, then a small black safety-pin should be used, it being the only certain preventive of the unpleasantness of the band slipping or the sharp point of the pin sticking in the flesh.

In black fichues and scarfs Spanish lace is still the favorite, and their adaptability to all times and seasons is one reason, and the very best imaginable, for their continued popularity. For wear with airy Summer gowns, are shown scarfs made of silk grenadine and trimmed with Spanish lace in deep cream tones. Pale blue, all

the pink tones, Nile green and pale lavender are the preferred tints of the grenadine. These scarfs are sufficiently long to be knotted on the breast, and the ends then allowed to fall after the fashion of a mantle.

Squares of white mull, either hemstitched or trimmed with lace, are worn in the pretty Quaker fashion, and, when they are positively becoming, should be as positively adhered to.

Very large mull shawls, finely embroidered, may with propriety take the place of the light wool shawls that will soil and will not look well after being washed. Heavily embroidered Canton crape shawls are also in fashionable vogue for evening wear, but, as they are always expensive, they can only be worn by the fortunate few who can afford such treasures. Happy is that woman whose father or grandfather was a sea-captain, and one inclined to bring home the products of China and Japan, to the women of the family; for she is likely to possess what money, not love, is needed to buy now-a-days.

Lace, embroidered and self-trimmings are chosen for the white costumes that will be generally worn during the Summer. Silk embroidery is chosen for nun's-cashmere, as it combines well with them and is

cry and self-trimmings are white costumes that will be generally worn during the Summer. Silk embroidery is chosen for nun's-cashmere, as it combines well with them and is



FIGURE No. 2.—HAT RIBBON OR BOOK-MARK.—(For Description see "Artistic Needle-Work," on Page 232.)

rather newer-looking than white laces. Usually, quantities of ribbon are employed on such gowns, either in *flots* or in clusters having long loops and ends. It seems as if this were to be specially a ribbon season. On white wash goods, Swiss and French embroidery, Irish point, and Irish *appliqué* embroidery are in vogue. With these toilettes the ribbons are often of some faint tone that is becoming or generally liked, pale-blue, lavender, rose, shrimp-pink, Nile-green and light terra-cotta being oftenest chosen. It would seem as though few of these wash toilettes were made with any idea of ever having them washed, and this is really the case. With care a costume of satteen may be in use all season, and the later one begins to press it, the less it will need rejuvenation; for when the smoothing process is once begun, it must afterwards be a frequent occurrence. Sometimes the bodice of a white gown is without any garniture, the wearer adding a fichu, an elaborate collar or a cascade of lace as occasion or preference may require. This is a very nice way when one has not many white gowns and does not care to publish the fact. One day the neck may be trimmed in surplice fashion, and folds of the material used to outline it; again it may be closed to the throat, and a full ruche of lace, arranged close about the neck and very high, allowed to extend in two rows to the waist, where it terminates under a cluster of flowers or ribbons; and then with her lace fichues and all the other wonders of *lingerie*, "a-many other ways" may be thought of by the woman who thinks. But she should first think of one thing—that her bodice must fit well. Unless it does, her back will not look nice; and when she wants to assume the severe simplicity of a linen collar, she will not dare do so. Fit the bodice of your wash gown with as much care as you would one of cloth or silk, and be very sure, as an inducement, that you will have your reward not only in this gown but in the next, for you will know how to do it with more ease in the future. The law of compensation is a good one.

It is amusing to note that while general mankind never knows whether a gown is trimmed or not, it has a keen eye for a bad fit and an approving one for that which curves with the figure and is without wrinkle or pucker. Even poets laureate see this virtue and praise it, for an exquisite picture of a woman tells how she was

"Gown'd in pure white, that fitted to the shape."



FASHIONABLE MILLINERY.

A season or two ago, the purple violet of the Bonapartes, that modest flower which hides in the shade and yet which has been made politically so important, was on the corsage, in the hand and clustered about the *chapeau*. And usually it was becoming. But even the violet's day of triumph passed—indeed, all the flowers were doomed, and, for a time, the plumes of the ostrich waved triumphantly in the air. Now, another fancy prevails, and the pansy, the heart's-ease, the *viola tricolor*—call it by any name you will—seems to be the one received flower of the season. In all the glory of purple and gold, in wondrous tones of golden brown, in pure white, in pale blue, in purple as black as night, in all the many tones and sizes that Nature has devised, the pansy in silk, satin or velvet adorns the bonnet worn by "the prettiest little lady in the land." While immensely large pansies are shown, still good taste gives the preference to those of medium size.

Next in favor to the "*pensées*" come the lilacs, mignonettes, lilies-of-the-valley, dandelions, buttercups, chrysanthemums in yellow, white and deep crimson, and masses of rose-buds in all the shades of crimson

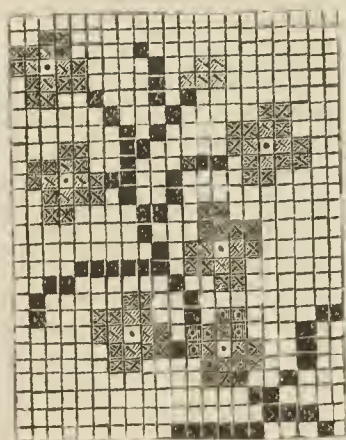


FIGURE NO. 4.—SPRAY OF FORGET-ME-NOTS IN CROSS-STITCH.

(For Description see "Artistic Needle-Work," on Page 232.)

and buttercups, arranged together, either just in front or at one side of the bonnet.

And the bonnet itself? The *artiste* in bonnets predicts that Milan braids will obtain well, and after them chips and unbleached straws. Manila will remain in favor, as all tones of brown are liked and this combines particularly well with reddish browns. With flowers and lace, chip is exquisite; the commingling of the three resulting in suitability, which, after all, means perfect taste. Indeed, it may be counted as a foregone conclusion that chip will have unusual favor shown it. Few straws can be bent without breaking, which is not an attribute of the fine, soft chip, that allows itself to give daintily to each bending or curving that seems desirable.

A carriage bonnet, that would also be pretty for a bridesmaid gowned in blue, is of *écru* chip; the shape being a poke of medium size, with the crown curving upward in a saucy way. The under-facing is of plain dark blue velvet, and a cascade of Irish lace is around the crown, on the left side of which is a mass of pale blue forget-me-nots that look as if they might have been gathered and then pinned on, so natural is their grouping. The strings are of the Irish lace, tied close under the chin.

A small chip bonnet is dead white, under-faced with black velvet, and with the small lace frill so much in vogue showing from beneath it. A *monture* of dandelions is around the crown, and the ties are of black velvet ribbon, loosely knotted high up on the left side.

The assumption of the small white frill as a face trimming has shown how womankind has, after recognizing the becomingness of that dangerous (?) adjunct, the widow's cap, deliberately seized upon it, softened its dead whiteness and made it more becoming—consequently more dangerous—than before. Plain soft *lisse*, with a tiny edging of Valenciennes, either in dead white or faint cream, is

chosen; and no better description of its disposition can be given than to say it is just put in, for that covers all. Young and old alike wear it, and it may be allowed to show much or little, as most becoming to the face of the wearer. It looks especially well under a plaited brim, but is equally pretty when there is no brim at all, as in the case of a very tiny *capote*.

In bonnet shapes, the small *capote* has gained its way in the same manner that the small woman usually gains hers—by untiring persistency; and to-day it obtains better than many of the more ambitious shapes. To vie with it, the poke has reduced its size; and, indeed, the poke is the only rival it possesses. The number of the *capote* family, however, is a large one. There are *capotes* with positive brims, with apologetic brims and without any brims at all. The last mentioned are at present the most popular and most likely will continue to be so until the approach of Summer, when those having a tiny brim will obtain, so that a becoming under-facing of velvet may be applied to contrast with the lightness of the lace and flowers and to throw the desired shade on the face. The Marie Stuart also ranks among the *capotes*, and, although it is a shape always more or less in favor, it seems to have a greater number of admirers than ever.



FIGURE NO. 3.—PEN-WIPER OR NEEDLE-BOOK.

(For Description see "Artistic Needle-Work," on Page 232.)

yellow and white. There will undoubtedly be a fancy for the yellow and purple tones, and, as they mingle well, almost all types can wear them. The lilacs are in very pale purple and dead white, the deeper shades not having the preference heretofore shown them. A mass of color is effected in the smaller flowers by a great number of dandelions

For early Spring wear, *capotes* of silk, velvet, brocade and plush, as well as of cloth matching the costume worn, will be in vogue; but a little later those of straw or lace will usurp their place. On those made of dress fabrics, pompons of ribbon or silk, as well as feather tips or fancy aigrettes of feather, are admired.

A *capote* that is worn with a *grenat* velvet costume has a soft crown, a *pouf* in one piece made of the velvet, and a tiny added brim of the velvet laid in flaring box-plaits, that are lined with pale shrimp-pink satin. From under this peeps a *lisse* frill. On one side, arranged towards the front, are three tips; one of shrimp, one of rose, and one of a pink that is almost a yellow. The strings are of *grenat* Ottoman ribbon. Naturally, such a commingling of pink tints would be extremely unbecoming to any complexion save that of a clear brunette.

Another *capote* is of dark green cloth, one piece covering the entire bonnet. The strings are of dark green satin ribbon, and perched just in front, in a manner that seems aggressive, are three full silk pompons of the brightest orange shade.

Woman does not seem to think she may get in trouble by declaring herself an Orangeman (the bull may be the means of saving her), but it is true that orange pompons are the furor. They are invariably placed just in front, and make some sweet damsels look as if they belonged to a marching regiment. This idea is intensified when the pompons are placed on felt hats of brown, green or black, with a crown of truncated shape and a broad brim rolled up all around but prominently high in front. The edges of these hats are simply finished with a ribbon binding, and the orange-hued ornament, when placed according to the received idea, shows sufficiently far above "the madding crowd" to lead any regiment of ardent followers to battle. Even in the thickest of the fight, and on the foggiest day, it would not be lost to sight. On a young, pretty, *piquante* girl the assump-



FIGURE NO. 5.—MONOGRAM.

(For Description see "Artistic Needle-Work," on Page 232.)

tion of the orange pompon may be forgiven; but, after one has passed girlhood, the wearing of it should entitle the wearer to servitude of sufficient length of time to make a sensible bonnet. However, one can find consolation in the fact that things which create a sudden furor seldom live—an axiom that may be applied to things of more weight than pompons.

Among ribbons the Ottoman variety will be oftenest used, but neither those of velvet or satin will be neglected, while lace will be chosen for Midsummer wear. Fancy ribbon in cashmere and polka-dot designs are displayed, but it is not believed that they will be worn very much. An idea of the colors in vogue and their names is gained by those given to the ribbons. They are Etna, the reddest terra-cotta; *framboise*, or raspberry; *Judée*, strawberry red; coral; shrimp; shell; *grenat*; *Bordeaux*, or blood red; *Ophélie*, a lovely lilac; *souris*, or mouse color; *Alicante*, a reddish brown; *Partaga*, a very deep brown; *tabac* and *Havane*, tones of brown; sage in all its peculiar and many of its unbecoming tints; every tone of yellow, from the lightest to the darkest; and the light blues and pinks that are standards. Then there are deep, very deep, greens and pale grays. It is gravely announced, and one is naturally glad of it, that "*fraise érasé*," or crushed strawberry, will be rivalled by "*fraise frais*," or fresh strawberry.

Very little is as yet known about hats, *la Mode* always allowing the preference to be given in the Spring to that head covering which seems the most dignified and which has in reality its greatest wear during the Spring months, when one can pay calls or go out without being convinced that old Sol is warmer in his feelings towards you than is desirable. It is probable, however, that straw hats will incline to the large shapes, with the rolling brim before described in felt. The Devonshire shape will be worn, and an extremely large design with a sailor-like crown will be very popular for sea-side and country wear. Large hats will necessitate plumes or pompons, so that for her dress hat, to be accompanied by a wreath of roses, *la demoiselle* must choose a pretty round hat. The round hats have a low crown, with a brim extending just a little distance from the crown and then rolling up. Indeed, they are in reality enlarged turbans. The garniture may consist of the facing of velvet, and then either a *monture* or an entire wreath of flowers. A very pretty specimen in the enlarged turban shape is a dark green straw, faced with velvet of the same shade and trimmed with a wreath of pale pink blossoms. Wild-roses make lovely wreaths, as they join in well to the shaping. Ivy-leaves and woodbine are also favorites. The ivy-leaves are laid closely together and, while they are in good taste, are yet too heavy-looking a wreath for any but tall and well-developed women; the wild flowers or blossoms are in most appropriate for *les petites femmes*.

Spanish laces, showing heavy *guipure* patterns or outlined with silk cord, are used for bonnets and for trimming purposes; and it is whispered that there will be a revival of *guipure* in the millinery world. Small *capotes*, made of lace and lined with satin of any bright

shade, obtain well with ladies of quiet taste and have a peculiar elegance of their own. One is of black Spanish lace laid in frills over a lining of Nile green satin; across the front is a *monture* of mignonette and ferns; and the single broad tie of Spanish net and lace, which is drawn from one side to the other and then caught, is fastened with a tiny bunch of ferns. With poppies for the flowers and a lining of Aetna red, a Spanish effect is achieved.

In the white laces, *d'Aurillac*, Mirecourt, Spanish, Irish-point and Valenciennes are used for trimming, no white bonnets entirely of lace being as yet seen. *Crépe* is preferred for a white *chapeau*, and it is also seen in all the faint colors, some being so delicate that one is tempted to call them suggestions. A Quaker gray *erépe* bonnet is modest with its trimmings of forget-me-nots, while a pale pink seems to blush under the weight of the large Jacqueminot rose that is upon it. A maize-colored *crépe* is smoothly applied to one of the pointed poke shapes, and has on the left side dandelions contrasting with a cluster of brown velvet wall-flowers. The strings are of brown velvet. These *crépe* bonnets will in many instances be made at home, and it is well to remember that, if one wish to intensify the color, the lining may be of silk of the same shade; but if it be desired to lighten it, then the lining may be white. Usually, an inexpensive quality of silk is selected for lining.

The small *capotes* are so easy to trim and may be "got up" at home with so little trouble, that most women will not only find pleasure but profit in their making. On these small bonnets none of the careless work that is overlooked on large hats is tolerated, and the "finding of truth in the inward parts" is best exemplified by a nice lining and the general air of finish pervading your *chapeau*.

To find out what is right always seems the trouble. And yet some women discover a worse one. After a good result is achieved, it is painful to see the whole structure taken apart that a better one may be sought. And usually it is not found. The successful arrangement of a becoming bonnet is a stroke of genius, and in attempting to improve it the original is usually lost. An art critic who knew what he was talking about said, "When you have done a good thing, let it rest; you cannot be superhuman." And what applies to a picture applies to a bonnet. This comparison may be thought disrespectful to art, but are not bonnets of as much importance as pictures to many people? To the people who make pictures in them they certainly are, while to those who like to look at pictures they ought to

be. A woman engaged in the momentous task of making her Spring bonnet would be apt to say, that if Helen of Troy or Cleopatra wore bonnets—and Marie Stuart certainly did—their head coverings did more in the cause of beauty than all the paintings in the world. And this would open such a field for wonderment as to how Cleopatra looked in a poke or Helen of Troy in a turban, that subdued masculinity would lose all his powers for arguing. This might not be *argumentum ad hominem*, but it would certainly be arguing in favor of woman—her of the past and her of the present.



FIGURE NO. 1.—DECORATED CRUMB-TRAY



FIGURE NO. 2.—SCRAP-BAG.

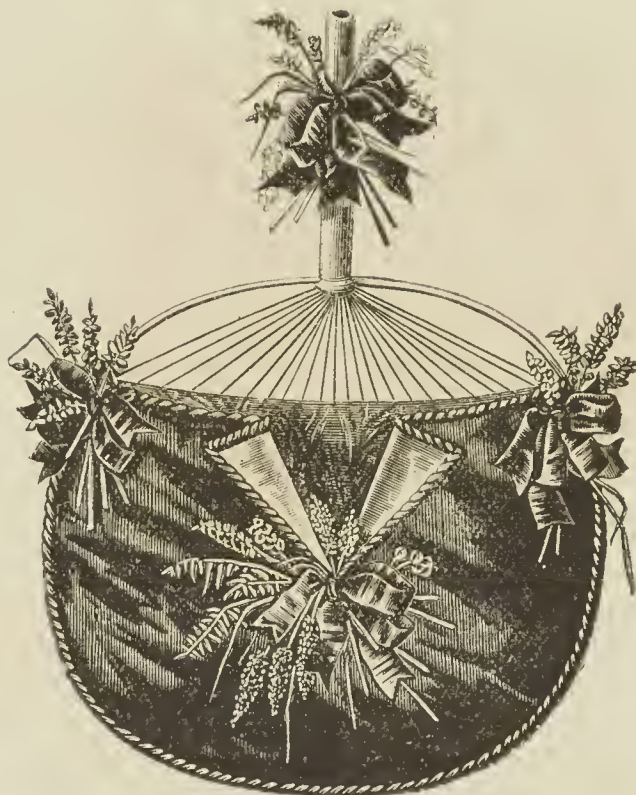


FIGURE NO. 3.—FAN WALL-POCKET.

(For Descriptions of Figures Nos. 1, 2 and 3, see "The Work-Table," on Page 232.)

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## OUR PARIS LETTER.

The death of Gambetta was, of course, a serious loss to the Republic of France, and the arrest and imprisonment of Prince Napoleon a decided terror to many; but such of the people as are Legitimists or Imperialists are already quite as gay as ever before. Since talking of political differences in society is not at present considered courteous, the most fashionable circles of France significantly and unmistakably express their political sentiments in the accessories or colors of their toilettes. The leading hues are already positive and eloquent. Neutral or faint tints are incapable of expressing a zealous political adherence to any one of the several dynasties that still tenaciously cling to the hope of attaining supremacy in France. Composite dresses are as fashionable as ever, but just now they are oftener developed in two materials of a single color than in contrasts of tint.

This sentimentalism seems all the more marked on account of a curious change that has come over the social habits of Paris. Visiting or paying calls, has—perhaps, only temporarily—ceased altogether. Ladies see each other quite as often as they desire at fashionable breakfasts and at five-o'clock teas, to say nothing of meeting at dinners, balls and private theatricals; and consequently the ceremonial card, sent by messenger or postal-service, has replaced a most unsatisfactory social duty, with far less wear and tear to one's patience and with quite a saving of time. It is simply a change from one formality to another. The costume formerly reserved for the visiting hours is now worn at the social breakfast and the afternoon-tea party, and therefore as much consideration is expressed by one's acquaintance as if a certain amount of time been devoted to personal card-leaving.

Then there are the formal Tuesday evenings at the Theatre Française and Friday evenings at the Opera, where seats are taken for the season by fashionable people, thus giving to gala nights as much exclusiveness as could be insured at a private entertainment. Between the acts promenades are taken in the *foyers*, and as much visiting is done as could be accomplished in a week of calling from house to house. It is at these entertainments that the new fashions make their first appearance. At the opera one may look in the *loges* for the latest novelties of dress, while to *Parisiennes* half the charm of the best society dramas are embodied in the superb costumes of the actresses. These costumes are sure to be as original in style and beautiful in effect as prevailing standards of taste and the ingenuity of the designer can make them, and their most pleasing features are never lost upon the leaders of exclusive society.

Brown is among the leading colors for Spring, as it has been during the past Winter. For the street, there is a dark brown, amusingly if not appropriately called *tête de nègre*, which is produced in velvets, cloths, cashmeres, *velours*, grosgrains, Surahs, satteens, etc. Such fabrics are self-trimmed, when chenilles, embroideries, brown laces, etc., are not preferred for their ornamentation. Materials of this shade intended for house wear are illuminated by interwoven traceries of gold threads, or perhaps shot through and through with a silk intermixture of this metallic hue. Brown watered silks of a slightly yellowish shade have a flicker of burnished gold upon them that is very rich and effective. For combination with this color the palest shade of old gold is used, velvet being still the favorite texture for such combinations. It is very likely that this elegant fabric will be retained until the Summer time is really upon us, and even then it will have a certain vogue, as it did last year.

Among the grand dames of Paris, velvet has been worn as a *robe de chambre* or *boudoir* dress for many a month, dark, rich colors being the favorites, with much creamy lace. Indeed, it may be said that this material, especially in black, will be a stylish semi-absurdity the entire year through, without regard to the warmth of the weather. While this eloquent caprice lasts, that most charming of over-dresses, the polonaise, will hold a secure position in the affections of fashionable ladies; and people with cultivated tastes will rejoice in its dominating influence.

A delicate sobriety of colors holds sway by daylight everywhere in Paris, except when, as was mentioned, political feeling resorts to the toilette for significant expression. Sometimes even by lamp-light sober hues are noticeable, but their adoption is likely to be accepted as an outgrowth of their particular becomingness to the wearer.

There is no language of the pen that is able to portray the bewildering charm of some of the new fabrics and their colors as seen beneath the softened lights of the drawing-room when the dance has its hour. For garments that require much draping, there are superb Chinese *crêpes* printed in soft but rich Oriental colors on cream, white, *écru* and celestial-blue, and semi-transparent Indian cashmeres with delicate embroidery in evening tints. Then, too, the finishing given them are no longer rustling and ungraceful when arranged in folds. Of these, the colors are raspberry-pink in two or three gradations of shade upon one dress, and sometimes each tint has its own peculiar style of weaving. Sometimes the darkest shade is velvet, the medium tint is *velours*, and the lightest grosgrain or *satin Duchesse*. Sometimes heavy grosgrain in three shades constitutes the entire dress. Galloons, marabou bands and self-trimmings are admired for such confections, and dead-white laces are also in favor for them.

Olive is again to the fore, not that it ever reached oblivion, but it is now to appear enlivened and beautified by embroideries of dull gold and Indian or Pompeian red. Over-dresses of olive cashmere or camel's-hair, with Pompeian red or old gold petticoats of silk, satin or velvet enriched with laces of the same rich shade, are in preparation for house wear.

Antique white laces, arranged in *jabot* fashion, are also employed to relieve these Eastern tints. The splendor of modern embroideries is much enhanced by the fancy for introducing metal threads and iridescent effects in crystals, Roman-pearls, tiny amber and fine coral beads in their development. Colored laces, hand-run or over-wrought with tinted silks, filosselles or flosses, are likewise appreciated for their efficiency in lending brightness to home toilettes.

Electric blues accept the association of Oriental colors and assimilate with them as if Nature had ordained them complementary colors. These new blues also evince a predilection for combination with sunset yellows and subdued reds. Bashful, not to say faded, shades of green are beautified and sympathized with and kept in judicious reserve by these clear, healthy blues. Later in the season, these blues will appear in cambrics, satteens and other cotton goods for Summer wear.

For Easter festivities, for bridesmaids' attire and for ball dresses at fashionable Summer resorts, pale Nile-green embroideries upon tulle, *crêpe* and illusion will be combined with satin, silk or Surah of the same pale tint or of a dead-white luster. The designs are chiefly water-grasses and cat-tails, though pale *fleurs de lis*, water



FIGURE NO. 4.—SHELL PINCUSHION.

(For Description see "The Work-Table," on Page 233.)

lilies and Scotch thistles will also be represented. These gauzy textures will be used for sleeves and chemisettes, and also for *paniers* and front-gores.

Grosgrains and repped silks of a silvery color are made up into trained costumes for married ladies, Nile green being introduced as a combination fabric. A garniture, that is especially effective with these two colors, is Spanish lace, which will be applied in deep flounces, in *jabots* and in a variety of ways. The basque or bodice will usually match the train.

Following the patterns of strong and pretty wash-laces with fine marking cottons in different colors, or with fadeless etching silks, and hand-running richer laces with separated strands of fillo-selle or Kensington silks, are just now the prevailing fancy-work in the hands of nimble-fingered French ladies, and much of it is accomplished while intimate friends are being informally entertained. During the coming Summer the result of this accomplishment will be visible in the garnitures of many original toilettes.

Cotton goods are so delicate in texture and coloring that they are placed by the side of time-honored fabrics and esteemed as elegancies. Sometimes they are printed with birds of beautiful plumage, sometimes with foliage only, sometimes with the most delicate flowers, and again with intricate traceries that suggest Arabic decorations. They are almost invariably made up with plain goods of thicker quality and trimmed with laces that have been hand-run with marking cottons to match a color in the dress itself.

Pale-blue and rose-colored sat-tens and chambrays are said to be in waiting for the warm season, and there are also promised delicate tints of heliotrope, dainty amber hues, faint *écrus* and bottle-greens. This information may be utilized to advantage by the woman who would be called wise in her generation, for all of these fabrics will be ornamented with lace edgings and insertions hand-run in the manner suggested. It is not uncommon to find the most fashionable women among the most thrifty and industrious.

Summer cashmeres will also be ornamented with hand-run laces. To say that cashmere is a fashionable fabric in Paris at this moment, would fail to express how almost universal is its popularity in the *salon*, the street, and at home. It is seen in all colors and in combination with all varieties of silk and velvet weavings. Indeed, this most lady-like texture is so soft and drapes in such pliant and graceful folds, that no dress material yet discovered is counted too aristocratic for association with it. In its finest weavings, cashmere is comparatively high-priced; but the result of continued observation proves its value to be equal to its beauty, and in fair proportion to the sum asked.

The fashionable wraps of the season are cut in various shapes, and their materials are less often black than heretofore, although black will always hold a position of honor for outer-garments. The recent use of India shawls draped into wraps has served to familiarize us with gay colors for the street, and so well has the eye been pleased,

that there is a desire for the continuance of the bright hues in the lighter goods that have come in with the season. Wraps in Oriental colors, in *lupine* mixtures and in natural shades of gray will be as popular as black garments, and for young persons they will be even more fashionable. At least, so say the foretellers of styles.

Jackets and top-coats never go out of favor, because for walking, and for extra wear when travelling, they are as indispensable as the Ulster is for stormy weather. The *Parisienne* walks more than the American lady. She goes out in all sorts of weather, and is sure to possess an attractive Ulster. It is not at all certain that she would not prefer captivity to appearing in the streets in a garment that was less than fashionable. She likes to have her Ulster finished with under-facings that have their pardonable reasons for exposure, and provided with gay linings that will be a fresh revelation of good taste when breaking clouds invite her to emerge from within its folds. The Ulster of the present season in Paris is the same that appeared simultaneously in New York, and its graceful effect proves that utility and beauty do not always require separate expressions. Both attributes are united most harmoniously in the latest design for this popular garment, and they need never be separated in modern dress.

Very fine and lovely gloves of silk or thread will be more fashionable than ever before, and they will be chosen of the same hue as the hose whenever these are not black.

In hats and bonnets there is no prevailing style. One may wander through all the centuries of which history or art has kept a record,

and through all the civilized and—yes, the semi-civilized nations of the earth, and learn that the head-covering of the fashionable woman of to-day is but a reproduction. Upon it are specimens from the ornithological world, and even the insect and reptile creation have been chosen to express a fondness for odd fancies. Liberty reigns in the forms, colors and ornamentations of this most important of the accessories of woman's toilette. Bonnets,

small and large; pokes and cottage shapes; hats so large that a lady, when wearing one of them, suggests a very animated mushroom; hats that are pert and jaunty; hats that suggest brigands and peasants, cavaliers and plowmen: these and many others prevail, and all of them have their devotees. Certainly, there never was a time in the history of fashion

when a lady had better opportunities for the expression of individualized, artistic and refined tastes. Fine felt hats for Spring promenades and early travelling, and straws and chips in natural tints and in all shades of dress fabrics, are exquisite in their finish, and the change from the heavier to the lighter varieties will be made sooner this year on account of the early coming of Easter. The shapes are picturesque rather than grotesque, and the lady of refined taste will be likely this season, as heretofore, to choose quiet shapes and decide against the addition of any ornament that may properly be called *outré*.

—DOROTHEA.

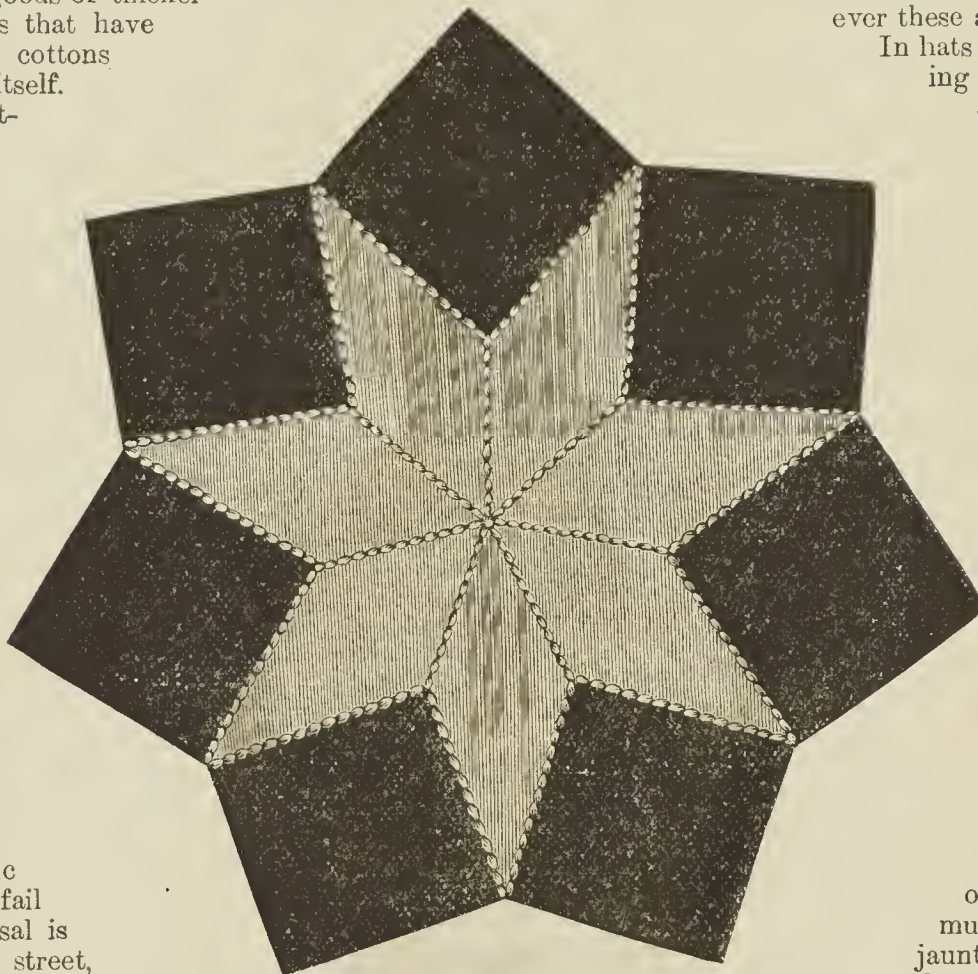


FIGURE NO. 5.—FANCY MAT.

(For Description see "The Work-Table," on Page 233.)

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## WASH MATERIALS.

If the poets of old, who were so fond of singing of sweet maidens in cotton gowns, meant such cottons as are shown us to-day, then one could easily understand their enthusiasm; but it is probable that their eyes never rested on such delights. Wash materials, they are called; and yet it is extremely doubtful as to whether many of them will visit the laundry during the entire season. They are seldom made with this object in view, as the laces, ribbons, etc., so firmly attached, would seem to testify. However, if sufficient care is observed and gentle pressure with a heated iron brought to bear upon the rumpled portions, there is no reason why the entire season should not see the costume in its primeval beauty. No matter how well a toilette is laundered, nobody attempts to assert that it looks as well after the martyrdom as it did before. That enemy to cotton gowns, starch, must not be noticeable, yet there must be a little—a very little—of it; and to get this proper amount of the leaven of starchiness is an art attained as is no other art, not by good management, but by good luck—it has so often happened that what was just the right quantity at one time is just the wrong one at another.

The preferred wash materials in colors are the satteens and gingham, and these are shown in so many designs and shades that everybody may find her favorite tone, flower or geometrical puzzle, unless, indeed, she have the simplicity to prefer stripes or plaids, or both mixed. A design much liked in gingham shows a broad stripe formed of shepherd's plaid and then an equally broad one of narrower stripes. With this for polonaise or for drapery and bodice comes the plain material for the skirt. Admired combinations of color display deep-*grenat* and shrimp, dark-blue and cardinal, dark-blue and electric, brown and *écru*, and black and gray. The "cream" gingham of last season—those showing two parts of color and one of white—will again be liked, especially in combination with plaids showing the two colors. Pale-pink and white, blue and white, cardinal and blue, blue and gray, and black and gray, while not new, are all favored contrasts. A pretty gingham costume has a skirt of dark *grenat*, finished with a deep box-plaiting of the same. Above this is a drapery of plaided stripe showing *grenat* and shrimp. On the left side is a long *jabot*, formed of loops of *grenat* and shrimp ribbon, very narrow. The basque is of the stripe, with vest, cuffs and collar of the plain material. A eurate collar is worn, and inside it is tied a narrow shrimp ribbon. The buttons on the basque are small bullets of smoked pearl. The gloves are of *grenat* undressed kid, and the small *capote* is of rough *grenat* straw, trimmed with an Alsatian bow of plaited white lace and having ties of *grenat* satin ribbon. The parasol is made of the plain gingham, and has a handle of twisted bamboo.

There probably never was so great a number of designs displayed in any one line of dress goods as are shown by the satteens this season. From the tiny check to the immense flower pattern there is nothing forgotten. All shades of terra-cotta and *acajou* are displayed, but they do not prove as attractive as the exquisite blues, creams and blushing pinks that lie beside them. In very small checks, pink and blue—both light and dark—brown and black are contrasted with white, while two tones of terra cotta are seen together in the same way. Polka dots are from the size of a French pea to that of a bird's egg, and are in white on grounds of *sang de bœuf* (a deep red)

terra cotta in all its shades, shrimp-pink, dark and pale-blue, seal-brown, *loutre*, *tabac*, heliotrope and veritable lavender. A style much fancied shows large egg-shaped spots in white so close together that only between are seen glimpses of the background. The same design is shown in electric and pink, the grounds being fine stripes of the color and white, while the spot is of the solid color. The flowers represented are so perfect in their imitations of nature as to delight the heart of a botanist. On a ground of deep salmon are clusters of blue-bells; on a dark blue are cowslips; on a pure white are pale pink carnations; on a pale pink is the loveliest cluster of green leaves, properly shaded, that can be imagined; a dark olive has wee forget-me-nots in clusters thrown here and there, a seal blue has a pale yellow wild-rose; a cream has a gorgeous daffodil; a deep green has a pomegranate bud; and a clear white shows clusters of purple lilacs.

The batistes very generally copy the designs displayed in the satteens, while the line of plain colors is almost identical. In the dark tones these are brown, terra-cotta, cardinal, plum, *grenat*, green, navy, olive and black; in the light ones they are *ciel*, electric and Mazarine blue, rose, shrimp and salmon pink, several shades of cream, pure white, and all the lighter tones of red and terra-cotta. In making up these satteens, much individual taste is shown: in some instances the plaids or spotted materials are used for the skirts and the plain materials for the upper portion; but when the material is flowered, it is always used for the polonaise or drapery and bodice.

In white goods, embroidered Swiss, nainsook and lawn are most desirable. Deep embroidered flounces of any of these materials are displayed with narrower embroidery for the bodice and a sufficient amount of the plain fabric to make the skirt and bodice. Pretty and novel designs are shown on Swiss that is sold by the yard, and it is most likely that the greatest demand will be made for this, and then one can get as much or as little trimming as desired, and of the desired width. Polka spots in blue, pink, cardinal and lavender on Swiss will be used for making polonaises to be worn over silk, *moiré* or satin petticoats of the bright color. The plain whites are,

however deemed in better taste. One new pattern shows a coral branch heavily embroidered, and quite large spots alternating with a polka spot; another has a small cluster of leaves upon it; while another has a solid sphere like the moon encircled with many wee stars. One of the most attractive has a cluster of daisies, natural size, embroidered in such an elaborate manner as to make one think they were done by hand. In most instances the skirts of such toilettes will be made of plain Swiss. One, that will be very becoming, has a short skirt of plain Swiss ornamented with two frills of embroidered Swiss, separated and brought out by a fine knife-plaiting of the plain material. The polonaise is of embroidered Swiss displaying the daisy pattern. It is a Watteau, and has its edges ornamented with a full frill of embroidery, a cascade of which is also at one side. Around the throat is a full *ruche* of the embroidery, caught in front with a cluster of lavender ribbons. The hat is a small straw, faced with lavender silk and ornamented with a cluster of ox-eyed daisies.

For small people are chosen piqués of a light quality, that look not unlike napery; the heavy-eorded piqués seeming to be relegated entirely to the small man who wears kilts. A variation displays



FIGURE NO. 6.—LAMP-SHADE.

(For Description see "The Work-Table," on Page 233.)

a narrow stripe with the cord running down, alternating with one that has the stripe running across. Piqués showing lace stripes and blocks are selected for morning wrappers by ladies who want something a little heavier than lawn or cambric, and yet admire the all-white effect. Made after a pretty design, either plaited to a yoke or having the more stately Watteau effect, finished with frills of embroidery at the throat and wrists and having a narrow but becoming ribbon bow in place of a brooch, and then set off by a coquettish eap of Swiss and lace, no prettier breakfast dress could be desired or imagined.

The reign of pure white is certain, and she who is wise will now begin to prepare her white gowns. There is seldom any change

in white goods, while one often wants to wait later for the Summer silk or even for the more expensive costume. With several white toilettes, which with care may be worn all Summer without washing, the *débutante* may feel satisfied. And not only is the rosebud properly dressed in the wonderful tone without tint, but all ages of womankind may claim it, as they also do black. Surely Shelley must have seen some beautiful woman, whose hair was gray, whose eyes beamed sympathy and love, and whose hand might lie in blessing on the grand-daughter in her pure robe, when he told of

\* \* \* "a lovely lady,  
Garmented in white."

## EPHEMERAL AND ENDURING DECORATIVE WORK.

There is an almost unflinching law of compensation regulating those affairs of men and women which they undertake to manage for themselves. Scientists claim that this condition of perpetual adjustment fixes the limitations of humanity, and possibly they are correct. Certainly, the weight of testimony is upon their side. This reflection is apropos of the too palpable fact that as the costuming of the human being becomes simpler in its fashioning, and consequently less exacting in its demands upon our thoughts and purses, the household appointments of people in all respectable grades of society become more and more complicated, more elaborate and consequently more time-consuming and expensive.

Fitness in household accessories and appliances ought not be smothered under the crazes which would give home-made beauty over to external forms and colors, just as if use and comfort were entirely vulgar, and things practically valuable unworthy of refined and artistic respect. If over-enthusiastic devotees of "decorative art" chose less trivial objects for their toil, they could give a less humiliating answer to *cui bono?* whenever they asked this candid question of themselves in a serious spirit. Of course, they most assuredly make this inquiry sooner or later. Is it not just as easy to train one's observant faculties to see beauty in forms that are most adaptable to the needs of life, as it is to discover fascinations in yellow and brown discs of sunflowers wrought in lamb's-wool, or in blue angels in filoseles stitched upon a scrim drapery? It is the essential conditions of life that make its sentiments beautiful or ugly, sweet or bitter; and charms that are wholly and essentially external are sure to become meaningless or, if they are not, altogether sophisticated. Only those art products that are unpretending, and that do not produce "effects" alone, can be counted either useful or desirable.

The prevailing interests in household affairs appear to have lately been centered upon the surprising and the astoundingly novel, rather than upon the use and value of domestic furnishing. The regard is rather for appearances than utility, an issue which, to say the very least, is pernicious to the minds of the young. It is no more difficult to educate the mind and the eyes to recognize an expression of loveliness in an external form that meets a household want to a nicety, than it is to discover unreal values in an article that falls short of meeting an exacting demand, and then endeavors to make up for its deficiencies in practicality by something in its ornamentation or form, and by calling itself an illustration of that half-mystical and curiously expressive term, the "æsthetic." The moral effect of this sort of enthusiasm is offensive to every person who entertains it. It unsettles the sincerities, excludes all the sweet simplicities from domestic employments, and banishes that beloved charm from the household that was once woman's delight and pride. She has sometimes even been persuaded to believe, or at least to suspect herself of having been sordid, or unrefined, or something else, all the less endurable because she could not define it. And all on account of a recent epidemic for a pretty but purposeless occupation. In fact, the late devotion to "æsthetic" effects has very nearly, if not quite, destroyed some women's willingness to be useful in anything. This state of affairs can prevail only for a time, but its mischievous effects upon the taste and moral character will last long after the tawdry ornamentations have been doomed to the bag of the rag-man and to the trumpery room of the house. Even thus early in this phase of domestic lunacy the brush and the pen of the satirist are busy with so fine and fruitful a field for its jibes and comicalities.

The hand-towel upon which days and days of cross-stitch and open-work are expended, and which serves its purpose no longer and no better than its prettily damasked but otherwise unornamented fellows, announces to the thoughtful observer that a large amount of time had been squandered upon a mere towel, and that, too, from out

the brevity of a life that might have been enriched during this foolishly absorbed, if not wholly wasted, space in a woman's years. The fact is, that surprise has come to be counted a pleasure in these domestic matters, the so-called ornamental and beautiful being in too many instances only a useless grotesquerie, which injures the eyes, irritates the nerves, prevents its devotee from perceiving the charms of a practical domestic usefulness, and at last utterly destroys those finer sentiments that make home the sweet place of which our fathers sang and in which our mothers were supremely happy, because always cheerfully busy.

And yet, essential beauties of the brush or needle, whenever their portrayal does not crowd aside the simple and needful realisms of the home, are never temporary. The ornamentation of a home is always a delight to industrious fingers, and it is not against an even balance between the severely practical and the charmingly decorative that this screed is written, but against a prevailing craze that would, if it could, paint the loaf on the tray with things "greenery gallery," and decorate a roast of beef with crewel tassels, sentimental mottoes and fringed gold-leaf.

On the other side of the question, there is a beauty that has its own uses and a toil that is not consecrated to impossible flowers woven upon green plush, and which happily is edging its way into favor. Among this better class of work for women is wood-carving by foot-lathes and hand tools. It is an artistic effort that will find its own number of lunatics, because excesses appear to be inseparable from all lines of endeavor. But sensible women will delight in it moderately, and not only will they be pleased with their occupation and its results, but their muscles will round out from that flaccidity, which comes of an excess of sedentary habits, to a strong elasticity of health that will make the roses of beauty bloom where only the pallid weeds of sickness have appeared.

The last Summer's work of one young lady was a marquetry floor for her father's dining-room. First, she made an exact diagram of the floor and then drew the pattern which she desired to reproduce on it in three sorts of wood—mahogany, oak and walnut. The center of the floor was laid in blocks of oak, arranged so as to have their grains form a basket-work. The border was in clusters of stars at the corners and in single rows of stars upon the sides, alternating with single lines of the three woods. These blocks and strips were fitted and numbered upon their under sides, so that, when packed and sent home from the country, she could lay them herself, which has already been accomplished, with superb and valuable results. Now she proposes to wainscot this room, which happens to require both repair and redecoration of some sort. She says that she never felt the full gain of a Summer in the country until now, and likes her present work far more than she ever did the pleasures of lawn-tennis or boating, besides enjoying the really valuable results of her exercise.

Wood-carving for ladies has become a lucrative employment in several cities, and from the unsatisfying pursuits recently in vogue to the dignity of making things intrinsically valuable and permanently beautiful, the transition will be most delightfully welcome to sensible people. "What a charming sponge-wood mantel" said a lady to her hostess during an informal visit. "I am glad you like it," she answered, "because I made it myself. It is of pine, and I painted it black and gilded it a little, as you see, to give it character. It is my first work in wood and only an experiment; I shall try mahogany next time and purchase small mirrors with plush frames to let into the backs of its openings, so that too much attention will not be given to my unskilled effort. Being fond of a chisel and a hammer, I intend to do something by and bye that will be worthy of admiration. Deftness, and a firmness of grasp that comes only after using the hands a little while, are all that is required for the making of such useful articles as non-professional wood-workers are

likely to undertake. I have learned all that I know from a book of instruction on wood-carving."

Picture frames in butternut and other woods are among the latest useful and beautiful handiworks of women. For etchings, no borderings are as effective and popular as those of wood; and there are so many natural shades of it that, according as the etching is printed in black or sepia, a light or a dark picture-frame can be made to suit the character of the scene and heighten the effect of an artist's work. For instance: An Egyptian landscape with figures may have a frame the sides of which extend beyond the cross pieces and are carved with those upright but suggestive decorations that in architecture are called Nile lilies, the projecting ends being finished with flutings. The base of the frame may be a flat reproduction of the pedestal of an Egyptian column, with a significant Greek word cut in at its center. The top may have a lotus blossom carved after that conventional fashion seen upon the ornaments of Egyptian craftsmen. This blossom may rest upon the center of broadly carved rays that suggest the coming up of the sun.

Another and simpler frame of dark wood may have pieces of veneer in lighter woods let into it, or the reverse. This chiselling out of shallow spaces for the letting in of thin pieces of woods—which have been cut by the lady worker into desirable forms—is excellent practice for beginners in carving.

A young mother in New York has just completed a crib for her first baby. Another lady has just finished a high screen, the cherry frame of which she carved with her own hands. The top is open, the

wood being skilfully perforated to look like a row of small rose windows. Its sides are carved across in *chevron* lines, with points at the corners that suggest minarets. The panels are made of strong cartridge paper, which is sure to have a soft yellowish tint and a not too smooth surface. To this are applied most beautiful tropical birds printed in all sorts of motions by those most ingenious and artistic of people, the Japanese. At the bottom, as if growing from some earth that is hidden by the carved frame, there are flags and rank grasses, to suggest that the birds were floating through a sort of amber space for their own amusement. This screen is a thing of beauty, as well as an article of great convenience. It stands between the bed of a sleeper and an open window at night, or it is placed between a too vigorous fire and the occupants of the room. Sometimes it partitions off a dressing room, and again it divides one sleeping room into two, with the temporary addition of a couch or a fly-bed, as our English cousins designate a light bedstead that is easily moved from one room to another.

Hanging book-shelves with brass mountings, and especially long shelves that take the places of mantels in rooms where there are no open fire-places, are carved out by feminine hands with both skill and pleasure—not to say profit; and their wood supports, being small and easily handled, are sometimes works of genuine artistic beauty. If the present fascination for working in woods could only be made a permanent and fashionable pleasure, there are no limitations that could reasonably be placed upon the practical industries of women at home.

## MOURNING WEAR

It always seems hard to those in sorrow, and in the deep sorrow caused by the death of one that was very near and dear, that the conventionalities have to be thought of. And yet this necessity is in many respects a very good thing. The mind, prone perhaps at such a time to morbid feeling, is forced to shake off this tendency and, in regarding the *bienséances*, wakes up to the necessity for exertion, with which comes more thought of the living and less of the dead. No one need forget the dead—God forbid that we should. No, let their loving-kindness be ever before us, but it is as well to remember also their suffering, for then the certainty of their need of rest will do much to make us remember that maybe grim Death was the best friend, for he took the weary soul out of the turmoil, out of the perpetual unrest, away from the heart-aching and bitter weeping, to quiet repose and to Him who "wipes away all tears." How many times does one feel that, after all, it would be more truthful if we put on mourning for the living and not for the dead!

Just now, the wide and liberal character given to mourning commends it very highly. Even for our own best beloved we may simply assume black, and the remark "I do not approve of mourning" is no longer deemed unusual nor unsatisfactory. But mourning has its uses, and only those who have sheltered themselves under its protecting wing fully realize this. It is an excuse to the world that demands so much—an excuse that is always accepted and considered in perfect taste when one wishes absolute retirement from the gay life that has prefaced the time of sorrow.

At this time comes the question as to Summer mourning, which too often is allowed to become burdensome—unnecessarily so, however, for *la Mode* allows the laying aside of crape during the heated term and its resumption after the passage of Summer.

Among the revived mourning materials may be cited bombazine. This is shown in fine qualities, and, because of its ability in shedding the dust, will undoubtedly be liked not only for walking but for travelling costumes.

For indoor wear or for very deep mourning, the preference is still given to Henrietta cloth. Extreme simplicity pervades its making, small garnitures of crape being no longer liked. Indeed, when crape does not form a distinct portion of the gown, *tablier* or bodice, the costume is usually without trimming of any kind, and the long, heavy veil almost entirely covers the form. People who have seen how rusty crape trimmings grow, will fully appreciate the desirability of their disuse.

Nun's-veiling still obtains, and has so much to commend it for Spring and Summer mourning wear that it is sure to have even a more general approval than before. It displays a rich jet-black, is light, and falls naturally into artistic lines, and is not so expensive as to be beyond the reach of those whose purses are not always filled to overflowing. A silk bodice lining for this material is usually sufficient, and tends to make it sit nicer and increases the weight and the cost only a trifling amount.

A costume, to be worn by a young girl in mourning for a parent,

shows a box-plaited skirt of nun's-veiling, with a simple drapery of the same finished with a plain hem. The bodice is a smooth-fitting basque closed with small crocheted buttons, and at the neck and wrists are frills of white lawn, finely plaited. The bonnet is a small *capote*, entirely covered by the long veil, which is worn back and held in position by dull jet pins. The gloves are black *peau de Suède*.

When silk is worn, a preference is displayed for the rich, heavy Armure silks, which merchants emphatically call "mourning silks." They are wonderfully soft and perfectly lusterless. Dull grosgrains and Ottoman rep are, however, allowable, having constant use as the best excuse for their appearance.

For evening and home wear, black *crêpe du Chine* is much in vogue; and, when one begins to go out, it is perfectly allowable to trim this material with black silk embroidery—indeed, heavy Spanish lace is occasionally displayed upon such costumes.

Foulards, showing not only the inevitable white polka-dot, but many cabalistic figures in white outlines, are also exhibited in small and large plaids. The smaller ones are in the best taste, the outlining being a mere line of white that does not detract in any way from the mourning effect. When these goods are chosen for walking toilettes, it is customary to lay aside the crape bonnet and assume a dead black silk one.

It would seem as though a fortune awaited whoever could manufacture a wash fabric of a good black tone, that would not leave an indelible impression of itself on the neck and arms of the wearer thereof. Experience has proved that black wash materials are disappointments and vexations—instead, one had much better get a black and white gingham, satteen or lawn. These come in shepherd's plaids and other close designs especially intended for mourning wear. They may be made up simply but prettily, and are in perfectly good taste for street and home wear, presupposing, however, that crape *chapeaux* are not worn with them, even if they are assumed at other times.

In regard to crape veils, one is impressed with the idea that the discarded crape trimmings were being considered in their length, for it is no longer unusual to hear of veils over four yards long and completely enveloping the form, being very little longer in front than they are behind. Their arrangement is very simple, as they are laid in small plaits on each side of the bonnet, fastened with dull pins, and then allowed to fall in their own folds. For lighter mourning, the ordinary veil two yards and a-half or two yards and a-quarter in length is selected.

In bonnets, the close *capote* is adhered to as long as a veil is worn; but after that is laid aside, preference is shown for poke bonnets. Then a dull jet trimming or a black bird, or maybe the wings alone, are artistically arranged against the background of crape. For Summer wear, when the mourning is in its lighter stages, black chip hats, with trimmings of either crape or dead silk, are selected.

The small frill worn inside the bonnet of a widow is now a matter of individual taste, though the wearing of small *tulle* or net caps in

the house is more generally practised than it has been for some time past.

Plain white linen *lingerie* may be assumed after three months of deep mourning, but even during that time white *lisse* is in perfect taste. People with a thought for the future choose plain white handkerchiefs for even the deepest mourning, as the black-bordered ones have, after visiting the laundry, an unpleasant proclivity for displaying borders of an ugly brownish shade.

Jet or onyx jewelry may be worn, though only a little even of this kind is favored. Small pearl ear-rings, set in screw-fashion, with no gold visible, are liked after a year of mourning.

Undressed kid gloves are preferred, and close silk mittens or Jersey-fitting gloves will undoubtedly be in vogue during the heated term.

People who fight against conventionalities can no longer speak of mourning as a "mere waste of money that does no good to either the dead or the living," for its assumption may be indicated merely by the darkness of one's robe or by its depth of blackness and quan-

tity of crape, as may be considered most fitting by the mourner. It has become, as it should have long ago, a question that rests with those most interested and not one to be solved by the outside and indifferent world. She who weeps may hide her saddened face from all others behind the folds of her veil, or else, throwing it back, she may look the glad sunshine in the face and say, "Give me of your smiles, for I have been sighing," and the world will question neither the one choice nor the other. The luxury of grief may be indulged in amid the sacred quiet gained by the deepest mourning, or the battle with every-day life may go on and the only sign of sorrow be the black gown: and in either case *la Mode* will approve. Ah! who can doubt that the world is improving when it leaves to the grief-stricken the privilege of doing as they please, or, maybe, as would please the dead! Anyhow, sister woman, do what you think is right, and then, whether your mourning gown testifies to your sorrow, or whether it reveals nothing to the stranger, be very sure that, in making the best out of the Present, there will be a happy Future, when those loved in the Past will clasp your hand and say "Well-done."

### COSTUMES FOR EASTER-TIDE AND GRADUATION DAYS.

The holidays at Easter really demand an appropriate gala dress. It is but a proper recognition of the Spring sunshine and the early blossoms, to say nothing of the season's tender religious suggestions. And, certainly, the costume in which the learned and happy graduate is pronounced an *alumnus*, should receive a most serious consideration. Should this young lady present herself for the diploma or certificate that assures the world she is a proficient in all desirable womanly accomplishments, and then in her attire should assure her acquaintances that she had ceased to feel interest in her personal appearance, she would inflict the most cruel injury possible upon that interest which wise and good men and women have begun to feel in the intellectual advancement of her sex. To be fitted for nobler work, higher thoughts and closer intellectual equality with man—in fact, to become his friend and comrade, as well as his wife,—she cannot afford to be indifferent to her personal appearance. Therefore, her graduating raiment serves as an admission, or, perhaps, to put it stronger, an announcement, that she chooses to be as pleasing to the eyes of her friends as ever she was, albeit she has striven right hard to make herself an intelligent being, quite capable of becoming helpful and sympathetic with man in his most serious occupations.

If the festive dress, to be worn at Easter dances or dinners, be made of white material, it will be equally adapted to the ceremonials of graduation. Custom and good taste have chosen that white in all its many tones and tints, and with such accessories as complexion and height command, shall be the hue of the latter occasion. Of course, concessions must always be made to prevailing tastes. Clear white is sure to possess a tint of blue more or less pronounced, and this tint is urging itself forward for this season's acceptance with all the assistance costumers and manufacturers are able to afford it. With all this determination, which of course is caprice rather than reason, artistic tastes will still demand mellow shades of white, and many will wear them too, instead of the more-glar ing hue. In fact that, once fascinating comparison, "as white as the driven snow," no longer holds, when applied to gowns, any charm for the imaginations of women who have studied intelligently the effects of the chilly tint upon their own or their acquaintances' complexions. It sounds charming, but it looks unpleasant everywhere, except in a meadow in Midwinter. Soft-textured woolen fabrics, that have been blanched to this pallid coloring have passed through an injurious process from which they can never receive strength or utility, and the first attempt to clean them leaves a sallow hue far less attractive than their original cream or ivory color. All this is written in the interest of shoppers: and, as to novel fashionings of dress, they are the same whether the white hue of the dress be of a northern clearness or a southern richness and warmth.

Short skirts for all white dresses, save those to be worn by brides—even bridesmaids wear them, except now and then, when they choose short demi-trains—are still approved by Fashion as well as by good sense, and also by a love of fresh-looking hems. The many novelties of style in the short skirt provide for picturesqueness of drapery and decoration, and this is much to be desired, for, reason as we may about the dignity of simplicity in dress, a thin fabric never looks handsome without loopings, folds and ornamentations of various sorts. It is too flexible, and good taste hesitates to inflict itself with a suggestion of flimsiness when, in truth, it is attempting to be charming. Only rich or dignified

materials are able to stand the test of severe plainness, a condition in which they really may be made to represent elegance itself.

There is a wool muslin that is sometimes called batiste flannel, which contains little or no more oppressive warmth than cotton mull, and will take the place of the latter very largely for warm-weather wear, because it may be washed without difficulty, never wrinkles unpleasantly, and grows gradually richer in its own peculiar white tones until it is quite worn out. Then there are soft, inexpensive Surahs in various finely-shaded tones of white, which really seemed to have reached the maximum of favor last year, but from the enthusiasm already roused for such Summer attire as may be made up from costume patterns issued early in the season, it is reasonable to conclude that the full height of their popularity is not yet attained. Surahs make charming dresses for graduation day, and they stand the test of much usage, because they wrinkle not in damp airs nor do they possess very aggravating allurements for dusty breaths of air or the touch of a soiled carpet or foliage. They may be dry-cleaned at a professional cleaner's at as small a cost as a muslin dress, and they may be washed at home to look very like new silk, if intelligent care be used in handling them. The same may be said of white woolen batistes, nun's-vailings and cashmeres.

Among the charming new styles of skirts, there is one with a tucked back-breadth. This shape will be much admired for white or other very light dresses, and its tucks, as well as the *revers* and lower edges of its front-draperies, will be bordered with lace put on either plain or gathered. The front-draperies are especially effective with lace borderings, whether these decorations be added to its back or not. The pattern to this skirt is No. 8547, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 6d. or 35 cents.

A charming basque to wear with this skirt may be made by pattern No. 8507, which is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. This basque will frequently be of Surah when the skirt is of woolen or muslin goods. Demi-long or elbow sleeves, and necks cut away slightly in heart shape or in a high, narrow Pompadour, will be favorite fashions for graduation dresses. Basques, with very short sleeves or none at all, and with much exposure of the throat or bust, would be in faulty taste on such public occasions, and upon such very young ladies as graduating students are supposed to be.

A skirt, with two shirred flounces across its front and sides, and a gracefully over-draped back, has its foundation bordered with very narrow trimming. The pattern to the skirt is No. 8542, and is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 6d. or 35 cents. It may have the edges of its flounces trimmed with lace, embroidered, neatly hemmed, or broadly bound with bias satin. The basque may be cut by any of the recent patterns, with its sleeves shortened and its neck lowered slightly, unless its wearer prefer long sleeves and the high and demure completion of ordinary wear. A charming design is No. 8541, with tasteful ornaments of any kind on the tabs of the back. The pattern is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents.

For the slight girl, who has not yet arrived at plumpness of form, the latest pattern for a box-plaited blouse will be popular and becoming in silks, woolens or cottons for these gala occasions. Lace may border its lower edges smoothly, and may be applied in the form of



a ruche about the throat and wrists, provided trimming be desired instead of a plain completion. The belt will sometimes have a broad lace flounce added to its lower edge when the hips of the wearer are very slight. Its fastening at the left side may also be made under a bow of wide satin ribbon, tied in long loops and still longer ends. Three yards of ribbon are none too much for this bow. Another bow, formed of one yard and a-half or two yards of ribbon, will also be fashionable at the throat of belted basques or blouses. Satin brightens the effect of Surahs or woollens, and muslins are in positive need of it. Of course, for garments of silk or woolen as close a match as possible of the shades of white should be made; but for muslins a match of tint is not only impossible, but undesirable. The contrast in texture make the difference of tone agreeable.

Flowers, having been worn in excess during the last two seasons, are not now seen upon ladies who prefer exclusiveness of appearance. As a consequence, ribbons are in greater requisition.

For young ladies considered out in society, (of course, graduating girls are not,) feathers of various birds are chosen as costume decorations for evening gayeties, and are arranged upon loopings, shoulders, etc., etc.; and the effect is always pleasing, provided the plumes are neither too large nor too lavishly introduced. In fact, excesses are always in bad taste, if not positively vulgar; and there is an unexplainable quality in feathers which produces an unpleasant impression whenever they are seen in prodigal abundance upon either elderly or young ladies, the latter being especially incapable of carrying very many of them gracefully or pleasantly. Unless there is a turn in the tide of fashionable caprice, we are likely to see house costumes of all sorts of fabrics decorated after a style that may not inaptly be mentioned as "high feather." Contrasts of color, once made by blossoms, are now secured by birds of superb plumage, and it is surprising to what extremes of obedience Fashion is able to bring the tastes of her votaries. In fact, a bird that once would have furnished a dinner for at least one hungry person is counted none too large to apply to the drapery of my lady's grand costume. Of course, this excess of size in decorative birds will never become in any sense general; but very small feathered creatures, with polished beaks, brilliant eyes and a startling semblance of active life, will be exceedingly popular, as well as pretty, when tastefully applied to the toilettes of young ladies. "Owls' heads and paroquets will be the favorite ornaments of lady graduates from colleges," said a sarcastic young man who was "plucked" at his own examinations; but this was as unjust as it is untrue. Clusters of iridescent humming-birds or wide-winged blue-jays, or of wings of impeyans, are appropriate and fashionable ornaments for white and other pale-tinted textures.

Imagine costumes made according to the following description, and the reader will have a general idea of the fashions of the Spring and Summer, whether displayed in dancing halls, at weddings, at receptions or upon the the platform of the college chapel.

The fabric is a thin, semi-transparent woolen of a cream tint that is almost a clear white. Its skirt is short, and hangs with elegance. Its hem is bordered with box-plaitings of the goods, hemmed narrowly, and perhaps edged with lace and then slightly pressed. This foot trimming will sometimes be replaced by a bias double ruche of Surah ravelled upon each edge to look fluffy. The lining to the trimming may, if preferred, be of contrasting color, in harmony with the birds or the ribbons that give color to the upper part of the raiment. If no color is to be worn, of course this Surah or woolen ruche will be all white. Pale wood brown is a much admired access-

ory to the lower edge of a white skirt; and, in satin or grosgrain ribbons, wood brown combined with cardinal, primrose or blue, or brown combined with the two colors last mentioned, will be as fashionable as it is beautiful.

An over-skirt may be worn with this skirt, and its detachable facilities provide for a charming variation in attire. A wide baby-sash may sometimes take its place, especially if the skirt band be placed outside the waist to make the change look natural and harmonious. There is an attractive box-plaited blouse pattern just issued, and white dresses, quite as often as colored ones, will be completed with such waists. With the over-skirt just mentioned, it offers an opportunity to its wearer to be dressed in a blouse or box-plaited waist, according as she wears the belt of her over-skirt under or over its lower part. The over-skirt, which is somewhat long, is composed of a front-gore and two side-gores fitted by darts, and a deep back-breadth that is beautifully draped. An ornamental section, laid in upturned plaits and forming a most becoming drapery, is diagonally arranged across the front and side gores. This addition will ordinarily be of Surah, while the deep ovals cut upon the lower edges of the gores will be bound with bias Surah, and a ruffling of lace may be added to them at pleasure. When the lace is omitted, a ball, tassel or pompon may be fastened between every two scollops. If color edges the dress skirt, the effect of these garnitures in the same color is very picturesque and fashionable. When the cross-drapery of the over-skirt is of Surah, the waist will frequently be of the same goods.

The pattern to the skirt is No. 8150, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 3d. or 30 cents. The blouse pattern is No. 8554, which is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. The over-skirt, which is No. 8578, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 3d. or 30 cents. With a narrow line of light brown and Jacqueminot red added to the ruching, plaiting or ruffling of the white skirt; the white over-skirt cross-draped with brown, its lower edge bordered with rows of narrow red satin ribbon or satin pompons, and its ovals piped with the two colors; and a blouse waist of white, having its neck and wrists ruched to correspond with the hem of the walking skirt, and its belt fastened under long ribbons in the two colors; there is nothing Fashion can do that will excel this costume during the season to come.

Another style of waist, that will be charming for Easter and also for graduation dresses, has a surplice front. It is round, and is to be worn with a belt or sash ribbon. Its folds cross the bust becomingly, and between them may be inserted white or colored lace ruffles or perhaps narrower folds of contrasting tint, which will make this dress-body one of the most picturesque, becoming and fashionable of this year's many productions. The pattern to the waist is No. 8575, which is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 10d. or 20 cents. For the demure white dress of an under-graduate, as well as for the costume of the graduate who desires an elegant simplicity, it is a strikingly stylish waist, especially for those who are not too stout.

Whatever sacrifices a young lady is compelled to make in her tastes in dress, she should never make them conspicuous upon her graduation day. She should conscientiously and tastefully decide upon her toilette, remembering that extravagance is as offensive as indifference, and that no real gentlewoman is capable of giving expression to either upon so serious and important an occasion.

## TO BE BEAUTIFUL.

She who is born beautiful has a gift from God that she should care for and of which she should understand the importance. Her beauty will certainly leave her, unless the soul, that wonderful jewel, be made as lovely as the casket, and unless the casket be kept in order to be a proper casing for the gem. No one has a right to speak slightingly of her material body, for she should remember that she is made after the image of God, and respect for the prototype is due to Him. In scorning the work, the Maker is but little honored.

Somebody has said, "Beauty is in the eye of the beholder," and while this may be true when a loving feeling is in the heart of the looker-on, it cannot be so when he is totally unprejudiced. A beautiful woman may not have perfect features, but, be very sure, she will try to improve the beauties she does possess and thus make comparatively obscure the defects in her appearance. What the French call "*esprit*" is a great aid to beauty, and it would seem to consist in knowing not only how to do just what is right, but

how to look it and to say it. In a word, it is sympathy; for this, when cultivated as it may be, teaches one to know what people will like, and then, why not accord it?

Just as violent ebullitions of joy or grief cause wrinkles to come on the face, so it would seem that the kindly, bright smile, subdued, yet perfectly apparent, would give the skin proper elasticity. It sounds hard-hearted to say that, if one wishes to be beautiful, she must not fret too much; and yet it is so: but then there is also a charitable side from which this may be viewed. Those who indulge in terrible outbursts of grief or anger certainly do no good to other people, and it is equally certain that they do not help themselves; and, therefore, pretty maiden, when the inclination to passionate displays seizes you, remember your complexion, and in abstaining from the possibility of wrinkles, you will also do much good in showing the world a self-contained woman.

Books innumerable have been written about the care of beauty, but how many people know that both Phryne and Cleopatra

thought this art of sufficient importance to give their experience in book form to the world? Oh! the delight of reading what the most beautiful women living did to preserve their looks! Why, it would be a greater pleasure than to solve the riddle of the sphinx.

In some Oriental countries, where idleness is thought an honor, the more obese the woman, the more beautiful is she considered. In civilized countries, however, the figure called beautiful should be of sufficient length and liness, and yet perfectly covered with soft but firm flesh that gives it roundness. Southern mammies taught their little mistresses a secret that, maybe, in remote generations was learned from Cleopatra; and that is the rubbing of the body, after the bath, with olive oil or vaseline. By the bye, rubbing the joints with either of these materials after a long walk will be found restful. Used regularly after the bath, it tends to develop the body.

And about baths. They are the true fountain of eternal youth, giving vigor and retaining the beauty and youthful look that should belong to the skin. Everybody has her own rules about baths, and there can be only one general application—*i. e.*, have them as often as health will permit, and be sure that a pleasant glow pervades the skin afterwards, else a cold will certainly be the result. Cold baths are undoubtedly excellent for robust constitutions, but they cannot be generally recommended, for comparatively few can endure them. Instead, a tepid bath may be chosen. A wine-glass full of alcohol will be found an invigorating addition, or three or four ounces of glycerine may be added to make the skin soft and yielding.

The sun bath, gained by daily exercise, is as great a necessity as is that of water, and when in addition proper food is eaten, the complexion should be clear and free from blemish. Sunshine, light and good-temper, all taken in large quantities, may be cited as three invaluable cosmetics obtainable by all. Cold is an enemy to beauty of complexion, and immediately after coming in from it or before going out, it is extremely unwise to wash the face. Do it some little time before or after, and then it will be best to use tepid water or even a face-bath formed of equal quantities of water and milk. The face should never be rubbed hard, the hands or else a sponge or soft cloth being employed, while the towel should be soft and thoroughly dry. Vigorous rubbing with coarse towels eventually makes the complexion look as if a nutmeg-grater had filled the position of sponge.

If some dainty maiden were asked what the enemies of her complexion were, she would probably answer, "Freckles and flesh-worms." To remove these, physicians give all sorts of prescriptions; and the first are much easier gotten rid of than the last, which in many instances result from too great compression about the upper part of the body or from insufficient bathing. The flesh-worms should never be touched by the nails, which are poison to them and leave an ugly scar in addition. When they are not of long standing, bathing the face in warm water and then a quick rubbing with a Turkish towel, followed by a soothing application of cold

cream, will be found efficacious in eradicating them. A preparation, said to be harmless, and which will remove these black spots, is composed of

Carbonate of soda.....	Two scruples.
Distilled water.....	Half a pint.
Essence of roses.....	Six drops.

This lotion is to be applied with a soft cloth in the morning.

For freckles—how many would like to extinguish the word!—there are thousands of remedies, many of which are harmful and just as many do no good, while they are harmless. The wearing of a thick veil in warm weather, and in this way causing profuse perspiration, is an old method for removing them. Equal parts of pure glycerine and rose water form also a good lotion to apply. Another remedy is made by mixing one part of Jamaica rum with two of lemon juice. The acidity of the lemon undoubtedly counteracts the iron of the spot, while the rum softens and whitens and also invigorates the skin.

For slight eruptions on the face, distilled water, with considerable borax dissolved in it, will be found soothing and healing; though, where there is much irritation, it is best to consult a physician.

Purity of complexion is a necessity to the woman who would be beautiful; and to obtain it, the requirements are not so hard, and even if they seem very numerous, it will be found that one will help the other very much. And these are? Proper food and drink, plenty of good air, as much sunshine as possible, daily exercise (which should not mean being dreadfully tired after it), sufficient and healthful sleep, a happy, contented disposition, and perfect cleanliness. The last should be first.

Among the ancient Jews, whose laws of living were given from Heaven, bathing was a religious ordinance; the same holds true with regard to Mohammedans; and one wishes that, if not a religious, it could be made a civil law among the cultivated nations of to-day. The mind may be cultured, so that it grasps and reasons with all the problems of the century; the soul may have cultivated all the sweetness and goodness possible; but, unless the royal casket is bright and shining, is it worthy to hold the precious gifts? Fables and facts may tell of diamonds that seemed of greater beauty, because discovered increased in dark and dingy coverings; but be very sure that, when found, they were instantly transferred to a dwelling worthy of them. To have the casket beautiful, is not all; but who can reach to the soul and say what it is? Beauty and the right to properly care for it come from God, and you have no more authority to refuse the duty of caring for it than you have to decline the inestimable gift of "being pleasant to look upon." So then, take your gift as a sacred trust to be properly cared for. You say you have it not? Every woman has some beauty, and, if she wishes, can cultivate it as she does her mind, adding grace to grace, one aiding the other imperceptibly. And as her first step on this road, she may adopt the old motto,

"Cleanliness is next to godliness."

## AUTOGRAPHS.

More or less of character, it is averred, is shown in handwriting. And yet, when one finds out the many contradictions that have existed—notably, strong minds that have given their sign-manual in a weak, shaky manner, and unstable, irresolute natures who write in a bold, decided style—characterization by handwriting seems to be subject to occasional lapses from correctness. However, everybody likes to look at autographs, be they of famous or even commonplace people.

The album affords a never-ending topic for conversation, and, if care be taken with its preparation, for thought. The ordinary verse in the autograph album is milk-and-watery, but there is no reason why this should be. The thoughts given to one's friend should be thoroughly good, for, if one has not the knack of composing one's-self, there are writers for many years back from whom to choose. People are gradually finding this out, and, instead of doggerel rhymes referring to eternal remembrance or the beauty of friendship—which latter is such a precious thing that only great minds have been able to properly discourse of it—one finds quotations from favorite authors, with the name appended, and in the other corner the name of the friend.

An album having in it a collection of wise, witty and living thoughts, collected by dear friends, is indeed something to be valued. As the intellectual games that make people think are of benefit, so will a little book of this kind do a good work. The

quotation discovers the author, his writings are sought and possibly studied, and so far does the "little candle shed its beams" that many an unknown one afar off is benefited thereby, for when people think, they are apt to carry their thoughts home with them.

A pretty little dedication, that may be put on the front page of a gentleman's album—one specially courteous and complimentary to the fair ones—is the following:

"Go, little Book, 'on this thy first emprise:  
If that thou 'scape the eritie Ogre-land,  
And come to where young Beauty, with bright eyes,  
Listless at noon, shall take thee in her hand,  
Tell her that nought in thy poor Master stirs  
Of art, or grace, or song, that is not hers."

—AUSTIN DOBSON.

When using the writing of another in an album, be certain to add the name of the author, for, if you leave him unquoted, be very sure somebody will accuse you of literary pilfering. The usual way to arrange the verse is this:

"Why ask a Name? Small is the good it brings;  
Names are but breath; *deeds*, DEEDS alone, are things."

—HORACE MANN.

BARBARA DUDLEY, March 1st, 1883.

Desirous of being gallant, an admirer might write to a lovely girl.

"The beautiful are never desolate,  
But some one always loves them." —BAILEY.

Or to one having a gentle, loving manner,

"Maiden, when such a soul as thine is born,  
The morning stars their ancient music make." —ANON.

To a piquant coquette may be said—substituting the proper name:

"She is a woman, therefore may be woo'd;  
She is a woman, therefore may be won;  
She is Lavinia, therefore must be lov'd!"  
—SHAKESPEARE.

Sometimes a little ingenuity may be used and the quotation embodied in an original sentence, as,

"It is said by Lord Lyttleton that 'Women, like princes, find few friends,' but will you not count among yours PAUL BANCROFT?"

Or, one could say,

I, like Rasselas, "appreciate the endearing elegance of female friendship."

A little verse that is complimentary to all womankind is of use—generalities always serving where there is no special talent or beauty to commend or where the friendship existing is not intimate enough to allow of putting one's heart on paper. Some of the following may be utilized:

"The day in hand,  
Like a bird struggling to get loose, is going—  
Scarce now possess'd, so suddenly 'tis gone." —YOUNG.

"The world was sad!—the garden was a wild!  
And man, the hermit, sighed—till woman smiled."  
—CAMPBELL.

"Note this before my notes, there's not a note of mine worth the noting."—SHAKESPEARE.

"Words are things; and a small drop of ink  
Falling, like dew, upon a thought, produces  
That which makes thousands, perhaps millions, think."  
—BYRON.

In a gentleman's autograph book might be written:

"She sent him rosemary to the intent that he should hold her in remembrance."—DRAYTON.

"Thou art the man in whom my soul delights,  
In whom, next Heaven, I trust." —ROWE.

"The dearest friend to me, the kindest man,  
The best condition'd and unwearied spirit  
In doing courtesies." —SHAKESPEARE.

To a bright hostess,

"Without good company, all dainties  
Lose their true relish and, like painted grapes,  
Are only seen, not tasted." —MASSINGER.

"Who but thyself the mind and ear can please,  
With strength and softness, energy and ease?"  
—WALLER.

A pretty promise of remembrance says:

"Remember thee?  
Yea, from the path of my memory  
I'll wipe away all trivial fond records,  
All saws of books, all poems and pleasures past,  
That youth and observation copied there;  
And thy commandment all alone shall live  
Within the book and volume of my brain,  
Unmix'd with baser matter." —SHAKESPEARE.

For a happy life may be written,

"If, indeed, not any eyes  
From human tears be free—  
May sorrow bring  
Only to thee her April rain,  
Whose sighs  
Soothe flowers in Spring." —OWEN MEREDITH.

For the book of a young girl, pausing "where the brook and river meet," there is one thought that may be fruitful of good. It is a loving one, for a loving nature penned it:

"Be good, sweet maid, and let who will be clever,  
Do noble things, not dream them all day long;  
And so make life, death and the great forever  
One grand, eternal song." —CHAS. KINGSLEY.

To a friend with beautiful eyes may be given a quotation from Gay,

"Thy eyes are seen in diamonds bright."

From a great prose writer, culled from among the lilies, comes—

"Queens you should always be—queens to your lovers, husbands and sons—queens of a higher majesty to the world beyond. But alas! you are too often idle and careless queens; grasping at majesty in the least things, while you abdicate in the greatest."—RUSKIN.

People who, like Silas Wegg, occasionally "drop into poetry," are considered by the world at large as always ready and willing to write something original. Usually, the demand, like a sudden frost, nips the supply in the bud, and the unfortunate versifier finds there is nothing original about him "except original sin." One in question wrote, instead of the asked-for *impromptu*,

"Just now I've taen a fit of rhyme,  
My barmy noddle's working prime,  
My fancy gerkit up sublime  
Wi' hasty summons:  
Hae ye a leisure moment's time  
To hear what's coming?  
Some rhyme a neebor's name to lash;  
Some rhyme (vain thought!) for needfu' cash;  
Some rhyme to court the countra clash  
An' raise a din;  
For me an aim I never fash!  
I rhyme for fun." —BURNS.

Here is another that might very appropriately follow the above,

"Unlike dear Robbie Burns,  
I do not rhyme for fun,  
But labor all the day  
Until my task is done;  
And then I only wish,  
From critic or from friend,  
A kindly word, which is  
'Full payment to the end.'"  
—HILARY MILLAIS.

One of the best things ever written in an autograph album, and one which is seldom recalled, was written by dear, delightful Charles Lamb:

"Had I a power, lady, to my will,  
You should not want handwritings, I would fill  
Your leaves with autographs,—resplendent names  
Of knights and squires of old, and courtly dames,  
Kings, emperors, popes. Next under these should stand  
The hands of famous lawyers—a grave band—  
Who, in their courts of law or equity,  
Have best upheld freedom and property.  
These should moot cases in your book, and vie  
To show their reading and their sergeantry.  
But I have none of these; nor can I send  
The notes by Bullen to her tyrant pen'd,  
In her authentic hand; nor in soft hours  
Lines writ by Rosamond in Clifford's bowers.  
The lack of curious signatures I moan,  
And want the courage to subscribe my own."

These are but a few of the good things that might be gotten, and are only evidenced as suggestions of what search will result in. From a favorite author a quotation is most charming, for although people of "one book" are scorned, still every one has a chosen writer who seems a kindred soul, and, when his words are selected, one may indeed think it is a friend who speaks. Wit, unless it be thoroughly good, is apt to degenerate into silliness, by the introduction of which the whole character of your book would be lowered. If you have been mistaken in some one, who put weak nonsense (good, healthy nonsense is another thing) upon your clear white pages, do not hesitate to use the pruning knife and cut out the offending leaf. Discriminate in asking for contributions and feel sure that you will receive for the asking something that will be a piece of your friend or his soul's friend. Then will your autograph album be worthy of descending from "generation unto generation," and the coming people will be gladdened at the thought of how clever they were in the days of great-grandamma.

## ITEMS OF FASHIONABLE INTEREST.

## SHOES AND SLIPPERS.

To the well-known indiscretion of Mother Eve may be attributed all the suffering entailed by tight shoes, so that, when one feels like blaming the maker or indeed one's-self, much satisfaction will be found to result from applying any amount of unpleasant and forcible adjectives to our common maternal parent. In her time there were no such grievances as the unexpected giving-way of buttons or the breaking of shoe-laces—no wonder her home was called Paradise!

The ultra-fashionable boot of to-day has a short kid vamp, with a cloth upper; it is moderately high, has an arched instep and a positive French heel—not an exaggerated one, however. The toes are pointed. In some instances, the uppers are of the same material as the costume.

The evening boot is of black satin, unornamented and fitting like a kid glove.

Common-sense boots, the name ordinarily given to those having the broad sole and low heel, are worn by those who like them, as well as by those who admire the fashionable boot but fear its prejudicial effects.

The shoes worn very generally in the house are quaint imitations of those worn by French peasant-women. The heel is rather low and square, and the ribbon tie is firmly and usefully arranged across the front. These are of kid or patent leather, and are in height what the makers call "three-quarter." As these shoes are not considered full dress, they are never made up in satin.

All the rich materials are conspicuous in the slipper—that dainty object which suggests Cinderella. Very high in the heel, very low in the front, and sufficiently high in the back to be graceful, is it shown. In white, kid, satin and brocade are used; in black, satin, velvet, brocade and kid are shown; while in colors, any that is selected for a gown may be used for the slippers. If the foot is small and an especially handsome stocking is worn, then the rosette or buckle is frequently omitted; but as it apparently increases the height of the instep, its use is very general. Long *jabots* of satin leaves are deemed pretty and are made adjustable, the ordinary round rosette and the stiff satin bow being also well liked. For buckles, preference is shown to steel and Rhine pebbles. The effect of a star or crescent of the latter, no matter how small it may be, is always attractive if properly poised on a black slipper; and she who knows the witchery of a dainty foot and appreciates the Frenchwoman's belief in being "*bien chaussée*" will place it in the center of her rosette and be certain that it will sparkle brightly as its wearer mingles in

"The circling waltz or gay quadrille."

## THE FLIMSY PRETENSE.

That is just what it is. With pretension to conceal, it reveals the personal attractions while toning down all imperfections. A veiled woman is a mystery, but not because she is invisible. Dear no; you see her, but you do not know how much that tiny bit of tulle does for her. When veils meant large squares of blue or green gauze with strings run through one end, then—then, indeed, were there veiled women. And nobody could make a guess as to the features hidden underneath. Well, not to be too severe on the nineteenth century, really these tiny ones are more desirable.

Of white, cream, rose, pink, pale-blue and black tulle, covered with ball dots of black, scarlet, blue, gold or yellow, are they. Bad for the eyes? They might be, but they do not reach that far. They only come down to the brows and, after performing a laudable duty in holding the hair in place, they throw a becoming tint on the cheeks, and, if there is a suggestion of a dimple, the small bead-dots seem to make it more positive than one would believe possible. And all this is done by a quarter of a yard of beaded net. Pin it in the back with a large-headed pin—one of silver, if you have it; and let the folds lie easily around the front of the hat, being drawn off sharply at the sides.

There is a rumor that those small veils are the shadows of plain white tulle scarfs that are to be worn in the Summer. They will cover the face, be wrapped around the throat and carelessly knotted in loops and ends at one side.

It is often asked whether colored veils may be worn in mourning. Either blue or green barege is allowable, because one knows they are assumed for use and not for any beauty gained by them. It is in excessively bad taste to wear one of the small, coquettish white veils with a long crape veil thrown back. A plain black Brussels net should be chosen.

It is in order to say that only a person having a clear white complexion should wear a rosy pink veil; all those having color and wearing such a shade looking as if they had been trying the merits of a flesh brush on the face. Wear then a becoming veil; and, while appreciating the good resulting from it, perhaps some ardent admirer will think (admirers are apt to believe things are worn for use) that it is assumed

"to hide from mortal sight,  
The dazzling brow, till man could bear its light."

## THE SHOPPING-BAG.

The shopping-bag has become one of the necessities of womankind.

Nobody means a bag, such as the name would imply, that is to hold the various articles purchased; but, instead, a dainty receptacle for the purse, handkerchief and visiting cards. Many are their shapes and kinds, and many the materials used for these bags. From alligator skin to silk and from seal to ribbon seems a wide range, and yet it is the existing one.

Those of leather of any kind are square in shape, with good, strong handles of the same, rolled hard and heavy, and with or without the monogram upon them. Indeed, it is deemed in rather better taste to omit this. Frequently, a little outside pocket, strapped down in a way that suggests great safety, is added for the small change that is necessitated for people who ride in 'busses. In selecting one of these bags, care should be taken that the gore, if one may call it so, introduced at the side is sufficiently wide, else the bag will burst when even the articles ordinarily carried are put into it.

Ribbon bags usually have a flat bottom of finely twisted osiers dyed dark brown or dull olive, and above this are strips of gaily colored ribbons joined together in Roman fashion and then drawn together with silk cords having ball tassels at their ends. These are pretty and delicate-looking, but with them a handsome costume always seems a necessary accompaniment, so that they are scarcely as useful as their more modest relations.

Silk bags continue to be made in the style of the now new, but a year ago old-fashioned, knitted purses. Black, brown, dark-green and dull cardinal are preferred, and the linings correspond. Balls or tassels of silk of the same shade finish the ends, while the slides are of ivory or gilt. The putting in of a tiny pair of scissors and an ornamental pin-cushion reminds one of the "*retienles*" of the last generation, and the *ridicules* carried at one time by French gentlemen. When *salons* were at the height of their glory in France, the ladies always took their work-bags, in which, among other things, were the patch-box, the wee rouge-pot and the latest novel, as well as the last bright letter received from some famous writer. *Les Messieurs*, not to be outdone, had their bags—of somewhat smaller size, to be sure. These they called *ridicules*, and in them was a motley collection of fancy boxes, some filled with snuff, some with sweet scents, some with *bonbons*, while knives, scissors and lozenges filled up the remaining space. So it is easy to trace the genealogy of the shopping-bag back to the reticule of our grandmothers and then to the *ridicule* carried by *les gentilhommes*, who wore

"Velvet coats and silken stockings,  
Ruffles white and courtly vest."

## THE PATCH.

Though comparisons are often cited as odious, they are not always unpleasant, for they are frequently the cause of gratifying results. Gilding refined gold is, of course, an unsatisfactory proceeding, but a good effect may be obtained by laying the rough ore beside the polished metal. And while painting the lily is also a work of supererogation, the flower is never more effective than when reposing on a background of intense blackness. And so it has never been a secret that black patches were and are—for just now they are returning to favor—extremely becoming to most faces. A tiny one, placed near the mouth, makes the skin look whiter and the lips redder, and gives a coquettish expression to the entire face. Near the eye, the black spot seems to have as brightening an effect as any of the fluids used by Oriental women to render their beautiful eyes even more beautiful.

The patch is received—but with reservations. It becomes a vulgarity when worn on the street, and, indeed, is only deemed absolutely correct with full dress. Still, *la Mode* does not altogether forbid it for the house, but some discrimination must be shown in regard to its position on the face of the wearer.

Oh! the memories of the patch! the days of the Pompadour, of Marie Antoinette, of the Stuarts—of beautiful women and gay chevaliers! Why, to even trace the history of the patch would be a liberal education, because so many people who have worn it have figured in the world's history when life seemed most replete with dramatic incidents.

During the time of *le Grand Monarque* the art of placing the patch was more than an art—it became a science. Its position told much, and every gallant was supposed to know the language of "*le mouche*," as the lover of the Orient does that of flowers. At the corner of the eye, it was "*le mouche passionné*," or the loving patch; in the center of the forehead it was "*majestereuse*," or majestic, dignified; in the corner near the mouth it was "*baïseuse*"—i. e., kissable. Exactly on the lip it was "*enjoué*," playful, because in this position it did not show to advantage, save when one laughed. And so the list went on, every temperament and every attraction being exemplified.

It is said that the fashion of the patch originated in Arabia, and, when first brought to England, created such a furor that most astounding devices were resorted to until a lady often appeared not unlike a tattooed woman. Imagine a belle with a carriage and four on her forehead, a miniature Mephistopheles on one cheek, a dancing girl on the other, and innumerable crescents and stars on the chin! Why, she had committed the unpardonable sin in a woman—she had made herself ridiculous!

## THE BRACELET.

Not bracelets, but bracelet—for they are no longer chosen in pairs. And the characteristic by which their fate is decided is their width, a wide bracelet being considered in extremely bad taste. Better for your bracelet to be but a line of gold, bringing out in its polished and glowing yellow the whiteness of the wrist it encircles. Very magnificent bands of contrasting jewels are worn, the setting extending but little beyond the stones; rubies and diamonds, emeralds and diamonds, sapphires and diamonds, and variously tinted pearls set alone, being favored. These are, of course, very expensive, as there probably never was a time when finely colored gems were in such demand or had such large amounts of money offered for them. An exact knowledge of the comparative perfection and beauty of precious stones has become almost a necessity to the education of a fashionable man or woman.

A narrow band of virgin gold has a ruby and two diamonds placed lengthwise, while the bracelet worn with it is a little wider and has a cat's-eye set with diamonds just on top.

While few cameos are seen, cameo effects, worked out in gems, are very generally shown. Serpent bracelets continue to be worn, but they incline to the flat, scaly style more than to the round, asp-like specimens.

Silver bracelets are either of excessive simplicity or show elaborate fret-work, matching in either instance the dog collar so often worn with them. The narrow padlock-bracelet is preferred in silver to its golden fac-simile. Shopping bracelets, of beaten silver, with the dainty pencil attached, are still liked, as they suggest that one is out for some definite purpose. The very suggestion sometimes becomes a joy.

Mourning bracelets are of onyx, with a framing of gold so fine that it is scarcely perceptible. The very general use of pearls by ladies wearing colors has resulted in their disuse for mourning, and the plain black material is preferred.

Pretty young maids, who do not wear jewelry and yet like a little garniture on the arm, are following a quaint old fashion. They tie a narrow band of ribbon matching the toilette around the wrist, arranging it in many intricate loops and ends. The recent revival of the liking for Herrick and his *confrères* may be the cause of this caprice, for who does not remember what he said to the fair Julia—the woman to whom he has given fame?

“Why I tye about thy wrist,  
Julia, this my silken twist,  
For what other reason is't,  
But to show thee how in part  
Thou my pretty captive art.”

## BRIC-À-BRAC.

## THE LAND OF THE SPHINX.

The mysterious land where, thousands of years before civilization was a word, it yet existed. We boast of much to-day, but after all we have very little that did not exist in the land of wondrous mysteries, the land of burning sands, the land of palm-trees and wells of clear water, the land where Isis reigned supreme and Cleopatra lived and was beautiful—the land of the Egyptians.

Researches by antiquarians are continually bringing to light information about this wondrous world—for it was the world in times gone by. As the most learned people in the arts and sciences, the Egyptians were feared, envied and, best laudation of all, imitated by less intelligent nations. Luxury reigned with them as it never has at any other time or place. In their tombs are found not only toilet tables of most magnificent workmanship, but the most dainty appurtenances for dressing and writing, while exquisitely carved pen-holders and vinaigrettes are dug up that would cause many a modern beauty to envy their possessor.

It is said that some of our articles of dress and jewelry were known to the Egyptians before the time of Abraham. And, indeed, it is more than supposed that photography, the under-ground railway and the electric telegraph were familiar to them. However, one does not want to think so. Menes sending a telegram would be commonplace; Rameses riding in a street-car and having the bell rung when his fare is paid becomes ludicrous; and Cleopatra posing before the camera would be but an ordinary woman counting her charms as equal to those of a professional beauty. No, no, we do not want to think of the so-called “modern improvements” in Egypt. Let Menes send tidings by a mounted servitor, Rameses ride in his chariot, and the Serpent of old Nile come down to us as painted by the poetic brain, not of one man but of many. Then only is justice done to her charms. For, convinced that “age cannot wither nor custom stale her infinite variety,” we can see

“A queen, with swarthy cheeks and bold black eyes,  
Brow-bound with burning gold,”

who

“Raised her piercing orbs, and fill'd with light  
The interval of sound.  
Still with their fires Love dipt his keenest darts;  
As once they drew into two burning rings  
All beams of Love, melting the mighty hearts  
Of captains and of kings.”

## THE ROMANCE OF A FLOWER.

It is a well known fact that she who would attract an admiring glance from the Emperor of Germany does well to wear in her hair or at her corsage a bunch of simple corn-flowers, or, as they are often called, bachelor's buttons. His liking for these flowers springs from one of the purest and most beautiful of sentiments—affection for his mother. When the Emperor's mother, Queen Louise, had to appear at a festivity given to the generals sent by Napoleon I. to make treaty with the Prussian king, she wore a simple white muslin gown, with a cluster of corn-flowers at the waist. Naturally, much astonishment was shown at the simplicity of this costume; and the warriors, men bolder than they were thoughtful, did not hesitate to openly and loudly speak their amazement. At last, turning to them with a smile that was sweetly sad, the Queen gracefully said, “Ever since your horses have trodden down our cornfields, gentlemen, these tiny wild-flowers may well be counted among the treasures of my unhappy country.” The Emperor, then a little boy, gazed with the amazement of a bright child on the scene and never forgot it.

Once again did the corn-flower connect itself with a sad episode in his life. When his mother and her sons were fleeing from one city to another,

their carriage lost a wheel, and they were obliged to alight and sit by the way-side. No habitation was near, and the royal children felt the pangs of hunger as keenly as would beggar boys, and wept and besought their mother to get them something to eat. Prince William, being a delicate, weak child, clung despairingly to her, and she, hoping to distract her children's attention until help came, drew them into the fields, where they all plucked corn-flowers. Then, sitting in a group by the way-side, they watched with interest how their mother wove them into wreaths. As she sat there, her tears fell on the gay flowers, and her little son, seeing them, tried to kiss them away.

To-day the sorrowful times are not forgotten, and the corn-flower recalls to the Emperor the sad hour when his mother's tears fell upon the wreaths with which she beguiled his childish sorrows. It is said that, by some peculiar construction of the Emperor's eyes, the blue color of the corn-flower is most agreeable to him, all shades of blue affecting him most pleasantly. Teutonic sentimentality is often laughed about, but when it embalms the love of a devoted mother in the color of heaven, who would not admire it, even though it is called forth by a little flower?

## WOMANLY ADVICE.

Advice is something given freely, often earnestly, and listened to, maybe carefully, and then—forgotten. Indiscriminate advice is like indiscriminate almsgiving—you may possibly help one deserving soul, but the chances are that you will not. People who solicit advice, like those who solicit pence, frequently do not need it, or else do not put the gift to good use. Violet, our lovely friend, is going to be married, and she asks some advice. Will she follow it? It matters not, we will give it to her.

Well, dear child, never forget that, to keep your husband's love, you must be the best friend he has, interested in all that is of interest to him.

Then, if you want to be a happy woman, you must be a systematic one. Make one little duty fit in to another like the joints of a puzzle picture, and in a very little while all will go smoothly. With patience and unremitting attention, you can succeed in whatever you undertake; but let your lord and master know, *after* the completeness is achieved, the troubles encountered on your way to success. Men are very human, and he is no exception; consequently he will more properly appreciate the means when he sees the results.

Your own self-respect demands that you should always look what you are—a lady; so that no advice need be given about that. But, Violet, unless you want to degenerate into a horror, do not allow yourself to grow fault-finding. Instead, seek out the way to mend the fault.

When the greatest blessing that can come to woman has descended upon you, do not—oh! do not—forget the husband in the child. Some devoted mothers would, one feels sure, be surprised at seeing what a black mark is opposite the word “wife” in their book of life.

Once, when an Arab mother was giving her dearly loved daughter away in marriage, she said to her child: “Thou art now parting with those who gave thee life; thou fliest from the nest which has sheltered thee until now, from which thou hast often gone before to try thy strength in learning how to walk; and thou art finally leaving it to follow a man whom thou knowest not, to whose society thou art not accustomed. Let me advise thee to be his slave, if thou wishest him to be thy servant. Be contented with little. Be circumspect as to things his eyes may see, and have a care that they may never discover what is blamable. Watch over his food as well as over his sleep; hunger causes irascibility, sleeplessness produces ill-humor. Husband his property, treat his family with affection. Be mute about his secrets. When he is cheerful, do not be angry; and when he is angry, do not appear cheerful. If thou doest thus, Allah will bless thee.” Is there not much sensible advice in this, even for women not of Arabia?

## HINDOO WOMEN.

Does there exist any living thing that can see happiness in the lot of a Hindoo woman? To be sure, she has to battle with very little in life, complete self-abnegation being inculcated from the moment of her birth; but, after generations of such lives, it seems strange there does not exist one woman among the race who dares to have a will of her own and to exercise it.

Knowledge, the key that opens so many doors, Hindoo women never possess, being taught that women who know how to read or write will meet with dreadful misfortunes. That of widowhood is specially predicted, and, knowing what this means, few are courageous enough to master the alphabet. They are never seen out of doors with their husbands, unless they are going on a journey.

When a child dies, the whole world is given the benefit of the domestic sorrow, as the women sit on the threshold of the house weeping and wailing, tearing the hair, beating the head and swaying from side to side as if in dreadful agony, all the time calling upon the child's spirit by all sorts of fantastic names.

When a husband desires a separation, he simply calls for his wife's mother, and this is deemed equivalent to returning her daughter to her. But the poor widows! One of good standing feels that her caste has been disgraced if she does not mount the funeral pile, and therefore she prepares for it by fasting and invocations to the spirit of her departed husband. Then, arrayed as if for a bridal, and accompanied by her relations, she goes to death. Her friends affectionately embrace her, and, as she ascends the pile, the music plays loud and joyful airs. The physical bravery of these ignorant women is wonderful; they seldom even turn pale, though a most frightful death awaits them. As polygamy is practised, it is not infrequent to see several wives burned. A traveller tells of seeing twelve die in this way. They were the wives of a Koolin Brahmin—the noblest of the order—and they thought themselves much honored in being allowed to die with him. A still more horrible practice is frequent. When the betrothed of a very young girl dies, she waits until she reaches a suitable age and then undergoes the suttee!

Owing to the summary method of disposing of widows in India, Mr. Weller's warning would not be needed in the land of lotus flowers and anacondas. At the same time, it is not, can not, be altogether agreeable to the widows themselves. India men, with the elasticity of conscience peculiar to their constitutions, aver that it is, that to them it means intense joy. Ask a widow of France, and she will shrug her pretty

shoulders and, quoting Lowell, suggest "that different folks have different opinions."

## MARRIAGE A LA CHINOISE.

Marriage in China undoubtedly possesses some advantages, though they seem, to use an old comparison, not unlike the handle of a jug, all on one side. A husband may rid himself of a wife who has a bad temper, who talks too much (what a blessed thing it is that this law does not exist in English-speaking communities!) or who has an attack of kleptomania, or, horror of horrors! if she disobeys her mother-in-law! But she can refuse to leave, if she can prove either that she has mourned for his parents, if he has become wealthy since his marriage, or if she has no parents to whom she can return.

Only in the lower ranks do Chinese widows re-marry. Indeed, it would seem, viewing the matter from a feminine standpoint, as if the Celestial's idea of law was just about on an equality with his idea of perspective.

There is no romance about a Chinaman's choice of his wife—indeed, he has little to say about it, his parents and the astrologers deciding who has been predestined to be his bride, the only necessity being, to use the Chinese expression, that "the gates should correspond"—that is, that the two families should occupy the same social position. After all has been decided upon, the prospective groom sends a present to his future wife, and she, for the first time in her life, has her hair twisted up and fastened with the queer hair-pins called bodkins. A week before the ceremony is to take place, her sisters and young girl friends weep with her, day and night—a practice that in this country is confined to the time of the ceremony. When the appointed evening comes, the groom arrives in a much decorated sedan, accompanied by a cavalcade carrying flags, lanterns, musical instruments, etc. The bride is taken to her new home, and the feasting and gayety continue for a month. The only religious ceremonies seem to be the setting aside of plates of sweetmeats and glasses of wine for certain gods and the drinking of the cup of alliance. A blessing is given by a woman whose married life has been specially happy. The day after the marriage the newly wedded pair visit the temple, offer sacrifices, and have their names added to the list of their families.

Chinese customs are, as a rule, so different from our own that it seems in no way singular to hear that white is considered a specially undesirable color to be worn at a wedding in the land where

"Tea does the fancy aid."

## ANSWERS TO CORRESPONDENTS.

MRS. W.:—Black-and-white checked goods will again be worn and will be allowable for demi-mourning. *Moiré* is specially chosen by those just laying off mourning, though still wearing black.

C. P.:—Basques of materials and tones of color contrasting with the skirt will, it is likely, be worn all through the coming season.

MRS. J. A. L.:—A skirt of brown *moiré*, finished at the bottom with a narrow knife-plaiting of Surah and above that with a double box-plaiting of the *moiré*, would be pretty to wear under a basque and over-skirt of brown cashmere.

A READER:—A suitable pattern by which to make a black silk dress for a stout lady would be No. 8503, illustrated in the March DELINEATOR and costing 1s. 8d. or 40 cents.

MRS. E. O.:—Black *moiré*, satin or velvet would combine well with your gray silk poplin. If velvet were used, the basque might be made of it; but if either of the other materials were chosen, it would be best to have the skirt of the new fabric.

SUBSCRIBER:—It is not considered in very good taste to wear bracelets on the street, though very narrow ones are sometimes seen.

SADIE:—Your figured black silk would look very well combined with black cashmere and made up by costume No. 8495, costing 1s. 8d. or 40 cents, and illustrated in the March DELINEATOR.

A FRIEND:—Your poplin is a very pretty shade of *havane*, and may be worn with all propriety. It would look well combined with either dark brown or black velvet.

EOLINE:—It is proper to return thanks for an invitation whether printed or written. Enclose your visiting card to the gentleman who sent the invitation to you, with your thanks and regrets because of your non-acceptance written upon it. Or, if your acquaintance is of some standing, write him a letter of thanks and regret.

OLD SUBSCRIBER:—It is in good taste to wear a velvet bodice with a woolen skirt, the combination being one very much liked. Small, bullet-shaped, crocheted buttons, matching the basque in color, are best liked for velvet and silk, as well as for woolen toilettes.

OLD SUBSCRIBER:—A pretty costume for the two-year-old boy would be one of white or pale gray flannel, made by No. 8483, illustrated in the March DELINEATOR and costing 1s. or 25 cents.

M. E. A.:—A pretty design for a silk quilt is given in the February DELINEATOR, with a full description of how to cut and arrange it.

SARAH:—A suitable and stylish wedding costume for a widow of fifty would be one of rich seal-brown cashmere and velvet made by skirt No. 8487, price 1s. 6d. or 35 cents, combined with basque No. 8501, price 1s. 3d. or 30 cents. Both are illustrated in the March DELINEATOR. Let the bands down each side of the skirt be of dark brown down-trimming, and the basque entirely of velvet. With this could be worn a poke bonnet of brown velvet, with shrimp pink plumes upon it, and dark brown, undressed kid gloves. Frills of lace or *crêpe lisse* may be worn at the wrists and throat.

E. V.:—Trim your satin wrap for Spring wear with Spanish lace of a heavy *guipure* pattern. Or, if you prefer a fringe, *cherille* will be in good taste.

W. A. S.:—The heaviest all-wool flannel is not liked for infants' skirts, as it is not apt to wash as well as that which has a little cotton mixed with it. The latter is equally warm, without being so cumbersome to the small person.

INQUIRER:—Your black cloth would make a very pretty polonaise to wear with a velvet skirt. A suitable pattern by which to make it up would be No. 8481, illustrated in the March DELINEATOR and costing 1s 6d. or 35 cents.

MRS. R. W. F.:—A preparation for stiffening satin or silk before painting upon it may be gotten at any shop where artists' supplies are sold. This does not have to be erased, as it does not stain and is only put where the design will cover it.

GERALDINE:—Your bayadere stripe may be worn, and will look very well. We would suggest making it by costume No. 8495, costing 1s. 8d. or 40 cents, and illustrated in the March DELINEATOR. A pretty effect would be produced by having a dark brown cashmere or black silk skirt, as both of these colors are in the striped fabric. *Grenat* is a deep shade of garnet.

JENNIE L.:—"Mon cher" is the French for "my dear" when the person spoken to is a brother, father, etc.; but it becomes "*ma chère*" when addressed to a woman.

LORA F.:—A pretty and suitable travelling costume would be one of dark gray or brown flannel, braided with soutache braid and made by pattern No. 8504, illustrated in the March DELINEATOR and costing 1s. 8d. or 40 cents. Linen *lingerie* could be worn, and a round hat of black felt, trimmed with gray wings or tips.

LILLIE:—A widow uses her own name and not that of her husband.

ANSWERS TO CORRESPONDENTS,  
(Continued).

**MOLLY BAWN:**—When one is in deep mourning, it is perfectly proper, and indeed customary, to send cards by mail or messenger, the reception of the card being recognized as equivalent to a visit. The crape veil may be worn back as soon as you desire it, and, certainly, there will be no infringement of conventionalities to wear it back after it has been worn down three months. You would be apt to get the books you desire at any of the large publishing houses.

**A. C.:**—If you do not care for lace, the beaded *passementerie* will be very handsome on a black silk costume. Ottoman silk is a rich material for a polonaise to be worn over a velvet skirt.

**BIRD:**—Steel buttons are not as much in vogue as they were, dark crocheted ones matching the bodice in hue being preferred. If, after a first call has been made, the recipient sends you an invitation to a reception, it will be perfectly proper to accept it.

**AN OLD SUBSCRIBER:**—The color of your sample is a good shade of *acajou*, which is at present among the fashionable hues.

**INEZ:**—Velvet ribbon is again in use as a garniture, so that it will be perfectly proper for you to use that which you have on your cashmere dress.

**MRS. M. V.:**—Combine blue cashmere with your blue silk, and make the costume by skirt No. 8476, price 1s. 6d. or 35 cents, combined with basque No. 8477, price 1s. 3d. or 30 cents. Both patterns may be seen in the March DELINEATOR. Make the black silk wrap by pattern No. 8563, illustrated in this DELINEATOR, and costing 1s. 6d. or 35 cents. Trim it with Spanish lace or else with chenille fringe. A pretty coat for the one-year old baby would be of pale blue cashmere, trimmed with Irish *appliqué* and made by pattern No. 8399, price 10d. or 20 cents.

**AN OLD SUBSCRIBER:**—Your figured black silk will look very well when made up. Suitable patterns for it would be skirt No. 8542, price 1s. 6d. or 35 cents, combined with basque No. 8541, price 1s. 3d. or 30 cents, both illustrated in this DELINEATOR. Black lace or embroidery may be used for trimming.

**L. T. A.:**—The silk is of a dark prune color, and a bonnet accompanying a costume of this shade might have either light blue or light pink upon it, as both colors contrast well with the dark one.

**MRS. E. R. R.:**—Cashmere or nun's-veiling a shade darker would combine well with your pretty mode silk, and a suitable pattern by which to make it up would be No. 8577, illustrated in this DELINEATOR and costing 1s. 8d. or 40 cents.

**MRS. W. E. W.:**—White cashmere or white cloth would be in good taste for the little lady, and a suitable pattern by which to make the costume would be No. 8552, price 1s. or 25 cents. This could be trimmed with silk embroidery or lace, and a handsome sash might be added with good effect. The dark blue velvet and camel's-hair for the young miss might be made by costume No. 8553, price, 1s. 6d. or 35 cents. Both patterns are illustrated in this DELINEATOR.

**C. W. B.:**—A stylish wedding costume would be one of dark green *moiré* and satin brocade, made by pattern No. 8503, costing 1s. 8d. or 40 cents, and illustrated in the March DELINEATOR. With this could be worn a small *capote* of rough green straw, under-faced with rose-colored silk and ornamented with a *monture* of pink blossoms. The gloves should be deep tan color, and a soft lace *ruche* should be worn at the neck and caught with a lace-pin of gold or silver.

**A YOUNG DRESSMAKER:**—Your sample is one of the many shades of *écru* suiting, and would look well with either brown Surah or velvet. A stylish pattern by which to make it would be No. 8540, costing 1s. 8d. or 40 cents, and illustrated in this DELINEATOR.

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**SISTERS:**—For a black silk costume that will remain in style for some time, we would advise getting a dull black grosgrain, which is always in good taste, no matter what may be the favorite fabric of the day. Basques, differing in material and color from the skirt, will be likely to be worn for some time. Nun's-veiling, cashmere and all soft woolen materials are liked for combining with silk, as are also *moiré*, brocade, satin, etc. For street and home wear, a decided preference is shown for the woolen fabrics.

**WHITE VIOLET:**—Silk grenadines will be in vogue for Summer wear, and, as you have sufficient material, we would advise making the entire costume of it. Trim with Spanish lace. A particularly pretty way to make it would be with the Watteau effect; for this, use polonaise pattern No. 8496, price 1s. 6d. or 35 cents, combined with skirt No. 8150, price 1s. 3d. or 30 cents. Very fashionable bedsteads are those of brass, with no drapery whatever.

**R. S. V. P.:**—Line your Valenciennes and Swiss insertion basque with pale blue Surah, and have a skirt and drapery of the Surah to wear with it. The closely woven silk mittens for full dress may be gotten at any shop having a large assortment of gloves. Small bustles that just hold the basque in proper position are worn.

**DRESSMAKER:**—The kind of work you mention is done by the Heberling Running-Stitch Shirring Machine. This machine sews a loose but short running-stitch, which is easily drawn up into graceful shirring. Any style of trimming formed by gathers is easily made by it. It is warranted to do the work in a very short time and operate satisfactorily in any material. Samples of work done by this machine show a high degree of elegance, only equalled by the best hand-work.

**J. C. S.:**—Combine black nun's-veiling with your black silk, and make up by costume No. 8540, costing 1s. 8d. or 40 cents, and illustrated in this DELINEATOR. A pretty effect would be produced by having a deep frill of Spanish lace falling from under the turretted finish of the basque.

**SUBSCRIBER:**—Make your black cashmere *croisée* by costume No. 8504, illustrated in the March DELINEATOR and costing 1s. 8d. or 40 cents.

**H. P. H. M.:**—Make your black satin brocade by pattern No. 8577, and trim it with Spanish lace. The pattern costs 1s. 8d. or 40 cents, and is illustrated in this DELINEATOR. A pretty costume for the boy would be one of dark green cloth, made by pattern No. 8483, costing 1s. or 25 cents, and illustrated in the March DELINEATOR.

**A. M. P.:**—Crape is oftenest put on silk in panel or *tablier* style, the old method of folds being seldom seen.

**WHITE ROSE-BUD:**—It is usual to thank a gentleman for anything accepted from him, and one would certainly thank one's betrothed for the ring that was the seal of the engagement. “My dear” in French is “*Mon cher*” when addressed to a man, “*Ma chère*” when addressed to a woman. There is no necessity for thanking a gentleman when he offers his arm, the appreciation of the courtesy is expressed when it is taken. A lady need never rise when a gentleman is introduced to her, unless his age or position demand that this respect be shown to him.

**BIJOU:**—Combine cashmere of the same shade with your seal silk, and make it up after costume No. 8504, costing 1s. 8d. or 40 cents, and illustrated in the March DELINEATOR. Your handwriting is not too large and is very easily read.

**E.:**—*Moiré* combines very effectively with black cashmere. A stylish pattern by which to make such a costume, would be No. 8567, illustrated in this DELINEATOR and costing 1s. 8d. or 40 cents.

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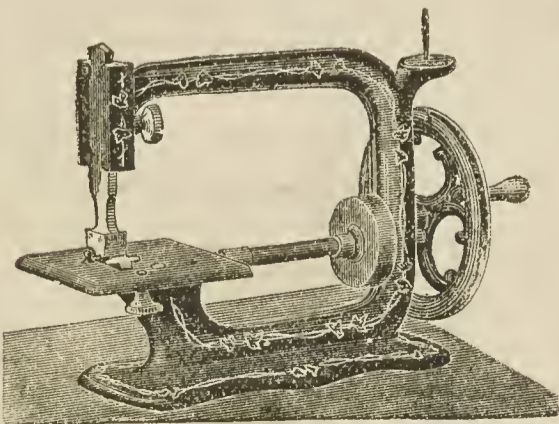
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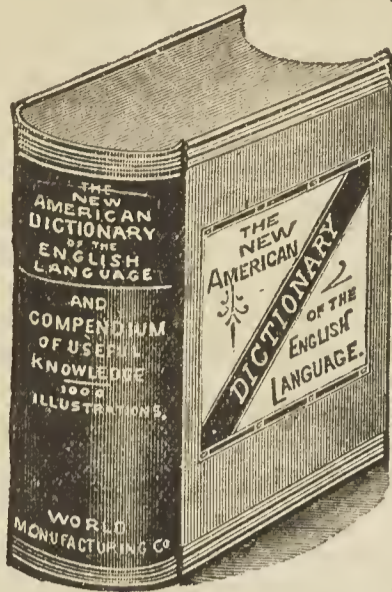
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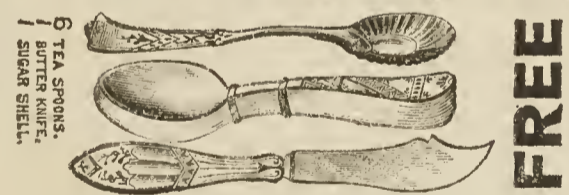
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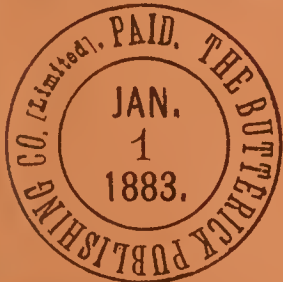
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